





THE TRAGEDIE OF CORIOLANUS

A NEW VARIORUM EDITION

OF

SHAKESPEARE

THE TRAGEDIE

OF

CORIOLANUS

EDITED BY

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211

To
EDWARD HUGH AND JULIA MARLOWE SOTHERN
in Recognition of their Scholarship
and in Appreciation of their loving Service
in the Cause of Shakespeare on the Stage
and in the Study.

PREFACE

THE *Tragedy of Coriolanus* appeared for the first time in the Folio of 1623; the text, like others that therein made their first appearance, has not, therefore, that pride of ancestry which naturally belongs to those other plays which can claim a noble line of descent through three, four, or even five quartos. Thus all faults or blemishes have their origin in the Folio, and may not be ascribed to an ancestral quarto. It is quite needless to enter here upon the advantages or disadvantages of this complete lack of knowledge of origin. Have not many individuals made themselves known and famous in spite of unknown birth and obscure descent? One thing is, however, sure: the absence of any Quarto has necessarily eliminated a large amount of textual discussion, that particular department of editorial work on SHAKESPEARE'S plays which, since no one but the writer himself is convinced by his conclusions, is so rarely profitable. The Latin dictum, 'Qui haeret in literis, haeret in cortice,' is too often apparent. As to the state of the text of the present play it may be said that many passages have been fruitful of discussion and the source of controversial emendation. If it be not the most corrupt of the Folio texts, it certainly occupies a high station in that bad eminence. On the other hand, the Tragedy comprises over three thousand eight hundred lines in the Folio, and, as will be seen from the list of emendations accepted by the Cambridge Editors, there are but thirty passages wherein a reading other than that of the Folio is followed. F. A. LEO has compiled a list of *cruces* (*Jahrbuch*, xx.) in the text of the Folio; those in the present play number thirty-one; in each list the corrupt passages amount to a little over three-tenths of one per cent., which cannot be said to be excessive.

Some explanation is, I think, here in order as to the reprinting in the *Appendix* of certain passages from J. P. COLLIER'S *Trilogy*. A short account of that work will be found as Introduction to the excerpts. The volume was intended by the

author merely for circulation among his private friends; he accordingly spoke out freely as regards his two opponents, SINGER and DYCE, and naturally was loath to have the work fall within their notice; but all concerned are now long since dead and gone and their editorial and personal quarrels utterly forgotten; therefore there need no longer be maintained a silence as regards this entertaining discussion of the MS. corrections in COLLIER'S Folio of 1632. The volume is a rarity; I do not remember encountering a copy for sale in the last twenty-five years. There is thus an added interest in reproducing this portion relating to the present play.

For the material of his Tragedy SHAKESPEARE again turned to Sir THOMAS NORTH'S translation of AMYOT'S rendering of PLUTARCH'S *Lives of the Noble Grecians and Romans*. To any but one endowed with a keen sense of dramatic effectiveness the *Life of Coriolanus* as there told would seem to offer the meagrest plot for a drama. It is one of the least interesting of the *Lives*, and even NORTH'S virile English at times fails to sustain and connect the diverse incidents in the career of the protagonist. What there was in this story of a proud, haughty patrician which attracted SHAKESPEARE it is useless to enquire. There are those who see in the composition a political motive; that SHAKESPEARE desired to portray the struggles of the parliament and people at the beginning of the reign of the new king; again, that SHAKESPEARE is once more demonstrating the dangers of a democracy, and using the material found in his source, PLUTARCH, to voice anew his dislike of the common people. That SHAKESPEARE in any one of the plays took advantage of the occasion to set forth his own opinions, either political, religious, or social, is difficult of belief. But it is quite believable that, understanding human nature as he did, he should make an intensely arrogant patrician such as Coriolanus give utterance to sentiments as regards his inferiors with all the insolence and haughty disregard of their feelings consistent with his nature, while at the same time SHAKESPEARE himself was far from maintaining any such opinions. Again, that SHAKESPEARE should make use of the stage to point a political satire or, as a warning to the people, to show what might result if too much power were given to the nobles, is hardly conceivable. It is well to remember in this connection that short shrift was given to the too daring playwright, or his mouthpiece the player, as SHAKE-

SPEARE's fellows had good cause to remember. The impersonation of King James in a play dealing with the Gowrie conspiracy had been attended with dire consequences to them but a short time after the king's accession. Was it then likely that SHAKESPEARE would turn his waning talent to constructing a drama which, if too easily recognised as dealing with the strained relations between King and parliament, would again render liable to penalty all those concerned? If the allegory were so hidden under veiled hints and complicated allusions that its subtleties could be discerned by the knowing ones only, of what value was the whole performance as a warning to dull ears of groundlings in the public theatre? Much has been said on the subject of SHAKESPEARE's use of NORTH's translation of PLUTARCH; in fact, in the discussions of those plays founded on Roman history this question seems to have been given a prominence it does not entirely deserve. It was but natural that SHAKESPEARE should make the fullest use of NORTH's language—it was his own every-day speech—whereas the style and words of HOLINSHED and HALL, the English chroniclers, are moulded on the antiquated quasi-classical form; even PHILEMON HOLLAND is pedantic in style. The last was one of the foremost scholars of his day, as NORTH was not. Read a page of his *Livy's Roman History*, and then turn to NORTH's *Plutarch*, and it will be at once apparent why SHAKESPEARE did not even consult HOLLAND's work for an account of the career of Caius Marcius. It is dull and lifeless.

By common consent *The Tragedy of Coriolanus* is classed among the late plays, following close upon *Antony and Cleopatra*, and preceding *Timon* and *The Tempest*. The versification; the elliptical and involved form of expression—marked characteristics of late composition—justify this position in the chronological order of the plays much better than the external evidence, which is of the slightest. A similarity between a phrase in the present play (II, ii, 113) and a speech in *The Silent Woman* by JONSON, first noticed by STEEVENS, and amplified by MALONE, is thus used to furnish a date, as JONSON's play first appeared in 1609. Volumnia's reference to the mulberry in III, ii, 98 caused MALONE to ascribe this to a reference to the introduction of mulberry trees by King James in the early years of his reign, but, on finding other references to this fruit, this was withdrawn; and Chalmers found in the complaints of the Citizens a refer-

ence to the great dearth which existed in the years 1608 and 1609. This is, however, an integral part of the story as in *Plutarch*. Again, there has been detected a possible allusion to the Great Frost of 1608 in the comparison of the people's favour to 'a coal of fire upon the ice,' I, i, 185. The reiterated allusions to the plague and its signs have not, I think, been noticed in this connection. In 1609 the visitation of the plague was the heaviest since the accession of King James, the total deaths amounting to over four thousand. What more natural then that a writer should be influenced in his similes and phrases by the horror of sickness surrounding him; but, as has been said, these evidences are all of slight import, and the whole question as to the exact year of even less. We may well rest content with placing the date of composition somewhere between 1607 and 1609. The prominent position allotted to the turbulent mob and those scenes wherein the people and their Tribunes take leading parts have largely contributed to make this play the subject for discussion as to SHAKESPEARE'S attitude toward the common people, and how far he may be considered as one truckling to the aristocrats, with an ill-disguised contempt for the multitude. But the devil, we know, can cite Scripture to his purpose, and to take a line or phrase here and there in proof either one way or the other is as easy as unfair when the context and the nature of the character speaking are not taken into account.

Platitudinous discussion of SHAKESPEARE'S personality and his adaptability to any and all natures seems to have a fatal attraction for some minds, until the subject has become wearisome by sameness of illustration and similarity of presentation. The discussion of SHAKESPEARE'S treatment of situation under varying conditions is, however, in quite a different class; and the question of his presentation of the mob is one that deserves notice. The rabble in *Julius Cæsar* is spoken of in almost the same terms as in the present play, and is quite as dangerous when roused. The comments of the *First, Second, or Third Citizens* are almost identical in tone and manner; the evil natures of all the gathering are as easily swayed by *Antony* as by the *Tribunes*. When we turn to the Jack Cade scenes in *2 Henry VI.* (Act IV, scs. ii. to viii.) the same general characteristics are apparent, but the rabble here act more on their own impulses, with very few hints from their leader. Cade is pur-

posely made weak and self-seeking to make credible his inglorious ending at the hands of Iden. Antony kindles a mighty fire and survives to see it result in the flight and ultimate destruction of Cæsar's assassins; the Tribunes likewise gain their end by inciting the people to banish their common enemy, and are only saved from destruction by the withdrawal of Coriolanus from the sack of Rome.

W. R. CHAMBERS has made interesting use of these scenes in a comparison of their general tone and expression with the insurrection scenes in the fragment of the play, *Sir Thomas More*, in order to trace in this the hand of SHAKESPEARE. I must admit that CHAMBERS has made some very palpable hits. Not as regards the repetition of single words and phrases in both *Coriolanus* and *Sir Thomas More*, striking though this be, these might easily be the work of a mere copyist; but by a plain demonstration of a general similarity of treatment and expression of ideas, with particular reference to those of political trend. (See *Shakespeare's Hand in Sir Thomas More*, chap. v, p. 142, *passim*.) The opinions of various other commentators on this subject will be found in the *Appendix* to this volume under the title *Shakespeare and the Masses*, and I would in particular call attention to an admirable article on *The Shakespearean Mob*, by Frederick Tupper, Jr., in the Publications of the Modern Language Association of America, No. xxvii, pp. 486-523. The writer shows that the portrayal of the mob as both ruthless and ignorant was not a creation of SHAKESPEARE, but was the traditional delineation of the many-headed multitude, handed down by earlier writers and chroniclers. The work of other writers is forgotten and SHAKESPEARE's survives, thus he is credited with sentiments as regards the people which were really general and not peculiar to him. That *Coriolanus* has been relegated to a position among the less popular plays of SHAKESPEARE both by readers and in the Theatre—"tis true 'tis pity, and pity 'tis, 'tis true." Various are the reasons that have been put forward to account for this: it has been urged that the whole play is uneven in its action—slow in getting under way, and halting in presentation of the catastrophe; that the story is only told through an expositor of the character of its central figure; that that central figure is of so disagreeable a nature that we care little what becomes of him, and thus lose interest in his fate. This last is perhaps as near the true

reason as we can hope to attain in any question of a drama's success or failure.

SHAKESPEARE himself, I fear, grew somewhat weary of his task toward the close of the play. In the early scenes the stir and bustle of fight and skirmish; the courageous exploits of Marcius with his exhilarating incitements to fresh deeds of bravery, all show a power of inventiveness on the part of the author which trusted but little to the adventitious aid of his guide, Plutarch. So likewise in the turbulent scenes of the Third Act the rapid-fire dialogue with its question and answer swiftly reaching a climax show that the hand and brain had not lost their cunning, and required only a hint here and there for a phrase or suggestion. But with the Fourth Act we find SHAKESPEARE leaning more heavily upon the arm of his guide. The speech of Marcius to Aufidius, over forty lines in length, is taken almost completely from NORTH's *Plutarch* with but a change here and there to suit it to metrical form. Still more marked is this reliance on NORTH in the Fifth Act. The decisive scene of the whole tragedy is, perforce, that wherein Volumnia breaks down the determination of Coriolanus and saves Rome. It is what is termed in the French theatre the *scène à faire*, but here, instead of relying on his power of invention, SHAKESPEARE was content again to entrust the entire wording of this moving appeal to Plutarch in NORTH's simple, virile phrases. It is truly touching thus to note a conscious decline of power, and a feeling of growing mistrust in that fertility of language when thus forced to meet a critical situation.

An attempt to resuscitate SHAKESPEARE's Tragedy was made by Nahum Tate in 1682; his desecrating hands had already been laid upon *The Merry Wives* and *King Lear*—but where SHAKESPEARE had had but a doubtful success, it is only natural that an adapter should have had a complete failure. Tate rewrote the entire catastrophe, but with *Coriolanus*, instead of mitigating the tragic ending, as he had done with *Lear*, he piled horror on horror. Forty years later JOHN DENNIS, in an attempt to bring SHAKESPEARE's play into a form quite consistent with that of classic tragedy, practically recast the entire composition, altering the language; omitting scenes or adding others of his own composition. It was no more successful than its predecessors, which fact called forth from its author, when the play was printed, a long diatribe against the managers of

the Theatre for their treatment of what he considered a dramatic work of art, and one which was likewise particularly appropriate to the political situation of the times. In 1741 the poet JAMES THOMSON composed a tragedy on the subject of *Coriolanus*, using as the basis for his plot the story as told by LIVY. It therefore bears but a very slight relation to SHAKESPEARE'S play, but a very close one to the turgid, verbose, and dull tragedies of its period. THOMSON was no playwright, and knew nothing of, and apparently cared less for, the stage. He never saw a representation of his Tragedy as it was produced posthumously. In 1785 THOMAS SHERIDAN, father of Richard Brinsley, made an alteration of *Coriolanus* for the Dublin Theatre; for this he patched together passages from SHAKESPEARE'S and from THOMSON'S work. This was the adaptation that was used by JOHN PHILIP KEMBLE when he first acted the part, which at once became one of his great impersonations; later KEMBLE himself revised this SHAKESPEARE-THOMSON version, and after making some changes produced another adaptation still retaining too much of THOMSON'S fustian. It was unfortunate that the actors and adapters of that time were apparently blind to the fact that SHAKESPEARE was a master of stage-craft in a much higher degree than these same busy improvers.

Few, I think, realize how wide a gap, in point of time, divides this play from that on the subject of *Julius Cæsar*. *Coriolanus* really belongs to the legendary history of Rome, and by NIEBUHR and MOMMSEN is classed as almost as shadowy a character as Romulus or Remus, with a very doubtful date of 490 B. C. Thus the life and struggles of *Coriolanus*, compared to the days of *Julius Cæsar*, are almost in the same relation as our present day to the period in English history when Henry and Edward were fighting out York and Lancaster's long jars, and America but a wilderness peopled with savages.

Let it be admitted that *The Tragedy of Coriolanus* is not one of the great achievements of SHAKESPEARE, and that the work shows signs in places of lessening strength, there yet remain about the whole those unmistakable, indefinable indications of the Master of his Craft; even as the Cask in the Fable, though empty, gave evidence by its delicate aroma how fine and choice had been the Wine which it had once contained.

H. H. F., JR.

January, 1928.

TABLE OF CONTENTS

PREFACE.....	v
THE TRAGEDIE OF CORIOLANUS.....	i
APPENDIX.....	587
The Text.....	587
Collier's <i>Trilogy</i>	589
Date of Composition.....	595
Source of Plot.....	613
Plutarch.....	621
Fable of Belly and Members.....	645
Criticisms—English	649
“ Foreign	669
Character of Coriolanus.....	675
Character of Volumnia.....	688
Shakespeare and the Masses.....	701
Dramatic Versions.....	716
Stage History.....	726
Actors' Interpretations.....	730
Time Analysis.....	738
Plan of the Work, etc.....	739
List of Books.....	741
INDEX.....	749

Dramatis Perfonæ

CAIUS MARCIUS, *afterwards* CAIUS MARCIUS CORIOLANUS. 2
 Titus Lartius } *generals against the Volscians.*
 Cominius }
 Menenius Agrippa, *friend to Coriolanus.* 5

1. *Dramatis Personæ*] As in Cam. First given imperfectly by Rowe.

2. CAIUS...] *CAIUS MARTIUS CORIOLANUS*, a Noble Roman, hated by the Common People. Rowe, Pope, Theob. Han. Warb. Cap. *CAIUS MARCIUS CORIOLANUS*, a noble Roman. Johns. et cet.

3, 4. *Titus...Cominius*,] *Cominius, Titus...* Beeching.

3. *generals...Volscians*] Johns. *generals...Volscians*, and Friends to Coriolanus. Rowe, Pope, Theob. Han. Warb. Cap.

5. (Following *Menenius Agrippa* Sta. inserts Nicanor.)

2. *Marcus*] In reference to this mode of spelling this name see note on I, i, 11.

3. *Titus Lartius*] MACCALLUM (p. 398): *Titus Lartius* is sketched very slightly in Shakespeare, but a good deal more visually than in Plutarch, who says of him in two sentences that he was 'one of the valliantest the Romaines had at that time,' and that, having entered Corioli with *Marcus*, he, 'when he was gotten out, had some leysure to bring the Romaines with more safetie into the cittie.'

4. *Cominius*] PAGE (*Introd.*, p. 24): The little we read of *Cominius* gives us a life-like portrait of him, and leaves a pleasing impression on us. He is evidently of a *frank and generous nature*. As *Coriolanus*' superior officer he has under his command a soldier more famous than himself, so that he may acquire blame, but can hardly gain credit from the expedition against the *Volsces*. Such a trying position would have made most commanders morose and jealous, some would have found it intolerable. *Cominius*, however, accepts it with the utmost frankness, and the generals work together with hearty good fellowship and satisfactory result. *Cominius* generously attributes all the success to his brave colleague. He will not allow *Coriolanus* to conceal his great deeds, but proclaims them openly and emphatically before the Senate and people, and dwells on the disinterestedness of *Coriolanus*' conduct. Thus, instead of looking upon his second in command as a dangerous rival and endeavoring to extenuate and disparage his success in the field, he acknowledges his superiority to himself and extols his deeds of heroism on every occasion. Nor is all this done in a forced or perfunctory manner, as though he were straining to hide real mortification and jealousy by outward demonstrations of goodwill.

5. *Menenius Agrippa*] DENNIS (*Letters*, ii, 385): If *Shakespeare* was so conversant with the Ancients, how comes he to have introduc'd some Characters into his Plays so unlike what they are to be found in History? In the Character of *Menenius* he has doubly offended against that Historical Resemblance: For first whereas *Menenius* was an eloquent person, *Shakespeare* has made him a downright Buffoon. And how is it possible for any man to conceive a *Ciceronian Jack*

[5. Menenius Agrippa]

Pudding? Never was any Buffoon eloquent, or wise, or witty, or virtuous. All the good and ill qualities of a *Buffoon* are summed up in one word, and that is a *Buffoon*. And secondly, whereas *Shakespeare* has made him a Hater and Contemner and Villifier of the People, we are assur'd by the *Roman* Historian that Menenius was extremely popular. He was so very far from opposing the Institution of the Tribunes, as he is represented in *Shakespeare*, that he was chiefly instrumental in it. After the People had deserted the City, and sat down upon the sacred Mountain, he was the chief of the Delegates whom the Senate deputed to them, as being look'd upon to be the Person who would be most agreeable to them. In short, this very *Menenius* both liv'd and dy'd so very much their Favourite that, dying poor, he had pompous Funerals at the Expence of the *Roman* People.—VIEHOFF (*Jahrbuch*, iv, 48): Among the subordinate characters Menenius serves, on the one hand, in the highest way possible as a factor in the course of the action and as a foil to the protagonist; on the other hand, though like to a figure cast in a mould, he is full of individual life. From the historic materials for Menenius the poet could have created quite a different personality; since he worked upon the people advising and composing them it would have been easy to represent him as an earnest man overawing the rabble by his wisdom and worth. But how much greater advantage did the poet gain for his drama by the original coloring which he gave to this character! The Shakespearean Menenius is a good-natured man about town of sanguine temperament and lively fancy, an irascible old man, whose temper turns easily and quickly, a babbler, given to the cracking of jokes, and likewise commonly to exaggeration and bragging, a friend to a good cup of warm wine and a well spread table, to which he ascribes significant effects on the inner man, gallant towards women, a spirited praiser of Coriolanus, a friend of peace, and though outwardly patrician, a man who yet has a heart for the people and desires their proper well-being. Through this mixture of characteristics he becomes qualified for the many functions which he exercises in the drama. His effect on the course of the action is not only through the mollification of the people by means of his fable, he serves also repeatedly as mediator to make the first impression on the stiff will of his young favorite. At the same time he is in his cheerful, easy-going nature an effective foil to the earnest, narrow-minded friend; if perchance one would think that a man so firm, so laconically given, such a despiser of outward show as Coriolanus should feel himself drawn to an old man whose moods are so evanescent, so talkative, and loving exaggeration, it is actually no less psychologically correct than that a man so heroic should have chosen as his wife a woman of so tender a nature as Virgilia. Furthermore, Menenius by his enthusiastic admiration for Coriolanus, sets up a glass wherein is reflected a picture of the latter, if also many times magnified as in a concave mirror. In conclusion the poet makes use of this character, with its ludicrous coloring, to lighten the tension which predominates in this drama and to reduce to artistic proportions its deep and powerful keynote.—GERVINUS (p. 765): The most striking personage next to Coriolanus is Menenius Agrippa. Except the well-known fable of the belly and the members, Shakespeare found nothing further concerning him in his English Plutarch than the remark that he was the pleasantest old man in the Senate. From this hint he has formed the lively character, to whom he awards the benevolent office, beside the ragged demi-god, of being contented to be a man amongst men. In all his individual qualities this contrast is carried

[5. Menenius Agrippa]

out, although it seems as if unintentional. He has none of Coriolanus' thirst for fame; he rather rejoices in the fame of his friend; he idolises him, and it gives him an estate of seven years' health when Coriolanus condescends to write to him. . . . Even with the will to speak the truth of his hero he involuntarily oversteps its bounds. It is easy to him to be his unselfish admirer because his own talents lie in quite another direction. Age has broken his warlike strength, though his brave mind still looks out here and there, when in extremity he calls the nobles to help Coriolanus, and says he could himself 'take up a brace of the best of the plebeians.' But his true strength lies rather in mental superiority; his excellence is that of a clever orator. . . . He manages the furious Coriolanus according to his nature, sparing while he blames him, cursing his unkindness, and excusing and praising him in a breath. With Coriolanus he takes the part of the people, on account of their placability, and with the people, that of Coriolanus. . . . When Coriolanus is banished he is civil and pliant towards the tribunes; when the exile advances towards Rome he is maliciously cheerful, and in return for this he has to suffer the malice of the Volscian guards when his eloquence has failed to persuade Coriolanus. In these last scenes the weaknesses of old age show themselves more plainly, and in the midst of them his nobler nature appears more distinctly. This is excellently depicted and will give the actor enough to do. The struggle in Coriolanus between proud indifference and a heart breaking under the effect of his friends' first entreaties; in Menenius between confidence and renewed disappointment, and, beneath the cloak of playfulness, the inward struggle between friend and country, and the resolve of the cheerful old man to end like a Roman—these are contradictions which it requires the utmost art to reconcile.—KREYSSIG (i, 477): We are not, on the whole, prepared to accord such good taste to this senatorial joker as has been brought forward by many commentators and admirers of Shakespeare. With his narrow aristocratic perception, his unrestrained explosions of contempt for the people he owes his popularity principally to a negative peculiarity, to which we can only give a measurable admiration. He himself best gives us the secret of his art of a statesman. He thinks what he says and expends his wickedness by his tongue. The larger part of his strength consists in his weakness. It is open-heartedness and his merry man-of-the-world manner that takes the sting from his pride of nobility. He is known, indeed, as a Patrician, but as a merry one; his small, lovable failings take the sting from his malice. We need not weigh the words of a man who cares more for a glass of heated wine than for one of Tiber water; and who has more to do with the posteriors of the night than the forehead of the morning. Thus his plebeian manners in part fill up the cleft which his fundamental aristocratic disposition created between him and the people.—DELIUS (*Jahrbuch*, xix, p. 37) points out that in nearly all the cases of friendship as portrayed by Shakespeare the friends are of nearly the same age; that there is thus a certain agreement in views and characteristics since the friends are on a like footing. 'But quite otherwise,' he continues, 'must the connection be between an older man and a young one, and just such a relationship has Shakespeare set forth in that between Coriolanus and Menenius, one might say created, for Plutarch afforded him nothing in this direction. In Plutarch Menenius Agrippa appears as the well-meaning, pacifying senator, who quiets the people with his well-known fable, but otherwise has nothing to do with the younger Marcius. It remained for our poet to represent these two, of opposing personalities, firmly knit together

[5. Menenius Agrippa]

in closest friendship. First of all Shakespeare shows them to us as friends on account of like political views, as patrician opponents of the plebeians, and the plebeian fickleness; only that Menenius clothes his opposition to them with the cloak of friendliness to the people, while Coriolanus in his passionate manner gives the roughest expression possible to his disgust for these innovators. Later in the course of the drama the personal connection between them is brought to light. Menenius defends his young friend from the charges of pride and spite which the Tribunes pronounce against him when returning from the field, and hardly knows how to act for admiration when he receives the joyful message of the victory and near approach of his beloved Marcius. When he hears only of the letter which Marcius has written to him and which awaits him at his house, he declares himself rejuvenated by seven years. Even the wounds which Marcius brings back are to his old friend quite in keeping, that is, if they be not too large, because wounds proclaim the hero, and with righteous pride he enumerates all those which his darling had up to this time borne.—[The remaining portion of these remarks on the friendship of Menenius and Coriolanus is, for the most part, a discursive and somewhat verbose account of the scenes wherein they appear together; ending with the scene at the Volscian outposts which, as Delius says, is the final rupture of their friendship and a complete severance of all ties between them; they never met again.—ED.]—LLOYD (ap. SINGER, ii, p. 489): The pleasant old Senator has a contempt for the ‘beastly plebeians’ and the Tribunes their ‘herdsmen’ as hearty as Coriolanus, and even expresses it as plainly and as coarsely, and yet he remains acceptable to both, and has the character of having always loved the people, on the strength of the hearty joviality of his temperament, his tendency to ridicule rather than to revile, and it must be said, at bottom, so much esteem for the people that he does not consider his own individual dignity a counterbalance for the lives of the whole of them. We may note how his apologue [of the belly and the members] appears, from the character of his subsequent speech, to be the natural form into which his expressions of practical wisdom overflow; the spiritual world reveals itself to him in an incarnation of physical and material analogies, and his ideas willingly come abroad clothed in trope and metaphor of which homeliness seems to be a prime recommendation. The discussion in Rome is a rent that ‘must be patched with cloth of any color’; for the unpopular Marcius—‘The service of the foot (one of the members we before heard of) Being once gangrened, is not then respected For what it was before.’ The relentless Coriolanus is figured by ‘yond’ coign of the capitol, yond’ corner-stone’; ‘there is a difference between a grub and a butterfly, yet your butterfly was a grub’—‘he no more remembers his mother now than an eight year old horse’;—‘Mark what mercy his mother shall bring from him: there is no more mercy in him than there is milk in a male tiger.’—C. C. CLARKE (*Sh. Characters*, p. 479): Among the secondary characters in this play the most estimable, as well as the most interesting, is old Menenius, the Patrician and Senator. He forms an amiable link between the two orders; he is precisely the character a nobleman should be; wearing the insignia of his rank with a bland and easy dignity; gracefully condescending, and even familiar with the commonalty, sympathising with their wants, difficulties, and privations; and this gives him the privilege to speak to them with the authority of his longer experience, with better education and knowledge. This same sympathy, too, which they all recognise, gives him the warrant to visit their misconduct and their

[5. Menenius Agrippa]

senseless waverings, their vacillations, irrational turbulence, and revolt, with an asperity they would ill bear from another who cared less for them and their destitute condition. It is observable that throughout all his displeasure and petulance against the mob Menenius never makes use of a cruel or even unkind speech: in his spleen he is sufficiently and humorously contemptuous; but we hear no such expression as the scoundrelly exultation of Coriolanus at the approaching war with the Volscians, when he says: 'I am glad on't; then we shall have means to vent Our musty superfluity'; a speech admirably in character with one who considered the masses below him in the commonwealth only as so much material to build up his own pomp and ambition. Menenius has described his own nature and temper in that sparring scene between himself and the Tribunes of the People, Brutus and Sicinius. It is a happy display of a testy, wayward, and humorous old man, with a rich vein of kind-heartedness running through his testy temper.—STAPPER (p. 446): We might expect to find in Menenius Agrippa, as he plays the part of mediator between the Patricians and the Plebeians, a wise and moderate politician, equally removed from the extreme opinions of either party, a perfect man, in fact, like the *Aristes* and *Cléantes* in Molière, who are always softly and gravely insisting upon moderation in all things, and complain sadly of the unreasonableness of men. But Shakespeare is not wont to introduce these well-balanced moralists into his scenes, whose whole knowledge consists in striking a balance between the false and the true. They are certainly not very entertaining personages; what interest they may possess is not of a dramatic kind, but belongs to them as monuments of Molière's courageous good sense, as the expression of a particular state of society, and of a particular period, in which reason was held in higher esteem than any other of the poetic faculties. . . . Shakespeare had a horror of the frightfully tiresome person of the reasonable and ratiocinative type. The laughter-moving diversity of the innumerable fools who play a part in the great human tragi-comedy is the stuff whereof he makes his plays; we need not, therefore, expect to meet with a sage philosopher in Menenius Agrippa. . . . Being what he is, it is easy to divine that he plays the part of mediator out of no feelings of calm conviction, or elevated sense of justice, and, in fact, the only reason of his setting his wits to work to reconcile the hostile parties is that he is a fat old fellow, who likes to be comfortable and able to empty his bottle in peace and quiet; and civil dissensions spoil a cup of hot wine even more than many drops of Tiber water. In the quarrel of the other members with the stomach it was greatly to his interest, as part and parcel of the stomach, to re-establish order as soon as possible, and it may be fairly conjectured that the idea of his fable was suggested to him by the hindrances thrown in the way of his ease and good living. . . . But his character is shown most clearly, with his vanity, his fund of good humour, his lively inconsequent sallies, and his fussy airs as a hard worked patriot, after the blow has fallen and Coriolanus has turned traitor to Rome. Half a dozen times he repeats to the Tribunes: 'You have made good work'; in the midst of the general consternation he takes a satirical pleasure in their political humiliation, and though it is not a time for laughter, he still, like an incorrigible jester, continues to pour out his jokes. . . . Shakespeare's Menenius Agrippa is a good-hearted man in the main, but of no real worth morally or even intellectually, in spite of his celebrated fable.—C. TAYLOR (*Shakespeare Gallery*, p. 68): To analyse the character of Menenius we should advert to his Courage, which never once forsakes him, even

[5. Menenius Agrippa]

amid dangers whose termination is utterly unforeseen: many men can boldly face an enemy in the field, who would shrink before an armed and tumultuous populace; many can risqué dangers in concert with others, who when alone consult and obey timidity under the spacious name of prudence. . . . Courage, in such persons, appears a varying quality, a flashing flame, rather than a steady light; but the courage of Menenius is uniform: he speaks plainly to the people and plainly to Coriolanus, neither dreads the headstrong rashness of the former nor the fierce sallies of the latter; his judgment sees the path proper to be pursued, and his courage prompts him clearly to deliver his opinion in advising it. But his courage is not of that cast which repulses the union of other Virtues; his Prudence and Management no less merit observation than his courage: he makes free with himself when about to make free with others; qualifies, by a general oddity of remark and expression, the severity of those sarcasms which he has in reserve; humorously descants on his own private character, and by his eccentric and jocose treatment of himself induces us to admit with less scrutiny his reflections on others. . . . We see no starts of passion in Menenius, no sudden hurricane transports him to excess, but one even tenor of mind and sentiment accompanies him: ruffled only as accidents ruffle it, but never outrageous or turbulent. Sensible of injuries in his own person or in that of his friend, but seeking no illicit mode of gratifying revenge. Ever desirous of seeing the most cheerful side of things, and rather yielding to the impulse of joy than to the melancholy of dejection, he preserves that moderation which readily finds opportunities in circumstances around it, and equally readily improves them.—PAGE (*Introd.*, p. 22): Menenius is perhaps the most complicated, the most difficult to analyse, in some respects the most Shakspearian of all the characters in the play. He sometimes *reminds us of Coriolanus*. He has the same contempt for the ‘rabble,’ the same indignation and impatience at the thought of their interfering in the government of the state, he often tells them his mind in pretty plain language, but his objurations are milder, less frequent, and less insulting; he stoops to reason with them, and endeavors to enlighten their understanding by parables. To gain certain ends he sees no harm in flattering and cajoling the common people according to ‘the custom’ of the country. He shows *considerable diplomatic skill* in his efforts to reconcile Coriolanus and the plebeians, or at least to prevent their discordant natures from breaking out into open rupture; but this almost impossible task is beyond his powers, and he fails, as perhaps every one else would have done. He tries his hand again in the attempt to negotiate between the terrified Romans and Coriolanus in the camp of the Volsces. Though he has great confidence of obtaining at least a favourable reception, and explains Cominius’ brusque dismissal to want of tact, his mission, from the very nature of the case, results in an immediate and ignominious failure. His undertaking was one in which success was possible to only one person in the whole world—Volumnia. His language is *pithy* and *sententious*; he possesses a *vein of dry humour* which reminds us of Jacques in *As You Like It*. His fable of the *Belly and the Members* is one of the most striking features in the play; it is apt in substance and couched in quaint and characteristic language. Almost every speech of Menenius illustrates this point. He possesses a *warm and faithful heart*. He loves and admires Coriolanus, who calls him ‘father’ and ‘old and true Menenius.’ . . . Coriolanus loves him in return. ‘You know the very road into his kindness,’ says Brutus, and Coriolanus’ own language shows us that

[5. Menenius Agrippa]

Menenius was dear to him.—BROOKE (p. 227): Menenius is the old and jovial aristocrat who loves a cup of hot wine and adores a hero like Coriolanus; hasty in temper, but keeping no malice, and in politics eager for moderate counsels; bluff of speech because he is old and because of his class-contempt for the people, which contempt he generally modifies into good-humoured attacks on their follies. He is endured, but seen through, by the tribunes of the people—‘Come, sir, come, we know you well enough.’ A thorough patrician, who yet desires to be hail-fellow-well-met with the people; who has among them the fame of caring for them, but who does not really care for their wrongs in comparison with the smallest right the patricians claim; the prosperous conservative, quite ready to help the people provided the people are kept down. The possibility of any democratic change never enters his mind. The world of Rome will always go on as it is now. You may as well, he says to the citizens, ‘Strike at the heavens with your staves as lift them Against the Roman state.’ The patricians, the senate, are the centre of Rome; if the centre be weakened the people will perish—and he tells his story of the belly and the rebellious members of the body. ‘But we are perishing now,’ they say, ‘and the nobility are the cause.’ ‘Wait, keep quiet, don’t disturb the state, all will soon be quite comfortable. The one thing needful is no change. All your good comes from the patricians.’ When change has been wrought, and he hears that Tribunes have been granted, he does not understand it. ‘This is strange,’ he says. Then when further change is wrought, and Coriolanus is banished, Menenius accepts the Tribunes and the change; and then, when Rome turns against the Tribunes, throws himself back into the old position. His conservatism is permanent opportunism. However, at this early point of the play (in his belief in the everlasting continuance of the state as it is) the blindness of this Roman Polonius is clear though he seems so wise. Coriolanus sees twice as far just because his hatred of the people opens his eyes. He knows, when the Tribunes are given to the people, that the predominance of his class is doomed. Hatred, often blind, is sometimes keen-eyed. There are many instances of the blindness of Menenius, of the clear sight of Coriolanus. Here is one. Menenius is the slave of custom; Coriolanus is not. One of the touches of the play nearest to his character is where his pride, and in this case his intelligence, overcomes his conservatism, and he throws precedent overboard,

‘Custom calls me to ’t:
 What custom wills, in all things should we do ’t,
 The dust on antique time would lie unswept,
 And mountainous error be too highly heap’d
 For truth to o’er-peer.’

That is not the conservative position. Menenius cannot agree with him; Coriolanus must follow all the precedents of the past. Again and again he implores him for temperate conduct, and the battle in his mind between love and admiration for Coriolanus and disapproval of his uncontrolled choler is excellently drawn by Shakespeare. Yet, while he disapproves and is even weary of the furious temper of his friend, he hates the people the more because they attack his friend. From the moment the battle is set in array till the banishment of Coriolanus no one is harder on the people than Menenius. No Philippe Égalité is to be trusted. The traditions of their class are stronger than their popular good nature.

Sicinius Velutus }
 Junius Brutus } *tribunes of the People.*

6

6. tribunes...People] Johns. tribunes...People, and Enemies to Coriolanus. Rowe, Pope, Theob. Han. Warb. Cap.

—**VERTY** (*Student's Sh.*): Menenius illustrates, more than any other character in Shakespeare that occurs to me, how a seed of suggestion will fructify in Shakespeare's imagination. All that Plutarch says about Menenius is that he was 'chief man' of the embassy of 'the pleasantest old men and the most acceptable to the people' who were sent by the Senate to remonstrate with them after their secession to the *Mons Sacer* outside Rome; that he used successfully 'many good persuasions and gentle requests to the people'; and ended with his 'notable tale' of the belly and the other members of the body.—**MACCALLUM** (p. 498): In the drama Menenius is undoubtedly the chief of the young man's [Coriolanus] friends as well as one of the most prominent persons; and what has Plutarch to say about him? He is introduced only in connection with the fable which he tells the seceders to the Holy Hill, and, apart from the fable, all that we hear of him is confined to a few sentences. . . . Even the few particulars given Shakespeare alters or neglects. It is not to the secessionists on the *Mons Sacer*, but to a street mob in Rome, that the fable is told. It not merely serves to lubricate in advance the negotiations that result in the Tribunate, but effectually discomfits the murmurers, and Menenius learns only subsequently and to his surprise that the Senate has meanwhile conceded the political innovation. There is no hint in Plutarch of his being himself one of the Patricians, and if Shakespeare glanced at Holland's *Livy* he would see that, in point of fact, tradition assigned to him a plebeian origin. Above all, he has no dealings whatever with Marcius, and, according to Livy, died a year before his banishment. Plutarch thus furnishes hardly anything for the portrait of the man, and nothing at all for his relations with the hero.

6, 7. Sicinius Velutus, . . . Junius Brutus] **GERVINUS** (p. 765): The Tribunes, in their mean, intolerant, strutting pride of office, are striking contrasts to Coriolanus's grand pride of action. As upstarts they set up as high pretensions as Coriolanus without his capacity; they show themselves in the settling of small matters as impatient and violent as he does in great things and from great motives; they place their petty ambition on the obeisance of the populace, whilst their eyes could not even reach to the height of his ambitious projects; opposed to his valour is their unwarlike disposition; opposed to his openness and straightforwardness are their desperate intrigues, and their lying in wait for the expression of his pride and fury, which will be his ruin; opposed to his bold abuse of the people is the aptness with which they lead the populace as they please, and know how to keep themselves free from blame.—**C. C. CLARKE** (*Sh. Characters*, p. 483): Sicinius and Brutus are thorough specimens of a brace of vulgar demagogues. In their very first scene they manifest the grudging envy, the malignant spirit which actuates them against Marcius; and their vile nature exposes itself in the low motives they attribute to him. They are constantly on the watch for opposition and vexatious objection. They meanly incite the people and prompt them into animosity against him. They take advantage of his defects of temper—his irascible and tornado disposition—to urge him into self-destruction. They do this with the cunning of little minds and the unscrupulousness of base politicians. It is princi-

[6, 7. Sicinius Velutus, . . . Junius Brutus]

pally their venting their splenetic remarks *behind his back* which gives so hateful an effect to their comments; had they urged their objections to his face they might, and they ought to, have commanded attention, for there is truth in what they adduce of his overweening pride. It is their hole-and-corner plotting and scheming, as well as animadverting surreptitiously, which imparts so dastardly a character to their movements, by not daring to impeach him openly, betraying their sense that they cannot do so with strict justice. The unfairness with which these faction-mongers proceed is indicated in strong colours where they order the man, who brings the unwelcome news that the Volsces are marching upon Rome, 'to be whipped,' accusing him of having raised the report for mere party purpose. One exclaims: 'Nothing but his report!' and the other, on hearing the addition that Marcius is said to lead the Volscian power, rejoins

'Rais'd only that the weaker sort may wish
God Marcius home again.
Sicin. The very trick on't!'

Ay, precisely the kind of trick that these gentry were well versed in; the trick of spreading false reports to stir popular excitement. No wonder they suspected it to be a hatched rumour, and ordered the fellow who promulgated it to be forthwith scourged. No one better than they could estimate his desert.—OECHELHAÜSER (*Einführungen*, i, 292): As individuals Brutus and Sicinius cannot be distinguished one from the other. Only once before has Shakespeare with his abundant wealth of character invention portrayed with evident design two similar parallel figures, that is to say, Rosencrantz and Guildenstern, although these two perhaps stand in the moral scale a little higher than our two Tribunes. Both these pairs of villains likewise have this in common: they are characterised for the most part as types, not as individuals, which is somewhat unusual in Shakespeare. Taken together Brutus and Sicinius are one and the same man; the poet was obliged to separate them only that he might create and bring out their train of thought in the form of dialogue. The closest investigation fails in deciding which of the two, Brutus or Sicinius, bears away the palm for baseness. If we examine critically who particularly of all the characters in the tragedy for the most part misprize and abuse the people, it will be found that not Coriolanus or the other patricians, but the Tribunes of the People are directly to blame. In them is united every criterion of human underhandedness: hatred and malice towards everything great and noble, ingratitude, hypocrisy, and cowardice, resorting to the basest means to attain their own selfish ends. With diabolical calculation on his weakness they hound Coriolanus to his death, and while denouncing him as a traitor they push him into the arms of treason itself. His aristocratic pride and his measureless impetuosity are no mitigating circumstances for these two, who, reckoning on these weaknesses, instigate him to treason. Coriolanus's lack of restraint will excuse the hostile attitude of the people—to a certain extent justify it—but it will not excuse that of the Tribunes. The parts of these two are generally represented on the stage as too harmless; in both these Tribunes there glows a spark of devilish villainy. Their representation cannot be entrusted to secondary talent, since the rôles demand a large versatility, and the individuality must be finely wrought out if the poet's design is to be clearly brought to light. In the first place, a base ambition and measureless vanity dominate their bearing. To the people they are the most

Young Marcius, *son of Coriolanus*.
A Roman Herald.

8

8. *Young...of...]* Boy, son to... Cap. (After this Cap. inserts: Senators, two; Officers of the Senate, two; Citizens, six; Soldiers, three; a Patrician, Ædile, Herald, Officer, Spy, and eight Messengers, Romans.)

9. *A...Herald]* First in Mal. (After l. 10 Cap. inserts: Senators of Corioli, two; of Antium, three; Servants of Aufidius, three; Friends of the same, Conspirators against Marcius, three; a Citizen of Antium, Officer, Soldier, Spy, and two guards, Volcians.)

humane friends, the superzealous servants of their wishes, smiles and hand shakes are common to them. In the presence of Coriolanus they seek to demonstrate the value of their office, act the parts of acknowledgers and well-wishers, but therewith goad him with pin-pricks until he lays himself more and more open to attack, which thus gives countenance to their charges against him.—CHOLMELEY (*Introd.*, xiii.): The Tribunes, though legendary persons, bear names well known in Rome, and Brutus is supposed to be a descendant of the husband of Lucretia and overthrower of Tarquin.—MACCALLUM (p. 500): [In Plutarch's account of the Tribunate] Brutus is only once named, and nothing is said of his disposition or ways. Even of Sicinius, who is more conspicuous, we only read that he was 'the cruellest and stowtest' of the two. But it is less their character than their policy that occupies Plutarch, and even their policy is presented in an ambiguous light. They are described as the only authors of the rising which culminated in the exodus from the city; but with that exodus Plutarch, on the whole, seems to sympathise. They are described as 'seditious tribunes' when they oppose the colonisation of Velitræ and the renewal of the war; but Plutarch shows they had good grounds for doing so. Even their action against Coriolanus for opposing the grant of corn and advocating the abolition of their office was, from their own point of view and perhaps from any point of view, perfectly legitimate. We can only say that in the measures they took they were violent and unscrupulous. Yet when we consider the bitterness of party feeling and the exigencies of public life, they seem no worse than many statesmen who have been accounted great. Even their overt policy then is more respectable than that of Shakespeare's pair of demagogues, and, of course, it is Shakespeare who has created, or all but created, for them their vulgar but life-like characters.

8. *Young Marcius]* THÜMMEL (*Jahrbuch*, x, 14): In an exposition dealing with Shakespeare's *Feminine Ideals* this young Marcius has been singled out for affectionate mention, and extolled not only as a child drawn from the very marrow of Rome but also in himself the ideal child among the Shakespearian children. I am heartily sorry that I am not able to share in this great admiration for the boy. Valeria, the family friend, finds in him all that is most lovable, according to the wont of all chattering gossips, and what she praises as a mark of his determination seems to me but a savour of the wickedness of a little destroyer of animals [I, iii, 64-68]. The praise of his grandmother, who knows nothing in the world greater than her son Coriolanus, the arch-warrior, characterises the little urchin as the portrait of his father, especially as a warrior in miniature, and if he speaks to his father in the Volscian camp of his future heroic deeds—concerning which the history is for us quite silent—it only sounds more like the bluster of a stripling who has not had enough of the rod.

Tullus Aufidius, *general of the Volscians.*

10. Tullus Aufidius] TAYLOR (*Sh. Gallery*, p. 246): In a general view Tullus serves as a foil to Coriolanus, and being in many degrees his rival, yet on the whole his inferior, being also covert instead of open, ambiguous instead of plain, and rather choosing to wear the mask of conspiracy than the genuine countenance of enmity, he contrasts, with great effect, the conspicuous failings of the hero of the piece, and produces a regret at the success of his machinations; since, if such a punishment was properly due, justice, not malevolence, ought to have inflicted it, it should not have been the office of Tullus Aufidius.—C. C. CLARKE (*Sh. Characters*, p. 480): The character of Tullus Aufidius is well placed in opposition with that of Coriolanus. It is no vulgar foil, no bald contrast, but it is superficially bright only. Beneath a show of martial eminence, which fits him to be the hero's antagonist, he possesses a low soul, which places him intrinsically beneath the great Roman. Where Coriolanus is proud, Aufidius is ambitious; where Coriolanus is loftily self-conscious, Aufidius is aspiring by self-seeking. Exteriorly Tullus forms no unworthy rival in arms with Caius Marcius, but interiorly, morally, he is immeasurably below him. With his usual delicacy, but vigour of delineation, the poet has depicted this from first to last. At the very outset we behold Tullus burning with desire to cope with Marcius, and to win some share of that warlike renown for which he is famous. He has a fever of military jealousy upon him which has its hot and its cold fits. He is seized with one of the latter on finding that Coriolanus is under his own roof, a poor and banished man; finding his great rival thus within his power, it allays his thirst of competition, and substitutes in its place a complacent feeling of patronage, which takes the appearance of chivalrous sentiment. But this impulse soon passes, and his old professional jealousy is re-kindled at the first view of Coriolanus's reinstatement in command. His vulgar nature cannot bear the sight of the other's pre-eminence; and this perpetual consciousness of inferiority goads him with ever sharper desire to attain superior rank. It makes him basely rejoice when he beholds Coriolanus give way to the pleading of his mother and his wife; it impels him to the villainy of working his downfall; it urges him to treachery and murder—crime. As an instance of Shakespeare's subtlety in drawing these moral portraitures it is to be observed that Aufidius, even at the best of his behaviour towards his noble rival, when he receives him with kindness at his house at Antium, always addresses him as 'Caius Marcius'; and the secret rankling which prompted the name is betrayed in open avowal where he subsequently calls him so, and the other exclaiming 'Marcius!' he retorts: 'Ay, Marcius, Caius Marcius; dost thou think I'll grace thee with that robbery, thy stolen name Coriolanus in Corioli?' It is in the moral inferiority of Tullus Aufidius, thus subtly drawn, that Shakespeare has presented him as an effective opposite to the principal character.—GERVINUS (p. 765): The prevailing difference, which raises Coriolanus high above Tullus, is that *he* is of nobler nature, that in his bitterness of feeling he is seized by an unnatural enmity against his country, but he returns to his better nature; whereas Tullus is naturally malicious, and is flattered by the need of his enemy thus fleeing to him for protection; he forms an unnatural friendship with him, and then returns to his deceitful spite in the conspiracy against Coriolanus.—VIEHOFF (*Jahrbuch*, iv, p. 50): The basic foundations of such a character as Aufidius must lie either in similarity to those of the protagonist or must be contrasted with them, since not mere dissimilarity but similarity and contrast incite

[10. Tullus Aufidius]

eye and imagination to comparative observation of such figures. According to this formula Shakespeare has created the character of Aufidius. He is the pride of the Volscians as Coriolanus is the celebrated hero of the Romans. As Aufidius is the enemy most dreaded by the Romans, Coriolanus is the one most feared by the Volscians. Virgilia implores heaven to protect her husband in the presence of the ruthless Aufidius. Volumnia thinks of him as the man from whom, before all others, her son may win renown. Coriolanus himself pays him the highest praise and even maintains that were he not himself he would wish to be Aufidius. He is of the same heroic mould as Coriolanus, and in him likewise patriotism outweighs both love of deeds and love of fame; he says: 'I would I were a Roman, for I cannot, Being a Volsce, be that I am' (I, x, 6, 7). But even as Homer is careful that the excellent Hector shall not grow above the greatness of Achilles, in like manner Shakespeare represents the heroic mood and strength of Aufidius related, indeed, to that of Coriolanus, but in secondary rank. The fight between the two heroes serves to this end to the smallest details; and just as Aufidius admits the superiority of Coriolanus, his own servants express the same view without any subterfuge. More than this, since these related characteristics bring out the contrasts in both characters, they assure to Coriolanus the major interest of the onlookers.—HUDSON (*Sh's Life, Art*, etc., ii, 487): Tullus Aufidius makes a very effective foil to Coriolanus, the contrast between them being pressed forward in just the right way to show off the vein of true nobleness which there is in the latter. He has all the pride and passionateness of the hero without any of his gratitude and magnanimity. In Coriolanus the spirit of rivalry and emulation never passes the bounds of honour; in the other it turns to downright personal envy and hate. The hero glories in him as an antagonist, and loves to whip him in fair fight, but is far above all thought of ruining him or stabbing him in the dark. The shocking speech of Aufidius, in the first scene where he appears after the taking of Corioli, is a skilful forecast and premonition of his transport of baseness at the close.—OECHELHAÜSER (i, 294): What I have said in regard to the frequent unsatisfactory casting of the parts of the Tribunes will apply in greater degree to that of Aufidius, which is customarily entrusted to the juvenile leading man or the lover. This is utterly wrong. Aufidius is a character-part which must be assigned with great carefulness. There is, moreover, no motive to represent Aufidius as actually younger than Coriolanus; such, on the contrary, places in the way of the representation of the rôle extraordinary difficulties. Generally speaking, all the rôles in *Coriolanus* are so clearly drawn that the actor can hardly go wrong in the proper conception of each one; but that of Aufidius is not so clear. His treacherous nature is first made manifest at the end of the tragedy; his reception of Coriolanus bears the marks of genuine pleasure and heartiness. The fault of such a misconception of the actor or the public can only be ascribed to the omission, by the majority of adapters, of the last scene of Act I, which Shakespeare, as I firmly believe, has added solely for the characteristic speech of Aufidius. So little doubtful is it that this was the design of the poet is shown by his not finding in Plutarch at this point of the action any indication of Aufidius's treacherous thrusts at Coriolanus. Here is set forth the innermost designs of Aufidius, to which he remains unbrokenly true to the very end, that is, by every means, honourable or dishonourable, to destroy Coriolanus; at the altar, even under the protection of the host's hearth, he would murder him. Were this outburst of treacherous,

[10. Tullus Aufidius]

ignoble rage but directed against his great vanquisher, then the scene in the house of Aufidius could most assuredly be shown as a real heartfelt welcome, especially as there is not sufficient means given to the actor to make clear to the audience the complete hypocrisy and artificiality of this reception by means of tone of voice and exaggerated evidences of amity. So, and not otherwise, is this reception of Coriolanus to be understood and represented. In Aufidius is personified by the poet the craft and treachery which, for the most part, characterise the conduct of war and politics of the Volscians. He is false through and through. He accepts Coriolanus as a friend not altogether from good nature—one with whom he later by chance falls out—but with the preconceived traitorous design to make use of him in his own interest against Rome and then insidiously, as he had sworn, to cast him aside. His whole behaviour towards Coriolanus is a subtle dissimulation, until in the final scene he throws aside the mask and the hero falls under the daggers of those incited by Aufidius. Only the final words of Aufidius addressed to the corpse of Coriolanus should be conceived as the expression of remorse, the moral reaction, and accordingly so uttered. In the fourth and fifth Acts Aufidius must make effective use of by-play in order that his falseness to Coriolanus may constantly be kept in evidence; in the last Act the captain attending him may be used effectively to this end.—PAGE (*Introd.*, p. 23): Tullus Aufidius is a rash, hasty, impetuous man, completely under the guidance of *impulse*. This view of his character accounts for more of his actions and his speeches. He is a brave and able general, but his ardent desire to vie with Coriolanus makes him think more of a personal combat with his rival than of the prudent management of the war as a whole. His language is usually violent and hyperbolic. His hatred for Coriolanus is expressed in unmeasured terms. When worsted by him as a general he uses the most frightful imprecations against him, vowing vengeance in highly inflated sentences. . . . Aufidius is as impulsive in his friendship as in his hate. When Coriolanus comes to him at Antium after his banishment from Rome, Aufidius receives his great rival with open arms and ‘a thousand welcomes,’ and declares him more a friend than ever an enemy. Nor have we any reason to consider these protestations as insincere; Aufidius’ friendship is thoroughly genuine, but short lived.—MÖNCH (*Jahrbuch*, xlii, p. 146): Both Coriolanus and Aufidius appear alike in the passionate incitement of their natures, boiling over in the effort to predominate or to be of great account, impatient of every opposition to self-advancement. With each the devotion to the welfare of his country is alloyed with a large amount of egotism. But the Roman will rise through external opposition; the Volscian, through internal prejudice. The former desires before all else his own way; the latter, his own individual honour. Their dispositions are, indeed, as far asunder as pretentious pride and sensitive ambition. Or if not as far as obstinacy and irresolution (which would be saying too much), yet as obstinate steadfastness and lax unsteadfastness. Coriolanus likewise does not escape powerful crises and overthrows, yet he remains true to his own nature; he is twice unfaithful to the cause which he serves, and both times allows himself to be deeply moved by the accusation of ‘Traitor’; Aufidius becomes a traitor to his comrade gradually through smallness of mind. The former succumbs to his own supermanhood, the latter—if only morally—to his own quest for greatness. The contrast is certainly plain enough, if it be not so elementary as directness and craft, as the honorable man and the rogue, as the hero and the poltroon. The poet has delicate

Lieutenant to Aufidius.	11
Conspirators with Aufidius.	
A Citizen of Antium.	
Two Volscian Guards.	
Volumnia, <i>mother to Coriolanus.</i>	15
Virgilia, <i>wife to Coriolanus.</i>	

11. (Following *Lieutenant to Aufidius*
Sta. inserts Adrian.)

12. *Conspirators...*] First in Theob.
(Following this Words. inserts Ni-

canor; Adrian.)

13. *A Citizen...*] First in Mal.

14. *Two...Guards*] First in Mal.

colours on his pallet.—MACCALLUM (p. 502): The chief features of Aufidius' character and the story of its development, the emulation that is dislodged by generosity, the generosity that is submerged in envy, were already supplied for Shakespeare's use [by Plutarch]. But the darker lines are lacking in the earlier picture. There is neither the unscrupulous rancour in his initial relations with Marcius that Shakespeare attributes to them nor the hypocritical pretense at the close. Plutarch does not bring the contrast with Coriolanus to a head. And in connection with this it should be observed that Tullus appears late and intervenes only incidentally. Less than a sentence is spared to his earlier antagonism with Coriolanus, nor is he present in the march on Rome, or during the siege. And this is typical of Plutarch's treatment of all the subordinate persons. They enter for a moment and are dismissed. But in Shakespeare they accompany the action throughout, and do this in such a way that they illustrate and influence the career of the hero, and have their own characters and careers illustrated and influenced by him. They are all, even young Marcius by description, introduced in the first four scenes, with an indication of their general peculiarities and functions, and with the single exception of Titus Lartius they continue to reappear almost to the end.

15. Volumnia] See *Appendix: Volumnia.*

16. Virgilia] RUSKIN (*Sesame and Lilies*, II, § 56) declares that Shakespeare has no heroes, only heroines. There is scarcely a play that has not a perfect woman in it. 'Virgilia is perhaps loveliest of all.' Again in *Proserpina*, II, i (5), he speaks of Virgilia as the 'perfect type of wife and mother, but without definiteness of character, nor quite strength of intellect enough entirely to hold her husband's heart. Else she had saved him: he would have left Rome in his wrath—but not her. Therefore it is his mother only that bends him: but she cannot save him.' [See also note by Ruskin, II, i, 187.]—VIEHOFF (*Jahrbuch*, iv, p. 53): As a foil to the dominating womanly figure of Volumnia and likewise to Coriolanus, the poet has placed beside them Virgilia. The towering figure of the heroic mother-in-law and that of the stormy, unbending husband raise themselves in the presence of this womanly tender, silent, sensitive being so much the more strikingly. But tender as Virgilia seems, her character is yet rooted in firm soil, and holds her ground in what she judges fitting for herself, unmoved by the will of her dominant mother-in-law, just as she quietly but firmly opposes her Roman feminine will to the obstinacy of her husband in the great scene of the fifth Act.—OECHELHAÜSER (*Einführungen*, i, 297): Virgilia should be young and fair, pale and mild, thoroughly

[16. Virgilia]

maidenly in bearing, speech and behaviour, all of 'those dove's eyes That can make gods forsworn.' But with all this her yielding nature must not seem unstable weakness. In the first Act she shows herself quite as determined to withstand the appeals of her mother-in-law and her friend, as she shows herself a Roman woman in the last Act. Virgilia's by-play must be wrought out with highest skill and, especially in the scene of welcome, the farewell scene, and the great persuasion scene of the last act, this last demands a very skilful interplay with that of Coriolanus. —BROOKE (p. 244): Virgilia is as quiet as a forest lake. She will not leave the house while Coriolanus is away. The streets or shows of Rome shall not see her till he returns, and she is firm as a rock in this. A steadfast resolvedness attends on her quietness. Silence is her chief speech. All through the play she scarcely speaks. Yet she is alive before us. Only the greatest artist could, with a few touches here and there, placed exactly where they should be, and in fitness to their place, paint a whole character with such force and livingness that she remains forever clear, forever interesting. Shakespeare had done this for Cordelia; he does it again for Virgilia. When Volumnia praises the battle-rage of Coriolanus, and extols his blood and wounds, Virgilia cries: 'His bloody brow! Oh, Jupiter, no blood! . . . Heaven bless my lord from fell Aufidius!' And we know her heart from that moment. When Coriolanus meets her on his triumphant return from Corioli, he meets her with this word: 'My gracious silence, hail!' And we seem to see in the tender words, and in the admiration of 'My gracious silence,' the secret married life and love of Virgilia and her stormy husband. All through the long talk of Volumnia with the senators and Coriolanus about the consulship Virgilia does not say one word. The only time she breaks out into speech is against the Tribunes after the banishment of her husband, and her strong words then are sufficiently motived by the occasion. Twice only does she speak in that great scene when with his mother she comes to plead for Rome, and the secret depths and even fierceness of her Roman nature are shown in the force and tenderness with which she urges her right as wife and mother on her husband. 'Thou shalt tread,' says Volumnia, 'if thou march to Rome, upon thy mother's womb.' 'Virgilia. Ay, and mine, that brought you forth this boy.' (The words of Volumnia are Plutarch's; Virgilia's, Shakespeare's.) Only long silence can concentrate so much into a few words! And we hear of her no more.—MACCALLUM (p. 566): Virgilia takes comparatively little pleasure in the brilliance of Coriolanus's career and is more concerned for his life than for his glory. When Volumnia recalls how she sent him forth as a lad to win honour, Virgilia's heart pictures his possible death, and would that have been compensated? For she loves in the first place not the hero but the husband, and her love makes her timorous. She has none of her mother-in-law's assurance that his prowess is without match and beyond comparison. When 'wondrous things' are told of him how characteristic are their respective comments: 'Virgilia. The gods grant them true! Volumnia. True! pow, wow!' How differently they feel about his contest with his rival: 'Virgilia. Heaven bless my lord from fell Aufidius! Volumnia. He'll beat Aufidius' head below his knee And tread upon his neck.' So she shrinks from the thoughts of blood and wounds over which Volumnia gloats, and trembles at the dangers of the campaign. Devoured by suspense, she is in no mood to meet the ordinary social claims on her rank and sex, but shuts herself up within her four walls, and wears out the time over household tasks. Her seclusion and the attempts to

[16. Virgilia]

draw her from it must not be misunderstood. They have sometimes been taken as pictures of domestic narrow-mindedness, on the one hand, and callous frivolity on the other. But frivolity is unthinkable in Volumnia; we may be sure she would never advise or do anything unbefitting the Roman matron. And it is quite opposed to the impression Valeria produces; we may be sure she would never suggest it. In Plutarch's story it is she who proposes and urges the deputation of women to Coriolanus, and though Shakespeare, to suit his own purpose, transfers by implication the credit of this to Volumnia, Plutarch's statement was enough to prevent him from transforming the true authoress of the idea into the fashionable gadabout that some critics have alleged her to be. On the contrary, with him she calls forth the most purely poetical passage in the whole play, and she does so by the vestal dignity and severity of her character. Coriolanus greets her in the camp:

‘The noble sister of Publicola,
The moon of Rome; chaste as the icicle
That’s curdied by the frost from purest snow,
And hangs on Dian’s temple: dear Valeria!’

The woman to whom this splendid compliment is paid by one who never speaks otherwise than he thinks is assuredly no more obnoxious than Volumnia herself to the charge of levity. They are both great high-hearted Roman ladies who do not let their private or public solitudes interfere with their customary social routine, and Valeria visits her friend to cheer her in her anxiety, as she would have her, in turn, visit and comfort their common acquaintance. But Virgilia is cast in a gentler mould, though neither is she lacking in character, spirit, and magnanimity. Of course, she is not an aggressive woman, and she feels that the home is the place for her. She speaks seldom, and when she does her words are few. It is typical that she greets her husband when he returns a victor with no articulate welcome, but with her more eloquent tears. He addresses her in half humorous, half tender reproach, ‘My gracious silence, hail!’ A wonderful touch that comes from a wonderful insight. It may well be asked, as it has been asked, how Shakespeare *knew* that Virgilia’s heart was too full for words. But with all this, she shows abundant resolution, readiness, and patriotism. She is adamant to the commands of her imperious mother-in-law and the entreaties of her insistent friend when they urge her to break her self-imposed retirement. She too has her rebuke for the insolent Tribunes. Above all, she, too, plays her part in turning Coriolanus from his revenge. In that scene, after her wont, she does not say much, less than two lines in all, that serve to contain the simple greeting and the quick answer to her husband’s warning that he no longer sees things as he did: ‘The sorrow that delivers us thus changed Makes you think so.’ But who shall say that ‘those dove’s eyes Which can make gods forsworn’ did not shed their influence on his mother’s demand, and help him to break his vindictive vow. Remember, too, that the sacrifice this implied would mean more to her than to Volumnia, for though she likewise can dedicate what she holds dearest on the altar of her country, her affections, her home, Marcius as an individual, bulk more largely in her life. And if she loves him, we see how fondly he loves her. More than once or twice he alludes to his happiness as bridegroom, husband, and father. When she appears before him, his ejaculations and the

[16. Virgilia]

tenderness of his appeal, 'Best of my flesh, forgive my tyranny,' speak volumes, in a mouth like his, for the keenness of his affection. To express the bliss that he feels in the salute of re-union this hero-lover can find analogues only in his banishment and his vengeance:

'O! a kiss

Long as my exile, sweet as my revenge!

Now, by the jealous queen of heaven, that kiss

I carried from thee, dear, and my true lip

Hath virgin'd it e'er since.'

This woman then with her love and sweetness, that strike such responsive chords in the rude breast of her lord, is apparently well fitted to smooth the harshness of his dealings with his fellow-men; and this would seem all the more likely since her gentleness is not of that flabby kind that cannot hold or bind, but is strengthened by firmness of will and largeness of feeling. All the same, she exerts no influence whatever before the very end on her husband's public life or even on his general character, because she has no interest in or aptitude for concerns of his busy practical career. She has chosen her own orbit in her home, and her love has no desire to step beyond.—A. C. BRADLEY (*Coriolanus*, p. 18): Ruskin, whose terms of praise and blame were never overcautious, wrote of Virgilia as 'perhaps the loveliest of Shakespeare's characters.' Others have described her as a shrinking submissive being, afraid of the very name of a wound, and much given to tears. This description is true; and, I may remark in passing, it is pleasant to remember that the hero's letter to his mother contained a full account of his wounds, while his letter to his wife did not mention them at all. But the description of these critics can hardly be the whole truth about a woman who inflexibly rejects the repeated invitations of her formidable mother-in-law and her charming friend to leave her house; who later does what she can to rival Volumnia in rating the Tribunes; and who at last quietly seconds her assurance that Coriolanus shall only enter Rome over her body. Still these added traits do not account for the indefinable impression which Ruskin received (if he did not rightly interpret it) and which thousands of readers share. It comes in part from that kind of muteness in which Virgilia resembles Cordelia, and which is made to suggest a world of feeling in reserve. And in part it comes from the words of her husband. His greeting when he returns from the war and she stands speechless before him, and his exclamation when he sees her approaching at their last meeting and speaks first of her and not of Volumnia.—J. M. MURRY (*London Mercury*, Feb., 1922, p. 388): Of all the characters in *Coriolanus* one alone can be said to be truly congenial; and she is the least substantial of them all. Virgilia, Coriolanus's wife, though she is present throughout the whole of four scenes, speaks about a hundred words. But a sudden, direct light is cast upon her by a phrase which takes our breath with beauty when Coriolanus welcomes her on his triumphant return as 'My gracious silence!' Magical words! They give a miraculous substance to our fleeting, fading glimpses of a lovely vision which seems to tremble away from the clash of arms and pride that reverberates through the play. Behind the disdainful warrior and his Amazonian mother, behind the vehement speech of this double Lucifer, the exquisite, timid spirit of Virgilia shrinks out of sight into the haven of her quiet home. One can almost hear the faint click of the door behind

Valeria, <i>friend to Virgilia.</i>	17
Gentlewoman attending on Virgilia.	
<i>Roman and Volscian Senators, Patricians, Ædiles,</i>	
<i>Lictors, Soldiers, Citizens, Messengers, Servants to</i>	20
<i>Aufidius, and other Attendants.</i>	

SCENE: *Rome and the neighborhood; Corioli and the neighborhood; Antium.* 23

18. <i>Gentlewoman...</i>] First in Cap. on <i>Virgilia.</i>] on <i>Volumnia.</i> Beeching.	People, Rowe, +. 22, 23. SCENE... <i>Antium.</i>] The Scene is partly in Rome and partly in the Ter- ritory of the Volscians. Rowe, Pope. Scene dispers'd: in Rome, Antium, and Corioli; and in the Roman and Volscian Territories. Cap. The Scene ...the Volscians, and Antiates. Theob. et cet.
19-21. Roman...Attendants] Roman Ladies, Patricians, Ædiles, Lictors, &c. Senators and Citizens, Officers, Soldiers, &c., Roman and Volscian. Cap.	
20. Citizens, Messengers] Common	

her as it shuts her from the noise of brawling tongues. Yet in her presence, and in the memory of her presence, Coriolanus becomes another and a different being. It is true we may listen in vain for other words so tender as 'My gracious silence!' from his lips. A man who has one love alone finds only one such phrase in a life-time. But in the heat of victorious battle, when Coriolanus would clasp Cominius in his arms for joy, he discovers in himself another splendid phrase to remember his happiness with Virgilia:

'Oh! let me clip ye
In arms as sound as when I woo'd, in heart
As merry, as when our nuptial day was done
And tapers burned to bedward.'

And even in the anguish of the final struggle between his honour and his heart, when his wife comes with his mother to intercede for Rome, it is in the very accents of passionate devotion that he cries to Virgilia:

'Best of my flesh!
Forgive my tyranny; but do not say
For that, "Forgive our Romans," O! a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven, that kiss
I carried from thee, dear, and my true lip
Hath virgin'd it e'er since.'

In the proud, unrelenting man of arms these sudden softenings are wonderful. They conjure up the picture of a more reticent and self-suppressed Othello, and we feel that to strike to the heart through Coriolanus's coat of mail it needed an unfamiliar beauty of soul, a woman whose delicate nature stood untouched apart from the broils and furies of her lord's incessant battling with the Roman people or the enemies of Rome.

The Tragedy of Coriolanus.

Actus Primus. Scœna Prima.

*Enter a Company of Mutinous Citizens, with Staues,
Clubs, and other weapons.* 3

I. Citizen. 5

BEfore we proceed any further, heare me speake.

All. Speake, speake.

I. *Cit.* You are all resolu'd rather to dy then
to famish? 9

2. *Actus Primus. Scœna Prima]*
Act I. SCENE I, Rowe.

A Street in Rome. Pope,+, Var.
'78, '85. Rome. A Street. Cap. et
cet.

6. *further]* *farther* Theob. ii, Warb.
Cap. Coll. Wh. i.

7. *All...* Ff, Rowe,+, Cap. Var. '78,
'85. *Cit...*[several speaking at once.
Mal. Steev. Varr. Sing. Knt, Ktly, Hal.
Citizens... Dyce et cet.

1. *The Tragedy of Coriolanus]* POPE: The whole history is exactly followed, and many of the principal speeches exactly copied from the life of Coriolanus in Plutarch.—MALONE: This play I conjecture to have been written in the year 1610. [See *Appendix: Date.*] It comprehends a period of about four years, commencing with the secession to the Mons Sacer in the year of Rome 262 [492 B. C.], and ending with the death of Coriolanus A. U. C. 266 [B. C. 488].—COLERIDGE (iv, 100): This play illustrates the wonderful impartiality of Shakespeare's politics. His own country's history furnished him with no matter but what was too recent to be devoted to patriotism. Besides, he knew that the instruction of ancient history would seem more dispassionate. In *Coriolanus* and *Jul. Cæs.* you see Shakespeare's good-natured laugh at mobs. Compare this with Sir Thomas Brown's aristocracy of Spirit.

2. *Actus Primus. Scœna Prima.]* Miss C. PORTER (*First Folio Sh.*): During this act use of the entire stage space available is indicated. During *Scœna Prima*, including what Rowe first called 'scene ii,' the action passed to and fro upon the ample fore-stage, which in the Globe Theatre jutted far out into the pit and gave room for the stalking about of the *Mutinous Citizens*, and later served, during what was first marked by Rowe as scene iv, and scenes vi, vii, ix, and x, so first marked by Capell, for the frays of Romans and Volscians, simulating warfare.

2. *Scœna Prima]* Mrs GRIFFITHS (p. 431): The nature and reasoning of all mutinous caballers are fully shown in this short scene. The common people are apt to impute all national grievances or calamities to the fault of their rulers, tho' ever so unavoidable from the nature of things, failure of seasons, or other

[2. *Scœna Prima*]

incidental misfortunes whatsoever. If freedom of speech and the liberty of the press were not restrained in Turkey, I make no doubt but a Mussulman populace would charge the plague to the account of their Sultans or their Viziers. In the same scene that abatement of esteem and praise, which is the natural consequence of persons appearing to over-rate their own merits, more especially when this is betrayed by showing pride or contempt to others, is very justly remarked on.—COURTENAY (ii, 212), who cares in general but little for dramatic effect as compared with historic accuracy, here remarks that the secession of the Plebeians to the Mons Sacer was in protest at the actions of the Patricians and that ‘the opening of the play (though placed in a street in Rome) is evidently meant to represent this occurrence. But Shakespeare has not followed Plutarch as to the cause of this separation, or *mutiny*, as he represents it. The dearth of corn of which the citizens complain did not occur at this time; the present cause of complaint arose of the severe laws of debtor and creditor, which while all the wealth was in the hands of the patricians, enabled them to oppress with cruel severity those plebeians who had been compelled to become their debtors, and who were consequently liable to be claimed as their slaves. And it was on this occasion that Menenius Agrippa related the celebrated fable of the Belly and the Members, and also that Tribunes of the people were first appointed. The complaint was not of power usurped, or arbitrarily used by an aristocracy privileged by birth so much as of “*the rich men* who had driven them out of the city . . . and that they were hurt with continual wars and fighting in defence of the *rich man’s goods*.” It was the moneyed aristocracy by which they were oppressed. And though the old man, in the moral of his fable, likens the nourishment afforded by the belly to the wholesome counsels of the Senate, yet the fable itself rather describes the possessors of wealth, who were said “to send it out again for the nourishment of other parts.”—WORDSWORTH (*Hist. Plays*, i, 115): Courtenay’s objection [to the locality of this scene] is obviated when we consider that Shakespeare has plainly intended to combine the two causes of insurrection. See the First Citizen’s speech in this scene (ll. 81–87). In point of fact, according to Livy, when the second insurrection took place (through want of corn) Menenius was dead.—VERITY (*Student’s Sh.*): This first scene is a singularly comprehensive introduction. It shows us the political conditions at Rome, focuses interest straightway (l. 11) on the protagonist of the tragedy, and illuminates his character and motives in a few phrases which practically epitomise what ensues. ‘Chief enemy to the people’; ‘he pays himself with being proud’; ‘he did it to please his mother, and to be partly proud,’ these are key-notes, ‘leading motives,’ introduced in the overture and repeated at intervals through the piece. And when Coriolanus himself appears we have an immediate example of his pride and enmity to the people, and a foreshadowing of that military prowess which accentuates the pitiful tragedy of his end.—E. K. CHAMBERS: The object of the first Act is the glorification of Coriolanus. This is a tragedy; that is, essentially, the story of the failure and ruin of a soul which is at least greatly planned. In order then that we may be affected tragically the element of greatness in Coriolanus must first be established. Coriolanus is, in his way, an idealist; he idealizes himself as a man of honour. And in the war with Corioles, which occupies scenes iv. to x. of the Act, our attention is directed to those qualities in him which justify that ideal, his valour and magnanimity on the field of battle. He is the ‘flower of warriors.’ His defects are lightly touched, not yet emphasized.

3. a Company of Mutinous Citizens] HORN (iv, 28): Let us ask at once how it happens that the critics up to now have too frequently taken sides with Coriolanus; it seems to me that the cause for this lies in the very opponent which the poet has placed against him. There has never been presented a more pitifully wavering and antagonistically clamorous crowd than that which makes up this mob. It is a turbulent rabble, too lacking in morals for regular domestic tasks, as the cultivation of the fields, it has nothing to lose, and can only gain by revolt and discord. In *Jul. Cæs.* at the beginning of the play we might indulge in a comfortable laugh at the vacillating, stupid-crafty, crafty-stupid philanderers, who, swayed by every wind, thought to find the aim of their life even in that philandering; but in *Coriolanus* the smile comes at first later, and it is not easily freed from sharper resentment. This mob is yet base, and however simple and weak it may otherwise seem, is bent fast and firmly upon thoughts of revolt, wherefore under clever leadership it may be dangerous enough. For it, likewise, cowardice has taken the place of abundance, and thus the staff shall be broken across its back. Imagine to ourselves this rabble set opposite to a Coriolanus, and we may easily understand that, in such a connection, more than unusual humanness (*i. e.*, here restraint of rage) would be encountered. He dare not disregard and ignore them as unmeaning, since under the leadership of Tribunes they can wreak harm enough. And so with all diffidence we must repeat that his behaviour, in despising the rabble, is but characteristic. He regards it as utterly corrupt, and therefore contributes much to make it actually so.—COURTENAY (ii, 226) is at some pains to show that the populace, as presented by Shakespeare, should not be denominated 'citizens,' since this term was restricted to the Patricians. He quotes various authorities on Roman history in support of the point. 'Such fine distinctions,' remarks Miss PORTER, 'are interesting as showing the *status* of Shakespeare's *Citizens*, but do not really amount to just criticism of a term which need not be used in its narrower political sense, but merely as dwellers in the city.'—RALEIGH (p. 192): It has often been said that Shakespeare dislikes and distrusts crowds. Certainly the common people in *Henry VI.* and *Jul. Cæs.* and *Coriolanus* are made ludicrous and foolish. But, after all, a love for crowds and a reverence for mob-orators are not so often found among dispassionate thinkers as to make Shakespeare's case strange; and it is always to be remembered that he was a dramatist. His point of view was given him by the little group of his principal characters, and there was no room for the people save as a fluctuating background or a passing street-show. We do not see Cade at home. Where the feelings of universal humanity fail to be expressed, caste and station are of no account; Macduff, a noble, bereaved of his children, speaks for all mankind. Nevertheless, the impression persists that here, and here alone, Shakespeare exhibits some partiality. It was natural enough that his political opinions should take their colour from his courtly companions, whose business was politics; nor was his own profession likely to alter his sympathies. Who should know the weaknesses and vanities of the people better than a theatrical manager? There is no great political significance in the question; the politics of the plays were never challenged till America began to read human history by the light of her own self-consciousness. [I must reluctantly admit that I do not understand the significance of this concluding sentence. My respect and admiration for the brilliant commentator is, however, so great that I have transcribed his words, leaving to others the task of correct interpretation.—ED.]

All. Refolu'd, resolu'd.

10

1. *Cit.* First you know, *Caius Martius* is chiefe enemy to the people.

All. We know't, we know't.

1. *Cit.* Let vs kill him, and wee'l haue Corne at our own price. Is't a Verdict?

15

All. No more talking on't; Let it be done, away, away

2. *Cit.* One word, good Citizens.

1. *Cit.* We are accounted poore Citizens, the Patri- cians good : what Authority furfets one, would releue

19

11. *First you know,*] F₂F₃. *First, you know* Cornwall, Dyce, Sta. Wh. i, Cam.+, Whitelaw, Rife, Page, Beeching, Cholm. Herford, Gordon, Dtn, Craig, T. Brooke. *First, you know,* F₄ et cet.

(throughout).

11. *chiefe*] *the chief* Pope, +.

13. *We know't, we know't*] *We know't* Ff, Rowe, Pope, Han.

16. *Let it*] *let't* Rowe ii, Pope, Theob. Han. Warb.

19. *one*] on F₃F₄ et seq.

Martius] Ff, Rowe, Pope, Han. (throughout). Marcius Theob. et cet.

5, 6. 1. Citizen. Before . . . speake] DELIUS (*Jahrbuch*, v, 268): The Plebeians, in their turbulence and among themselves, can only give vent to their lust for revolt in a form of prose, which in the mouth of the first Citizen, as spokesman of the crowd, has a somewhat euphuistic tinge. Menenius, who as chief humorist of the drama in another scene speaks in prose, must here, as intercessor, guard his cultured authority when confronting the great rabble and speak in blank verse, in which also the spokesman citizen replies in his dispute with Menenius.

11. Caius Martius] Miss C. PORTER (*First Folio Sh.*): The name is so given in North's *Plutarch* (1579). The deplorable habit of 'emending' and modernizing is evident in Rowe's change to *Marcius*, ever since followed, obscuring Shakespeare's source for this and other forms of spelling. [Reference to the *Text. Notes* will show that Theobald, and not Rowe, is responsible for the change in spelling. Theobald's classical knowledge evidently did not permit the use of the Latin adjective *Martius* (of, or belonging to, Mars) when the name of the Latin gens Marcius was required. In a letter to Warburton, dated Feb. 12, 1729-30, he says: 'The succeeding editions will do well, I think, to write MARCIUS, for the family name was Μάρκιος, and not *Martius*, a *Marte*' (Nichols, ii, 478). It is true that the name is uniformly spelt *Martius* by North, and so also by Holland in his translation of Livy. Possibly this was due to Italian influence on the English spelling of Latin names at that period.—ED.]

15. a Verdict] CRAIGIE (*N. E. D.*, s. v. 3.): A decision or opinion pronounced or expressed upon some matter or subject; a finding, conclusion, or judgment.—BEECHING (*Henry Irving Sh.*): Perhaps a sly hit at trial by jury.

18, 19. the Patricians good] FARMER: 'Good' is here used in the *mercantile* sense. So, Touchstone in *Eastward Hoe*: '—known good men, well monied.' [MALONE adds, as another example of this use of the word: 'Antonio's a good man.'—*Mer. of Ven.*, I, iii, 12. According to SCHMIDT (*Lex.*) the present passage, and that quoted by Malone, are the only examples of 'good' used in this restricted sense.—ED.]

vs. If they would yeelde vs but the superfluitie while it 20
 were wholfome, wee might guesse they releued vs hu-
 manely : But they thinke we are too deere, the leanneffe
 that afflicts vs, the obiect of our misery, is as an inuento- 23

21, 22. *humanely*] *humanly* F₄, Rowe.

23. *obiect*] *abjectness* Coll. iii. (MS.)

19. one] The *Text. Notes* show how universal is the agreement that the change by the editor of F₃ of 'one' to *on* was necessary.—W. A. WRIGHT says: 'On the other hand, in III, i, 172, "Where one" is printed in the Folios "Whereon." That *on* and "one" were pronounced very much alike appears from such printers' errors. as well as from *Love's Labour's Lost*, IV, ii, 85, 86: "Master Parson, quasi pers one An if one should be pierced, which is the one?"'—Miss C. PORTER, a staunch advocate for retention of all F₁ readings, maintains that 'the text may be explained as meaning, what the authority of law surfeits the one side with would relieve us. He carries on the argument to this effect. If they would *yeelde us but the superfluitie* of grain before it spoiled they might be supposed not to intend to wrong us; since they do not, it must be concluded that they intend to gain by wronging us. It is all arranged by law to surfeit the one side with what they take by means of law or authority.' Miss Porter also calls attention to the merging of the two up-risings, as in Plutarch, into a single one by Shakespeare. See notes by COURTENAY and WORDSWORTH, l. 2 *ante*.—ED.

20. yeelde vs but] W. A. WRIGHT: 'But' qualifies not 'the superfluity,' but the verb 'yield.' If they would only yield us the superfluity while it were wholesome, and not when it is good for nothing.

20, 21. while it were] For this construction see ABBOTT (§§ 302, 367).

21. guesse] CASE (*Arden Sh.*): That is, *think*. Schmidt gives two other instances of 'guess' in this sense from 1 *Henry VI*: II, i, 29, and *Henry VIII*: II, i, 47. The *N. E. D.* gives several early English (no Elizabethan) examples; it quotes a 1400 *Prymer* (*Early Eng. Text Soc.*), 64: 'Gessist thou not (*Vulg. putasne*) that a deed man shall live agen?'

22. they thinke we are too deere] JOHNSON: That is, they think that the charge of maintaining us is more than we are worth.

23. the obiect of our misery] COLLIER (*Notes and Emend.*, etc., ed. i, p. 346): The earliest manuscript emendation [in *Coriolanus*] cannot be called a necessary one; but still it seems, taking the context into account, a considerable improvement, and may, perhaps, be admitted on the evidence of the MS. Corrector. It occurs in the speech of 1. Cit.: '—the *abjectness* of our misery.' For *abjectness* the common reading has been 'object'; that is to say, the sight of our misery; but the speaker has talked of the 'leanness' of the poor citizens of Rome, and he follows it up by the mention of the *abjectness* of their misery. This substitution could hardly have proceeded from the mere taste or discretion of the old corrector, but still it is hardly wanted. [Collier nevertheless adopts it in his ed. iii.—ED.]—ANON. (*New Readings*, etc., *Blackwood's Mag.*, Sep., 1853, p. 319): In his first emendation the MS. Corrector betrays his ignorance of the right meaning of words. The term 'object,' which nowadays is employed rather loosely in several acceptations, is used by Shakespeare in this passage in its proper and original signification. For 'object' we should, nowadays, say *spectacle*. But the Corrector cannot have known that this was the meaning of the word, otherwise he surely

ry to particularize their abundance, our sufferance is a
 gaine to them. Let vs reuenge this with our Pikes, ere 25
 we become Rakes. For the Gods know, I ſpeake this in
 hunger for Bread, not in thirft for Reuenge. 27

24, 25. *a gaine*] *again* F₂.
 25. *Pikes*] *pitchforks* Han.

26. *Rakes*] *Raks* F₂. *Racks* F₃F₄.
wrecks Wray conj. (ap. Cam. ii.).

never would have been so misguided as to propose the term *abjectness* in its place. 'This substitution,' says Mr Collier, 'could hardly have proceeded from the mere taste or discretion of the old corrector.' No, truly; but it proceeded from his want of taste, his want of discretion, and his want of knowledge.—SINGER (*Sh. Vindicated*, p. 207): '*Hardly wanted*,' indeed! How could 'object' be mistaken for *abjectness*? Their misery was the *object* which served by comparison to make the Patricians the more satisfied with their own abundance, and thus the sufferings of the Plebs were a gain to them. What should we gain by the adoption of this needless piece of pragmatic interference? The correctors never think of the poet, but of their own ingenuity in finding faults where none exist.—WORDSWORTH (*Historical Plays*, p. 115) omits the words 'the object of our misery' on the ground that he 'suspects the reading.'—LEO (*Sh. Notes*, p. 18) says: 'If we mentally supply *which is* before "the object" no misunderstanding is possible.' [A remark which clearly indicates that Leo quite misunderstood the passage and its bearing on what precedes and follows it.—ED.]—BEECHING (*Henry Irving Sh.*): 'Object' in the sense *object of sight* is quite ordinary modern English. We speak of '*object-lessons*,' 'of writing with the eye upon the *object*,' &c. The peculiarity here is its use in this sense with preposition 'of.' The only other instance of this in Shakespeare is *Tro. & Cress.*, II, ii, 41: 'And reason flies the object of all harm.'

23, 24. *an inuentory to particularize*] W. A. WRIGHT: That is, to point out in detail, and more emphatically. The less we have, the more they have.—DEIGHTON: Our suffering serves, by way of contrast, to make them mindful of their own well-fed condition; each particular of our want corresponding to some particular of their abundance.

25, 26. *Pikes . . . Rakes*] WARBURTON: It was Shakespeare's design to make this fellow quibble all the way. But time, who has done greater things, has here stifled a miserable joke, which was then the same as if it had been now wrote, 'Let us now revenge this with *forks*, ere we become *rakes*,' for *pikes* then signified the same as *forks* do now. So Jewel, in his translation of his *Apology*, turns 'Christianos ad furcas condemnare' to 'To condemn Christians to the pikes.'—JOHNSON: It is plain that, in our author's time, we had the proverb, 'as lean as a rake.' Of this proverb the origin is obscure. *Rækel*, in Islandick, is said to mean a *cur-dog*, and this was probably the first use among us of the word *rake*; 'as lean as a rake' is, therefore, as lean as a dog too worthless to be fed. [Johnson hazards the conjecture that 'rake,' as used in the proverb, may be in the sense of 'a dissolute man, a man worn out with disease and debauchery.' His own objection, that this sense is later than the proverb, is shown to be well founded, as the earliest use of 'rake,' a *dissolute man*, is given by the *N. E. D.* as 1653.—SKEAT (*Dict.*, s. v. (2)) gives its derivation as from M. E. *rakel*-rash. According to Skeat the Icelandic *reikall* means simply *wandering, unsettled*, and has not the restricted meaning given by Johnson.—ED.]—STEEVENS, in reference to Johnson's

2.*Cit.* Would you proceede especially againſt *Caius Martius*. 28

All. Againſt him firſt : He's a very dog to the Commonalty. 30

2.*Cit.* Conſider you what Seruices he ha's done for his Country?

1.*Cit.* Very well, and could bee content to giue him good report for't, but that hee payes himſelfe with bee- 35
ing proud.

All. Nay, but ſpeak not maliciously.

1.*Cit.* I ſay vnto you, what he hath done Famouſlie, he did it to that end : though ſoft conſcienc'd men can be content to ſay it was for his Countrey, he did it to pleaſe 40
his Mother, and to be partly proud, which he is, euen to the altitude of his vertue. 42

29. Martius.] Martius? F₃F₄.

37. All] 2 Cit. Malone et seq.

39. *ſoft conſcienc'd*] Ff, Rowe, Var. '03, '13, '21, Sing. *ſoft-conſcienc'd* Pope, Theob. Han. Warb. Cap. Varr. Mal. Steev. Sta. *ſoft-conſcienced* Knt et cet.

40, 41. *to pleaſe...partly proud*] *to pleaſe...partly to be* Han. Bell, Words. Huds. ii. *partly to pleaſe...to be proud* Cap. Coll. MS. *to pleaſe his mother partly and partly to be proud* Ran. *to pleaſe...partly proud* Sta. conj. *to pleaſe...pertly proud* Lettsom (ap. Dyce ii.).

application of the proverb to the condition of a cur dog, ſays: 'It may be ſo: and yet I believe the proverb owes its origin ſimply to the thin taper form of the inſtrument made uſe of by hay-makers.' In ſupport of this he quotes: 'As lene was his hors as is a rake.'—Chaucer, *Canterbury Tales*, Prologue, ed. Tyrwhitt, v. 281; and alſo: 'His body lean and meagre as a rake.'—Spenser, *Faerie Queene*, Bk II, cant. xi, verſe xxii, l. 2.—DEIGHTON: In 'rakes' the comparison is to the bones of an animal ſhowing below the ſkin as diſtinctly as the teeth of a rake; a comparison made clear by a paſſage from *A Pleasant Diſpute between a Coach and a Sedan*, 1636, quoted by Malone on *Lear*, III, vi, 78: '. . . The dogges are as leane as rakes; you may tell all their ribbes lying by the fire.' [Deighton here, I think, but furniſhes another example of the phraſe. The appearance of the ribs as a mark of extreme emaciation need not neceſſarily be compared to that of the teeth of a rake. Launcelot ſays: 'I am famiſhed in his ſervice; you may tell every finger I have on my ribs.'—*Mer. of Ven.*, II, ii, 114.—ED.]

30. All] MALONE: This ſpeech, I believe, ought to be assigned to the *First Citizen*.—DYCE (ed. i.): The context ſeems to favour this alteration. [Dyce in his ed. ii. records Malone's conjecture, but omits his agreement thereto.—ED.]

30. a very dog] GORDON: He means *pitiſſeſs*, *heartleſſe*. Compare: 'He is a ſtone, a very pebble ſtone, and has no more pity in him than a dog.'—*Two Gentlemen*, II, iii, 10–12. It is ſingular how few good words Shakeſpeare has for the dog.

38. what] For other examples of 'what' = *that which*, ſee ABBOTT (§ 252).

40, 41. he did it to pleaſe his Mother] Miss LATHAM (*Sh. Soc. Trans.*, 1887–

2.*Cit.* What he cannot helpe in his Nature, you ac- 43
count a Vice in him : You muſt in no way fay he is co-
uetous. 45

1.*Cit.* If I muſt not, I neede not be barren of Accufa-
tions he hath faults (with furplus) to tyre in repetition.

Shows within. 48

44. way] ways Han. Warb.

48. within.] without. Sta.

92, p. 69): This, the first mention of Volumnia, immediately follows that of Coriolanus, as though to link the two characters indissolubly together, and when we examine the great tragedy we find them so closely connected that any study of the one must needs include the other. Volumnia's daily thoughts, her joys and sorrows, the whole work of her life are so centred in her only son that she can hardly be said to have any existence independent of him, while if he has a separate life of his own, most of his faults, and many of his gifts, are either inherited from her, or have been developed under her training, so that his character may truly be said to be rooted in hers.

41. to be partly proud] CAPELL (I, pt i, p. 80) maintains that the reading of F₁ and of Hanmer (see *Text. Notes*) are both 'faulty'; 'for,' he continues, 'waving other objections that might be made to them, neither of them agrees with the context. The speaker sets out with ascribing all Marcius' actions to pride; he is check'd for it by his mates, but adheres to his text in his answer, with this slight difference—that perhaps indeed the pleasing his mother might be some motive to Marcius, but his pride was his chief; and then proceeds to set forth the degree of his pride—that it was a full balance to all his virtues, however great they might be. And this being the Author's intention in the speeches refer'd to, it follows that "partly" must have stood in the place it now occupies [that is, preceding "to please"] and was mov'd out of it by mistake of the printer's.'—STAUNTON: This may mean, *partly* to please his mother, and *because he was proud*; but we believe the genuine text would give us 'and to be *portly proud*.' [LEO, in his edition published four years after Staunton's, also makes this same conjecture, quoting in corroboration of this use of *portly*: 'Rudely thou wrongest my deare heart's desire, In finding fault with her too portly pride.' Spenser, *Amoretti*, verse v.—ED.]—DYCE (ed. ii.): Lettsom conjectures *pertly*; that is, *openly, clearly*.—C. & M. COWDEN CLARKE: We think the sentence is one of those clumsily expressed sentences which Shakespeare purposely and characteristically places in the mouths of his common speakers: the phrase here meaning, 'he did it chiefly to please his mother and partly for his own pride's sake.' The man has just before said of Coriolanus, 'he pays himself with being proud.'—ABBOTT (§ 420) gives other examples of a like transposition of the adverb.

41, 42. to the altitude of his vertue] STEEVENS quotes as a similar metaphor, 'He's traitor to the height.'—*Henry VIII*: I, ii, 214, but this is not, I think, quite parallel.—CASE (*Arden Sh.*) more correctly explains that 'the speaker, of course, means to say, "brave man as he is, he is quite as proud as he is brave."'—ED.

44. a Vice] WARBURTON: 'Vice' is here used inaccurately for *crime*. For a *vice*, that is, a defect in his nature, it was, by the confession of the speaker.

What showts are these? The other side a'th City is risen:
why stay we prating heere? To th'Capitoll. 50

All. Come, come.

I Cit. Soft, who comes heere? 52

49. *these*] *those* Ff, Rowe, +, Bell.

Sing. Hal. *Soft*] Knt, Coll. Dyce, Sta.

a'th] *'a th'* F₃. *o' th'* F₄, Rowe, +.

Ktly, Wh. Cam. +, Huds.

o'the Var. '73 et seq.

52. SCENE II. Pope, Han. Warb.

52. *Soft*,] *Soft*—Rowe, +. *Soft*; Cap.

Johns.

Var. '78, '85, Mal. Ran. Steev. Varr.

49. other side a'th City] W. A. WRIGHT: The people had at this time retired to the Mons Sacer, which was about three miles from the city along the Via Nomentana. The other side of the city would, therefore, be the part beyond the Tiber. But in all probability Shakespeare had in his mind the topography of London and not of Rome, and the Tower was to him the Capitol. [Is it not passing strange that apparently Wright has inadvertently failed to recall his own stage-direction at the beginning of this scene—'Rome: a Street'—and has changed its locality to the Mons Sacer?—ED.]

50. To th'Capitoll] BAYFIELD (p. 184): The versification of this play, which is not surpassed by any other in delicacy and variety, has suffered perhaps more than any as it passed through the hands of those responsible for its present condition. The misdivisions are extraordinarily numerous. [Bayfield then gives 'eight out of 100 examples of *th'* before a consonant, practically all of which are unpronounceable without introducing the vowel which it is sought to elide. Before a vowel we get *th'* 27 times, and before the aspirate, which must be dropped, 7 times.' On the subject of these elisions in his *Introduction*, p. vii, he says: 'Modern editors habitually alter *th'* to *the*, *th'* *art* to *thou'rt*, and (naturally not daring to leave it) *y'are* to *you're*, retaining the rest; but this is an arbitrary and partial method of procedure which does not solve the problem or even touch it, and is not justified by any sound principle of criticism. At the same time the retention of all the abbreviations except *th'* indicates an imperfect recognition of what was Shakespeare's ideal of dramatic verse—the ideal at which he was aiming almost from the first, and to which in the end he absolutely attained in the incomparable versification of *Ant. & Cleo*. Yet attention has actually been drawn to "the irregular verse of the later plays." The result is that the most perfect of all dramatic verse has been systematically travestied; its native freedom is hampered as by fetters. As left by their author, the measures moved with the lightness and ease and rhythmic grace of a beautiful and elaborate dance, and they made music to the ear. Read as we must read them, they stump about as it were in clogs; their grace is gone and the music is "beastly dumb'd." Consequently, the enjoyment of a play at home is marred by an irritation which grows in proportion to the beauty of the verse that is distorted, and in the theatre the actors are compelled to vex our ears and their own with halting measures that have no balance, and to deliver much of the finest of all drama in a jargon that is unworthy both of the author and themselves. This cobbled patch work is given to us for Shakespeare's verse as he was satisfied to leave it, and while it is proclaimed with simple truth that he is the world's greatest poet, it has been found necessary to beg us to make allowances—yes, to *make allowances* for the numerous imperfections of his versification!']

Enter Menenius Agrippa.

53

2 *Cit.* Worthy *Menenius Agrippa*, one that hath al-
ways lou'd the people.

55

1 *Cit.* He's one honest enough, wold al the rest wer fo.

Men. What work's my Countrimen in hand?
Where go you with Bats and Clubs? The matter
Speake I pray you.

2 *Cit.* Our bufines is not vnknowne to th'Senat, they 60

53. *Enter...*] After l. 56 Dyce, Sta.
Coll. iii, Words. Huds. ii.

56. *wold al...wer*] F₁.

57-59. Prose in Pope, Han. Two
lines verse ending *go you...pray you*.
Theob et cet.

57. *work's*] *workes* F₂. *works* F₃F₄.

Countrimen] *Country-men* F₄.
Countrymen Rowe et seq.

58. *Bats*] *your Bats* Ff, Rowe, Pope,
Han.

matter] *matter*, F₃F₄. *matter*—
Rowe, Pope, Theob. Han. Warb.
matter? Johns. et seq.

60. 2 *Cit.*] Ff, Rowe, +, Var. '78, '85,
Knt, Huds. i. (throughout). 1 *Cit.*
Cap. et cet. (throughout).

53. *Menenius Agrippa*] S. LEE (*Caxton Sh. Introd.*, p. xxxii.): Shakespeare follows Plutarch in assigning to Menenius 'many good persuasions and gentle requests made to the people on the behalf of the senate,' and puts in his mouth the 'notable tale' of the belly's rebellion against the members of the human body [*sic*. 'Aliquando dormitat,' etc.—Ed.]. But Menenius disappears from Plutarch's page as soon as he has drawn his moral from this apologue. He retires as soon as he has proved in parable that the senate is to the body politic what the belly is to the human frame. Shakespeare prolongs Menenius' history to the end of the piece. Throughout the tragedy he is a level-headed observer of events. He criticizes their progress with ironical detachment after the manner of a chorus in classical tragedy. His place in the dramatic scheme resembles that of Enobarbus in *Antony & Cleopatra*, and the turn of events involves him in almost as melancholy a fate. He is no bitter partisan, and although associated with the patricians has the reputation of loving the people. He jests as complacently at what he conceives to be his own failings as at those which he detects in others. His ironical wit sharpens the zest of his sagacious comments until the cruel catastrophe of Coriolanus's repudiation. Then his spirit breaks and despair overwhelms him. There is no more pathetic episode in the tragedy than Coriolanus' dismissal of him, practically unheard, from the Volscian camp. Not the newly crowned Prince Hal's rejection of his old associate Falstaff inflicts a deeper wound on the reader's, or the spectator's, heart. [For various estimates of the character of Menenius Agrippa, see *Dram. Person.*, s. v. *ante*.—Ed.]

57-59. What work's . . . I pray you] BEECHING (*Falcon Sh.*): Notice the introduction of blank verse to mark the dignity of the Patrician.

60. 2 *Cit.*] CAPELL (vol. I, pt i, p. 81): A very little reflexion upon the preceding speeches of the second and first citizen will shew at once the propriety of the change in this line [see *Text. Notes*]. . . . The same alteration is continu'd in this edition as low as the end of this scene, and for the same reasons.—MALONE, without referring, however, to Capell's note, says likewise that the assignment of this and the subsequent speeches to 2 *Cit.* are manifestly erroneous and should be

haue had inkling this fortnight what we intend to do, w° 61

61. *intend*] *intended* Rowe ii.

given to 1 *Cit.* 'The second,' he adds, 'is rather friendly to Coriolanus.'—KNIGHT: We adhere to the original copy for the precise reason which Malone gives for departing from it. The *first* Citizen is a hater of public *men*—the *second*, of public *measures*; the first would kill Coriolanus—the second would repeal the laws relating to corn and usury. He says not one word against Coriolanus. We are satisfied that it was not Shakspeare's intention to make the low brawler against an individual argue so well with Menenius in the matter of the 'kingly crowned head,' etc. This speaker is of a higher cast than he who says: 'Let us kill him, and we'll have corn at our own price.'—DYCE, who also mistakenly attributes the change of text to Malone, gives the latter part of the foregoing note by Knight and declares that this 'view of the Citizen's character is quite at variance with the description of it which, according to Knight's own text, Menenius presently gives,' [ll. 164–169]. In conclusion Dyce adds: 'In fact, the passage just cited serves to prove that Malone was well warranted in altering the prefix here and subsequently.'—WHITE likewise credits Malone with this alteration, remarking that 'he seems to have done well in trusting rather to Shakespeare's consistency of characterization than to the typographical accuracy of this very incorrectly printed play, upon a point in which error might so easily be committed.'—HUDSON, on the other hand, in his ed. i. agrees with Knight that Malone's reasons for varying from the original are not sufficient to warrant a change of text. In his ed. ii. Hudson recants completely without, however, mentioning his former opinion, and possibly thereto directed by WRIGHT, assigns the change rightfully to Capell, falls in line with the majority in accepting this, and characterises the Folio text as 'clearly wrong.'—ED.

60. Our busines . . . to th'Senat] MACCALLUM (524): Hardly a line in [Plutarch's] description of this movement which the plebeians conducted so moderately and sagaciously to a successful end has passed into the picture of Shakespeare. He ignores the reasonableness of their cause, the reasonableness of their means, and fails to perceive the essential efficiency and steadiness of their character, though all these things are expressed or implied in Plutarch's narrative. This episode in which the younger contemporary of Nero favours the people, the elder contemporary of Pym summarily dismisses, and substitutes for it another far less important, in which they appear in no very creditable light, but which had nothing to do with the institution of the Tribunate, and occurred in consequence of the dearth only after the capture of Corioli. 'Now those busie pratlers . . . spread abroad false tales and rumours against the Nobilitie, that they in revenge of the people had practised and procured the extreme dearthe among them.' This circumstance, combined with the still later demand for a distribution of corn, Shakespeare transposes, and makes the surely rather inappropriate cause of the appointment of the Tribunes. Inappropriate, that is, to what the logic of the situation requires, and to what the sagacity of the traditional plebs would solicit. They ask for bread and they get a magistrate. But not inappropriate to the unreasoning demands of a frenzied proletariat. Many parallels might be cited from the French revolutions. But this is just an instance of Shakespeare's inability to conceive a popular rising in other terms than the outbreak of a mob.

now wee'l shew em in deeds : they fay poore Suters haue 62
 strong breaths, they shal know we haue strong arms too.

Menen. Why Masters, my good Friends, mine honest
 Neighbours, will you vndo your selues ? 65

2 Cit. We cannot Sir, we are vndone already.

Men. I tell you Friends, most charitable care
 Haue the Patricians of you for your wants.
 Your suffering in this dearth, you may as well
 Strike at the Heauen with your staues, as lift them 70
 Against the Roman State, whose course will on

62. *shew em*] *shew'm* F₃F₄. *shew 'em*
 Rowe, +, Varr. Mal. *shew them* Cap.
show 'em Steev. et seq.

64, 65. Prose in Pope, Han. Two
 lines ending *Neighbours...selues?* Theob.
 et cet.

65. *you*] *ye* Var. '85.

68. *you for...*] *you.* *For...* Johns. et
 seq.

wants.] *wants,* F₃F₄ et seq.

69. *suffering*] *sufferings* Rowe ii, +.

70. *Heauen*] *Heav'n* Rowe. *heavens*
 Mason, Ran.

62, 63. *poore Suters . . . strong breaths*] A diligent search through Ray's *English Proverbs*; Bohn's *Polyglot of Foreign Proverbs*; Lean's *Collectanea of Proverbs and Folklore*; Heywood's *800 Epigrams on 800 Proverbs*; Florio's *First Frutes*; Florio's *Second Frutes*; the Indices to the twelve series of *Notes & Queries* has failed to trace even a parallel to this saying put in the mouth of the *2 Citizen*. I am therefore reluctantly come to the conclusion that it is original with Shakespeare; I say reluctantly, since were another example forthcoming we might be led to an interpretation of its exact meaning better than that thus far offered.—SCHMIDT (*Lex.*), under the meaning of 'strong,' of evil odor, quotes the present line, as does also BRADLEY (*N. E. D.*).—CASE (*Arden Sh.*) likewise so explains this phrase, saying that the word is here used in a double sense. Now, in spite of this formidable array, I cannot but think that 'strong' is here used only in direct opposition to 'poor.' A suitor with an evil-smelling breath would hardly be likely to commend either himself or his suit; but one who realises that he has a poor, or weak gift of oratory, would have need to have a strong, or a large amount of, breath to carry out his argument. Schmidt cites *All's Well*, V, ii, 5: 'I am now, sir, muddled in fortune's mood, and smell somewhat strong of her strong displeasure'; but this is merely an example of 'strong' in the sense of *evil-smelling*, and is in no way parallel with the present line. Case quotes other passages both in this play and *Jul. Cæs.* wherein reference is made to the malodorous breaths of the multitude. An ounce of civet, good apothecary!—ED.

68, 69. *for your wants . . . this dearth*] CAPELL (vol. I, pt i, p. 81): The author has certainly drop'd some few words, in his haste of composing, that are wanting to introduce with propriety the sentiment that comes next after 'dearth' in the following line; what seems to have been his intention may be given in these words: 'As for your wants, your suffering in this dearth,—if revenge for them be your aim in this rising, you will miss of it; for you may as well,' &c., down to 'impediment,' [l. 74]. And as for the dearth itself, *The gods, not the patricians, make it.* But if this was the author's drift in the passage before us (and it will be diffi-

The way it takes : cracking ten thousand Curbes 72
 Of more strong linke affunder, then can euer
 Appeare in your impediment. For the Dearth,
 The Gods, not the Patricians make it, and 75
 Your knees to them (not armes) must helpe. Alacke,
 You are transported by Calamity
 Thether, where more attends you, and you slander
 The Helmes o'th State; who care for you like Fathers,
 When you curse them, as Enemies. 80

2 *Cit.* Care for vs? True indeed, they nere car'd for vs
 yet. Suffer vs to famish, and their Store-houfes cramm'd 82

73. *linke*] *linkd* F₂. *link'd* F₃F₄,
 Rowe. *links* Pope, Theob. Han.
 Warb. Johns.

81. *us?*] Ff. *us!* Cap. Dyce, Cam.+,
 Huds. Words. Neils. *us?*— Coll. Wh.
 i. *us!*— Rowe et cet.

74. *impediment.* For...] *impediment:*
 for... Dyce, Sta.

indeed,] Ff, Rowe, Pope, Han.
 Sta. Huds. *indeed!*— Theob. et cet.
 (subs.).

79. *o'th*] Ff, Rowe, +, Wh. i. *o' the*
 Cap. et cet.

82. *yet.*] *yet:*— Dyce.

cult to assign any other) his haste, as was said before, has betray'd him into a larger omission than the law of good writing either does admit of or should do.

72-74. *cracking . . . your impediment*] MALONE: So in *Othello*, 'I have made my way through more impediments Than twenty times your stop,' [V, ii, 263].

74. *your impediment*] W. A. WRIGHT: That is, the impediment you make. For this objective use of the possessive pronoun see *Psalm* cix, 3 (Prayer Book): 'They take now my contrary part'; that is, take part against me. And *Jeremiah*, ix, 8: 'One speaketh peaceably to his neighbour with his mouth, but in heart he layeth his wait'; that is, layeth in wait for him. See also *King John*, 'Vex'd with thy impediment,' II, i, 336.

74. *impediment*] ABBOTT (§ 467) in reference to the scansion of this line says: 'I in the middle of a trisyllable, if unaccented, is frequently dropped, or so nearly as to make it a favorite syllable in trisyllabic feet.'

75. *The Gods . . . and*] BROWNE (p. 17), under syllabic expansion for absolute metric exactness, includes this line, where, accordingly, 'gods' must be pronounced 'godse.' This is, of course, only for the printed words or to satisfy the finger-counting prosodists.—ABBOTT (§ 486) suggests that "'gods" is probably prolonged by emphasis, and the second "the" is not accented.'—ED.

79. *o'th State*] For this elision of *e* before a consonant, see note by BAYFIELD, l. 50 *ante*.

81, 82. *Care for vs . . . yet*] HUDSON (ed. i.): We keep to the pointing of the original, which, to our mind, makes the sense much more coherent and clear.

82. *famish, and*] ABBOTT (§ 95): 'And' (in old Swedish *aen* is used for 'and,' 'if,' and 'even') emphatically used for 'also,' 'even,' 'and that too.' We still use 'and that' to give emphasis and call attention to an additional circumstance, e. g., 'He was condemned *and that* unheard.' This construction is most common in participial phrases. The 'that' is logically unnecessary and is omitted by Shakespeare.

with Graine : Make Edicts for Vfurie, to support Vfu- 83
 rers; repeale daily any wholsome Act establisht against
 the rich, and prouide more piercing Statutes daily, to 85
 chaine vp and restraine the poore. If the Warres eate vs
 not vppe, they will ; and there's allthe loue they beare
 vs.

Menen. Either you muft
 Confesse your felues wondrous Malicious, 90
 90. *wondrous*] *wond'rous* Rowe, Theob. Warb. Johns. Varr. Mal. Ran. Hal.

83-86. *Make Edicts . . . the poore*] MACCALLUM (p. 529): Shakespeare not only completely suppresses the remarkable secession to the Mons Sacer, but barely mentions the social grievances that led to it. The Citizen says, indeed, of the Patricians [ll. 83-86]; but this is a mere passing remark, and no stress is laid on these the real causes of the discontent, in comparison with the dearth, which for the rest seems to end with the Coriolun campaign, when there is, as Cominius promises, a 'common distribution' of the spoils. Now the dearth is represented as a mere disastrous accident for which no one is responsible, and for which there is no remedy save prayer—or such a foray as presently took place. Menenius expressly says so [ll. 74-76]. It is alleged, no doubt, by the mutineers that the 'store houses are crammed with grain,' but there is no confirmation of this in the play, and the way in which 'honest' Menenius reports the rumour, and Marcius, who is never less than honest, receives it, implies that it is mere tittle tattle and gossip of the chimney corner.

83. *Edicts for Vsurie*] MISS C. PORTER (*First Folio Sh.*): The grievance, according to Plutarch, of the first insurrection, the one that took place before the siege of Corioli, was that 'the Senate did favour the rich against the people, who did complain of the sore oppression of usurers, of whom they borrowed money. For those that had little, were yet spoiled of that little they had by their creditors, for lack of ability to pay the usury.' This is the basis for Shakespeare's *Edicts for Usurie*.

85. *piercing Statutes*] ROLFE: Schmidt is in doubt, whether this is = mortifying, revolting to the feelings, or = sweeping; entering and affecting all the interests of the people.' It may be simply = sharp, severe.—E. J. WHITE (p. 405): A statute is generally defined as a law enacted by the legislative power, or a written expression of the legislative will, in the form necessary to make it the law of the state or country where it is to obtain. The Poet many times speaks of 'biting statutes' and 'piercing statutes,' showing that he had the lawyers' regard for such strict legislative provisions as made it hard upon the individual citizen, when enforced, with the Poet's sympathy for the individual in any hardship that he suffered, even though it resulted from the enforcement of the law. Speaking of the repeal of such statutes as were enacted for the benefit of the poor, the idea is that such acts were rendered migratory by inconsistent provisions, by which an implied repeal of a previous statute may be effected. The legal observations in these lines are made in strict accord with the struggle then going on, between the plebeians and the patricians, for supremacy, and show an accurate knowledge not only of the legal requirements of legislative enactments but also of the historical facts existing at this period of the world's history.

Or be accus'd of Folly. I shall tell you
 A pretty Tale, it may be you haue heard it,
 But since it serues my purpose, I will venture
 To scale't a little more.

91

94

94. *scale't*] *stale't* Theob. Han. Cap. Sing. Del. Dyce, Coll. ii, Sta. Hal. Ktly, Cam. Wh. Huds. Knt ii, C. Clarke, Words. Neils. Rlfe, Beeching, Cholmeley, Chambers, Dtn, Verity, Gordon.

92. A pretty Tale] In the earliest known version of the *Fables of Bidpai*, *The Morall Philosophie of Doni*, translated by Sir Thomas North, 1570 (ed. Jacobs, p. 64), this fable of the belly and members is related, and it is prefaced with these words: 'That noble Romaine that fought and laboured to bring the people and communalitie to loue their Magistrates and superiours, tolde them a pretie tale (to write it happilye in this Booke for him that knoweth it not) howe the handes were angrie with the bodie.' It is, however, not necessary to transcribe the rest of the fable as there given; it is in no way like to that in other collections. The writer thus concludes: 'With this pretie tale he made the people sensibly to vnderstand what became them, and how they should behave themselves to their superiours.' We have no possible means of knowing whether Shakespeare either knew of or had ever seen this particular version of the story, but that it should be therein twice referred to as 'a pretty tale' and that same phrase be used by Shakespeare are points which would seem to indicate at least a recollection of this translation by North.—ED.

94. To scale't] THEOBALD: Thus all the editions, but without any manner of sense that I can find out. The Poet must have wrote as I have corrected the text [see *Text. Notes*], and then the meaning will be plainly this: 'Perhaps you may have heard my tale already, but for all that, I'll venture to make it more *stale* and familiar to you by telling it over again.' And nothing is more common than the verb in this sense with our three capital dramatic Poets. To begin with our own Author: 'Age cannot wither her, nor custom stale Her infinite variety,' *Ant. & Cleo.*, II, ii, 240; 'Were I a common laughier, or did use To stale with ordinary oaths my love,' *Jul. Cæs.*, I, ii, 72; 'imitations Which out of use, and staled by other men Begin his fashion,' *Jul. Cæs.*, IV, i, 38. [To these examples from Shakespeare of 'stale' used in this sense Theobald adds four others, one of these from Jonson's *Cynthia's Revels*, and three from Beaumont and Fletcher, *Beggar's Bush*, *Queen of Corinth*, and *Wit at Several Weapons*.—ED.]—WARBURTON: Mr Theobald alters it to *stale't*. And for a good reason, *because he can find no sense*, he says, *in the common reading*. For as good a reason I, who can, have restored the old one to its place, 'To scale't,' signifying *to weigh, examine, and apply it*. The author uses it again, in the same sense, in this very play: 'Scaling his present bearing with his past,' [II, iii, 261]. And so Fletcher, *The Maid in the Mill*: 'What, scale my invention beforehand?' [ed. Dyce, ix, 259, where 'scale' is printed *stale* and whereon the editor has the following note: 'So Sympson.—Both the folios "scale"; and so the editors of 1778. The same misprint occurs in the old copies of Shakespeare's *Coriolanus*, I, i, and has been carefully retained in the three latest editions of the great dramatist, though Theobald had long ago corrected the passage, and though Gifford in a most decisive note had proved that the true reading is *stale*.' (See Note by STEEVENS and Gifford's comment thereon, *supra*.)

[94. To scale't]

—ED.]—JOHNSON: Neither of Dr Warburton's examples afford a sense congruous to the present occasion. In the passage quoted to 'scale' may be to weigh and compare, but where do we find that to 'scale' is to apply? If we *scale* the two critics, I think Theobald has the advantage.—CAPELL (vol. I, pt i, p. 81) characterises Theobald's alteration as 'a most certain correction,' and remarks that "'scale't,' i. e., weigh or examine it, is neither pertinent to the matter in hand nor suitable to the speaker.'—STEEVENS: To 'scale' is to *disperse*. The word is used in the North. If emendation was at all necessary, Theobald's is as good a one as could be proposed. The sense of the old reading is: Though some of you have heard the story, I will spread it yet wider, and impart it to the rest. A measure of wine spilt is called 'a scal'd pottle of wine' in Dekker's comedy, *The Honest Whore*, 1635. So in *The Hystorie of Clyomen*, a play published in 1599: '[Ah sirrah, now] the hugy heapes of cares that lodged in my minde Are scaled from their nestling-place, and pleasures passage find,' [Peele's Works, ed. Dyce, iii, 78. Steevens gives three other examples of 'scale' used in the sense to *disperse* from Holinshed and from the Glossary to Douglas's *Translation of Virgil*; and in later editions he added several more. Gifford, who seldom let slip an opportunity to gird at Steevens, says, in a note on the line, 'I'll not stale the jest By my relation' (Massinger, *The Unnatural Combat*, IV, ii, p. 203). 'This is one of a thousand instances which might be brought to prove that the true reading in *Coriolanus* is: "To stale't a little more." . . . Steevens prefers *scale*, which he proves from a variety of learned authorities to mean *scatter*, *disperse*, *spread*; to make any of them, however, suit his purpose, he is obliged to give an unfaithful version of the text: "Though some of you have heard the story, I will *spread* it yet wider, and diffuse it among the rest!" There is nothing of this in Shakespeare; and, indeed, I cannot avoid looking on his long note as a feeble attempt to justify a palpable error of the press, at the cost of taste and sense.' Gifford, in his edition of Jonson published ten years later, in a note on the line in *Every Man in His Humour*, 'To stale himself in all societies' (I, iv, p. 42), returns again to the attack with the words: 'So the word is used by Shakespeare, and, indeed, by every writer of his age. By a very common oversight it is printed *scale* in *Coriolanus*, which has happily furnished occasion for much perverse ingenuity to justify the poet's adoption of a word which he would steadily have rejected.'—ED.]—MASON (*Comments*, etc., p. 245): I believe Theobald is right. In the passage which Warburton quotes from *The Maid in the Mill* it is evident that *stale* is the right reading, and that *scale* was introduced in that passage, as I believe it was into this, by a mistake of the printer's. Steevens has proved beyond doubt that to *scale* meant formerly to *disperse*; but the remark of Menenius, that though perhaps his audience had heard it before, he would venture to tell his tale again, convinces me that *stale* is the true reading.—MALONE, who retains the Folio reading, apparently accepts Steevens's interpretation, to *disperse*; and merely mentions Theobald's change, *stale*.—BOSWELL: 'To scale' means also to *weigh*, to *consider*. If we understand it in the sense of to *separate*, as when it is said to 'scale the corn,' it may have the same metaphorical signification as to *discuss*; but Theobald's emendation is so slight, and affords so clear a meaning, that I should be inclined to adopt it.—HORNE TOOKE, who is not always a very trustworthy authority on matters philological, in his *Ἑπεα Πτερόεντα* [*Winged Words*], or *The Diversions of Purley*, makes reference to the present passage and Steevens's note thereon, and for the

[94. To scale't]

latter reason only is entitled to a hearing; after giving a list of the various significations of the word 'scale' in English and other languages Tooke declares that all of these have but one meaning in common: viz., '*Divided, Separated*. The tale of Menenius was "scaled a little more" by being divided into particulars and degrees, told more circumstantially and at length. That, I take, to be Shakspeare's meaning by the expression, and not the *staling* or *diffusing* of the tale, which, if they had heard it before, could not have been done by his repetition. For Menenius does not say that *some* of them had heard it before; that word *some* is introduced by Mr Steevens in his note merely to give a colour to his explanation of "*diffusing* it among the rest." Clyomen's cares were *scaled* (i. e., *separated*) from their nestling-place' (ed. 1857, p. 482).—NARES (*Glossary*, s. v. *Scale*): To weigh as in scales, to estimate aright. I am convinced that this sense, which was given by Warburton, conveys the true meaning of the following passages: 'By this is your brother saved, the poor Mariana advantaged, and the correct [*corrupt*] deputy scaled.'—*Meas. for Meas.*, III, i, 266. [Here follows the present line.] In the following passage it is manifest: 'Scaling his present bearing with his past,' II, iii, 261, and this has the more force, as occurring soon after in the same play. That it does also mean to separate and fly off, as *scales* fly from heated metal, is proved by the passages which Mr Steevens cites for that purpose. The other passages adduced are hardly relevant, and the Scottish dialect will not often authorise English words.—BROCKETT (s. v. *Scale*): To spread abroad, to separate, to divide. [The present line quoted.] Nearly all the commentators have mistaken the meaning of 'to scale't.' I am quite satisfied that it was the author's intention to have the tale *spread* a little more minutely; or, as Horne Tooke better expresses it, to have it divided into more particulars and degrees, told more circumstantially and at length. If Archdeacon Nares, to borrow his own language, will 'weigh as in scales, to estimate aright,' Mr Lambe's observations on this passage, and on the means of acquiring a competent knowledge of the old English tongue (*Notes on the Battle of Flodden*), I entertain a hope that the learned author of the elaborate and valuable Glossary may not be indisposed to alter in more respects than one the article, *To Scale*, in a future edition.—KNIGHT: It is necessary to see how Shakspeare has used this verb [to scale] in other passages. In the second act Sicinius tells the citizens: 'Scaling his present bearing with his past, That he's your fixed enemy.' Dr Johnson explains this: '*Weighing* his past and present behaviour.' This interpretation seems obvious and natural; and none of the commentators object to it with reference to this particular passage. But in *Meas. for Meas.*, when the Duke explains his project to Isabella, he says, 'by this . . . is the corrupt deputy *scaled*,' [III, i, 266]. Upon this passage Johnson says: 'To *scale* the deputy may be to reach him, or it may be to strip him.' Here he differs from his interpretation of the passage in *Coriolanus*. But surely 'the corrupt deputy' may be 'scaled' in the same way that the bearing of Coriolanus is 'scaled.' We have precisely the same meaning in the Scriptures—'Weighed in the balance, and found wanting.' If this interpretation be good for two of the passages, why not for a third, that of the present passage before us? Menenius will venture to *weigh*, to try the value, of the 'pretty tale' a little more; though they may have heard it, he will again *scale* it. . . . Horne Tooke's explanation of all these passages appears to us somewhat fanciful, and assumes that Shakspeare uses the same word in different places under different meanings that can only be reconciled by an

[94. To scale't]

etymological reference.—COLLIER in his ed. i. follows the Folio reading and accepts (without acknowledgment) Steevens's interpretation that 'scale' here means *to disperse*, which, as he says, may be shown by many examples. This and the foregoing note by Knight called forth a characteristic 'Remark' from DYCE (p. 158) to the effect that such 'blundering' was 'really piteous,' since the correct reading, *stale*, had long since been restored by Theobald. Dyce then quotes in full Gifford's note on the line from Massinger's *Unnatural Combat* (see *ante*) and adds several other quotations wherein *stale* is used as a verb signifying *to make common*. Collier in his ed. ii. declares that he yields 'to the weight of authority that "scale" of the old copies ought to be *stale*, although the corrected Folio of 1632 has no such emendation.' He then concludes his note thus: 'The Rev. Mr Dyce takes abundant pains to prove that to "stale" means to make stale, a point nobody disputed, the only question being whether *scale* was a misprint in the Folio, 1623; we think it was, and so treat it. In his enumeration of places, where to *stale* means to make stale or familiar, the Rev. Mr Dyce strangely forgot the most apposite instance, viz., in the address of the stationer to the reader, before *Troilus and Cressida*, 4to 1609, where he says that it had never been "staled with the stage." The recollection of this fact would have spared Mr Dyce a great deal of useless labour in making and repeating *stale* quotations.'—A Parthian shot which rendered his doughty antagonist quite speechless. Knight likewise, in his ed. ii, 1867, rather than again be accused of 'piteous blundering,' yielded to the weight of authority marshalled by Dyce and accepted Theobald's emendation.—ED.—HALLIWELL (*Dict. of Archaisms*, s. v. *Scale*: To spread, to disperse abroad): The word occurs in *Coriol.*, I, i, but is there a misprint for *stale*, as distinctly proved by Gifford, and still more elaborately in Dyce's *Remarks*, p. 158. The observations of Brouckett on this passage, which he quite misunderstands, lead me to observe that, with a few trifling exceptions, the very worst annotations on Shakespeare have proceeded from the compilers of provincial glossaries, to whom the philological student would be more deeply indebted if they would confine themselves to the correct explanation of words in actual use without entering into subjects that require a distinct range of reading and study.—R. G. WHITE: Some editors interpret 'scale,' to disperse; but granting the word that meaning, what sense does it afford in the place it holds? Menenius tells the people that it may be that they have heard his story, *but*, since it serves his purpose, he will venture to use it, old as it is, and make it even *staler*. Can there be the least doubt that Theobald was right in changing one letter and reading as in the text?—JOSEPH HUNTER (ii, 117): There is no doubt that 'scale' has been used to denote *the spreading abroad, dispersing*; but then the sense does not suit the passage, while the sense of *stale* suits it admirably. *Stale* is also a word of which Shakespeare is fond, while no other instance can be produced of his having used the rare word 'scale.' All persons conversant with the written characters of any age know that there are letters which are easily confounded, the forms of the literal elements having been as little the subject of reflection and science as the sounds of which they are the representatives. This correction . . . is more than sufficiently obvious.—WALKER (*Crit.*, ii, 274): The corruption of *t* into *c* is frequent in old books. This vindicates Theobald's reading, defended by Gifford, *Coriol.*, I, i, 'to stale't' for *scale't*. So *Ace* for 'Ate,' *King John*, II, i, fol. p. 4, col. 1, l. 6, 'An Ace stirring him to bloud and strife.' *Cymbeline*, III, ii, p. 381, col. 1, ult., *vice versâ*, 'How many

[94. To scale't]

store of Miles may we well rid." . . . *King Lear*, IV, vi, p. 304, col. 1, l. 2, 'Place sinnes with Gold,' for *Plate*.—LEO (*Coriolanus*, ed., p. 119): To use the word [scale] here in the sense of to *weigh* [as does Knight] would seem exceedingly forced, and no one of the unlearned hearers of Menenius would understand it. As for *disperse*, the old Patrician may mean to do it *a little more*, since he supposes the tale to have been heard already by his audience, but it is more natural to understand *to stale the already heard story*, to make it as flat as every twice told story is.—KEIGHTLEY (*Expositor*, p. 359): All attempts to make sense of 'scale' having been most complete failures, it only remains to read, with Theobald, *stale*.—WHITELAW (*Coriolanus*, ed. Gloss., p. 148) retains the Folio reading, but rejects both Steevens's interpretation, *to disperse*, and Knight's, *to weigh*; he goes somewhat further than Tooke in twisting a meaning out of 'scale' in the sense *to separate*, and thus renders it finally to *discern*. This new meaning he applies to the present passage, that from *Meas. for Meas.* already quoted by Nares, and the second passage in *Coriol.*; he thus concludes his elucidation: 'This meaning suits all our three passages. The corrupt deputy will be unmasked, exposed, discerned. Menenius proposes to look a little more deeply into the inner meaning of the fable which all his hearers have heard, but not discerned before. The people have found, taking the behaviour of Coriolanus to pieces and scrutinizing it carefully, present and past together, that under the covering of compliance the old hate still rankles.' [Gifford found grave fault with Steevens for a sophistication of the text to suit his own interpretation of the word 'scale'; but what shall be said of such an utter perversion of the meaning and drift of the passage as this by Whitelaw? Schmidt, retaining the Folio reading in his text, declares that Whitelaw's explanation is to be preferred to all the others, and that the emendation *stale* is, therefore, to be unconditionally rejected, since it conveys an utterly false idea of what Menenius intends, which is not to render the fable more familiar, but to apply it more nearly to the present occasion, and make more striking its inner meaning. Schmidt is, I think, here misled by Whitelaw's flow of words and has not sufficiently paid attention to the sentence preceding. Menenius does *not* say that although his hearers may have heard the fable before, he intends to make it clearer to them, what he expressly states is: although you may have heard this, I am going to risk ('venture') to make it a little more familiar.—ED.]—B. NICHOLSON (*N. & Q.*, May 4, 1878, p. 342): Theobald's change is a very plausible one, the more that it substitutes a phrase more in use with and more understood by modern readers than the one that is somewhat antiquated. The rule, however, is beginning to be better understood (except by some emending critics) that a change which the emender believes to be an improvement is not to be adopted if the old reading gives a sufficient sense. Here, I believe, it gives not only a sufficient, but a better sense. To 'scale a fish' is to disfurnish, or clear, or clean it from its scales that it may be used by man. To 'scale a piece of old and rusty metal' is to clear off its rusty scaling, and so furbish it up anew for use or ornament. To 'scale a bone,' as practised by the old surgeons, was to scrape off the diseased surface, and so clear or clean it. The ordinary supposition (founded on the reading *stale't*) is that Menenius only intends to say that 'he will tell the tale again.' But he does not merely do this nor intend to do it. What he intends to do, and afterwards does do, is intimated in the words 'but since it serves my purpose.' In accordance therewith he not only tells the tale but also takes

[94. To scale't]

off the covering and lays bare its meaning, or moral to their use, or, to use other synonyms, clears it, or shells it open to their apprehensions, that they may see and taste it in all its goodness. Nor are we without contemporary examples of a similar use of the word. A very pertinent one is to be found in James I.'s *Demonologie*, a work probably read by Shakspeare, though the royal author may not be complimented on his collocation of terms: 'The brightness of the Gospell . . . scaled [= cleared off] the cloudes of grosse errors, [*i. e.*, all these gross clouds of error]' (bk. ii, ch. vii, p. 53, first ed.). This example is sufficient for the reinstatement of 'scale' as Shakspeare's word. Richardson in his *Dictionary*, following Skinner, also reads 'scale' in this passage, though he quotes it as showing that it always implies 'dividing' or 'division'; as that here 'the tale was scaled by being divided more into particulars and degrees' more circumstantially and at length. [Richardson acknowledges Horne Tooke as his authority for this.—ED]. The phrase in *Meas. for Meas.*, 'The corrupt deputy scaled' (III, i, 241), he explains 'by slipping off his covering of hypocrisy,' and here I fully agree with him and claim this as a second or third example.—W. A. WRIGHT follows Theobald's reading, remarking that from the Folio reading 'no satisfactory sense has been extracted by the ingenuity of commentators,' and after enumerating the various interpretations of Steevens and Boswell thus concludes: 'Others explain it as signifying to strip the fable of its scale, or shell, or outer integument and to lay bare its meaning. But in this case there is no force in the words "a little more," for Menenius had not attempted to expound it at all.'—BEECHING (*Falcon Ed.*): 'A little more' goes better with *stale* [than 'scale'], and *scale* occurs in II, iii, 261 in another sense.—VERITY (*Student's Sh.*): Each interpretation [of the Folio reading] seems forced, and is open to the objection that *scale* means 'to weigh' in II, iii, 261. The reading *stale* gives admirable sense. Shakespeare uses the word in four other passages, *e. g.*, in the famous lines on Cleopatra in *Ant. & Cleo.*, II, ii, 240. It is noticeable of the three other examples of Shakespeare's use of *stale* (verb), two occur in *Jul. Cæs.* Thus of the five instances (if we may count this line) in his works four occur in the Roman plays founded on North's *Plutarch*, the actual diction of which Shakespeare so often retains. Possibly *stale* here and in the other places is an acho of something in North's *Plutarch*.—Miss C. PORTER (*First Folio Sh.*) accepts unhesitatingly Steevens's interpretation of 'scale' in the sense *to disperse*, citing his various examples in illustration. 'It will be seen,' Miss Porter adds, 'that this word fits the context perfectly. Theobald's substitute obscures Shakespeare's use of a legitimate word now obsolete.'—GORDON: Out of 'scale't,' as out of anything, ingenuity may wrest a meaning, but probability declares it a misprint.—CRAIG (*Arden Sh.*): The present editor in the *Oxford Shakespeare*, 1891, retained the Ff reading, and nothing would induce him to follow Theobald; for though he admits it is not impossible that Shakespeare may have written *stale't*, it is bad editing to strike out what already makes excellent sense and to 're-write Shakespeare.' Now with regard to the verb *scale*, first let us remember that Shakespeare often uses words in a somewhat licentious sense, bending them without scruple to one that pleases him. It is not impossible that the idea in his mind may have been to ventilate, air, disperse, with a sort of play on the sense 'weigh in scales,' a sense which the word bears in II, iii, 261 *post.* This sort of thing he has done often: *Mid. N. Dream*, I, i, 131, where it is most likely that he uses 'between' in the double sense of

2 Citizen. Well, 95
 Ile heare it Sir : yet you must not thinke
 To fobbe off our disgrace with a tale :
 But and't please you deliuer.

Men. There was a time, when all the bodies members 99

95-98. Well...deliuer] As prose Cap.
 et seq.

96. Ile] We'll Han.

Sir:] Sir— Rowe, +.

96. yet] But yet Han.

97. dis[grace] disgraces Theob. +.

98. and't] an't Theob. ii et seq.

deliuer] deliver it Ktly conj.

pour out and *allow*, *permit*; and *Lear*, III, vii, 61, where 'stelled' appears to be used in the double senses of *fixed* or *set*, and *starry*. Steevens gives several examples of 'scale' in the sense of *disperse*. [Craig here quotes these as the concluding paragraph of his note. Craig's untimely death prevented the completion of his editing this play; that task was ably undertaken by R. H. Case, who here states that the Folio reading is retained solely out of deference to the intention of the original editor, and upon that intention remarks: 'Mr Craig pleads for, and acts on, a good principle; but I feel bound to point out the words "some of" which Steevens slips into his interpretation to give it probability have no warrant from Shakespeare. Menenius speaks to *all* the citizens present: "Either you must confess yourselves . . . I shall tell you a pretty tale; it may be you have heard it," and assumes his story to be possibly known to all. Hence, to enable him to scale or diffuse it, we should have to assume that in saying "it may be you have heard it," he suddenly and pointedly addresses the First Citizen only; we cannot turn *you* into *some of you* to please Steevens.' Bradley (*N. E. D.*) under the various meanings of the verb *to scale* does not include that first given by Steevens, *to disperse*; we may, therefore, conclude that the editor regarded such a restricted meaning as one that belonged to a language other than English. Bradley does, however, give two examples of *scale* in the sense of *weighed*, *estimated*, both of them from Shakespeare. The first, that line from *Meas. for Meas.* already quoted by several commentators in the foregoing notes, and the other that line still more often quoted from the second Act, third scene, of this play. Finally, the remarks of Hunter and, in particular, those of Walker in regard to the confusion which might easily arise from the similarity of the written characters *t* and *c*, would seem to be almost conclusive in favour of Theobald's emendation. As the majority have accepted this, after weighing all the evidence, it is likewise accepted by the present Ed.]

97. disgrace] JOHNSON: 'Disgraces' are *hardships*, *injuries*. [Cotgrave, s. v. *Disgrace*, gives: 'A disgrace; an ill fortune, hard lucke, defeature, check mate, mishap; also, uncomelinesse, unseemlinesse,' . . . etc.—Ed.]

98. and't] For *and* or *an* = if; see ABBOTT, § 101.

99. Men. There was a time, etc.] DOUCE (ii, 76): It is rather extraordinary that none of Shakespeare's commentators should have noticed the skilful manner in which he has diversified and expanded the well-known apologue of *the belly and the members*, the origin of which it may be neither unentertaining nor unprofitable to investigate, as well as the manner in which it has been used, and by whom. The composition has been generally ascribed to Menenius Agrippa; but as it occurs in a very ancient collection of Æsopian fables, there may be as much reason

[99. Men. There was a time, etc.]

for supposing it the invention of Æsop as there is for making him the parent of many others. The first person who has introduced Menenius as reciting this fable is Dionysius of Halicarnassus [25 B. C.], book vi. Then follow Livy, lib. ii.; Plutarch, in the life of Coriolanus; Florus, lib. i, cap. xxiii; each of whom gives it in his own manner. During the middle ages there appeared a collection of Latin fables in hexameter verse that has agitated the opinions of the learned to little purpose in their endeavors to ascertain the real name of the compiler or versifier. He has been called Romulus, Accius, and Salo. Nor is the time when he lived at all known. These fables are sometimes called *anonymous*, and have been published in various forms. An excellent edition by Nilant appeared in 1709, 12mo. Many of them were translated into French verse in the eleventh century by a French lady who calls herself *Marie de France*, in which form they have been happily preserved with many others extremely curious composed by the same ingenious person. . . . William Herman of Gouda, in Holland, reduced them into Latin prose about the year 1500, omitting some and adding others. The works of Romulus and Herman of Gouda have been published in a great variety of forms and languages, and constitute the set of Æsopian fables which commences with that of the cock and the precious stone; in all which the apologue of the belly and the members is to be found, and sometimes with considerable variation. . . . Nor was this fable unknown in the Eastern world. Syntipas, a Persian fabulist, has placed it in his work, published for the first time from a MS. at Moscow, by Matthæus, Lips. 1781, 8vo. Lafontaine has related it in his own inimitable manner; and, lastly, the editor of Baskerville and Dodsley's *Æsop* has given it in a style not inferior perhaps to that of any of his predecessors. [See, also, note by DOUCE, l. 144 *supra*.]—JACOBS (*Fables of Æsop*, i, 82): There is a reference in the *Mahabharata* (xiv, 688) to a fable similar to *The Belly and Members* which deserves closer attention, as it is, in many ways, the most remarkable fable in existence. A variant of it, or something very like it, was discovered six years ago by M. Maspero in a fragmentary papyrus, which he dates about the twentieth dynasty (c. 1250 B. C.). It is, consequently, the oldest fable in existence. . . . The fable, if fable it can be called, takes the form of a mock-trial, corresponding, as M. Gaston Paris has pointed out, to the *débat* which is so familiar in mediæval French literature. From this point of view the *débat* of *Belly and Head* affords us the earliest example of legal procedure extant. We again meet with the fable in the *Upanishads*, whence it doubtless got into the *Mahabharata*, and perhaps too into the *Zend Yacna: Dispute of the Senses and the Soul*. . . . A similar apologue existed among the Buddhists as we know from the fact that it exists in the Chinese Buddhistic work *Avadanas* (No. 105); it occurs also in the *Pantschatantra: The Bird with Two Heads*. I have also found a Jewish variant, though with a somewhat different moral: *The Tongue and the Members*. But there is a still more striking use of the fable by a Jew. There can be little doubt that St. Paul had a similar fable in his mind in the characteristic passage (1 Cor., xii, 12-26). The passage combines the Indian idea of the contest of the members with the Roman notion of the body politic. As this passage is the foundation of the doctrine of the Visible Church, and indirectly of the conception of the Body Politic (of which Hobbes made such quaint use), we cannot well overrate the importance of the fable on which it is founded. We have thus seen this fable of the Body and its Members with its Belgian motto, *L'union fait la force*, forming

Rebell'd against the Belly; thus accus'd it : 100
 That onely like a Gulfe it did remaigne
 I, th midd'ft a th'body, idle and vnactiue, 102

102. *a th'] o' th' F.*

102. *vnactiue]* *inactive* Var. '03, '13,
 '21, Sing. Hal.

part of the sacred literature of Egyptians and Chinese, of Brahmins, Buddhists and Magians, of Jews, and Christians. The reader must not, however, assume that these are all necessarily derived from one source. . . . The various versions [afford] an instructive example of how different nations may hit upon the very same apologue to illustrate the same idea. Carefully examined, the various versions may be reduced to four independent ones. The Egyptian *débat* stands by itself, the Brahmin *Contest of Senses and Soul*, occurring in the *Upanishads*, recurs in the Indian epic, in the Persian scripture, and possibly through the latter, in Jewish commentaries, and may thence have influenced St. Paul. The lost Buddhist apologue of *The Bird with Two Heads* found its way to China, and was received into the Bidpai literature. The Roman fable is remarkable as being the only fable of its kind in Latin literature which can claim to be current among the Romans. It occurs late, and may have been interpolated by Livy, like so much of his work. But, on the whole, I am inclined to regard it as a genuine Roman folk-fable and another instance of the sporadic use of the fable . . . by nations who have not otherwise shown a turn towards that form of the apologue. The whole enquiry ought to make us careful in the future how we admit borrowing without sure evidence either of identity of the fables or of contact between the nations using them. [See *Appendix: Fable of the Belly and the Members*.—ED.]—BUCKNILL (*Medical Knowledge*, etc., p. 203): Rabelais uses this same fable of Æsop to illustrate the social miseries which would result if the world should be filled with a rascally rabble of people that would not lend; his hero, in the witty classification of men into those who borrow and those who lend, decidedly belonging to the former category, and being as decidedly inimical to all who did not belong to the latter.—WORDSWORTH (*Sh's Knowledge and Use of Bible*, p. 340): The well-known apologue of Menenius Agrippa is not to be traced to St Paul's *First Epistle to the Corinthians*, ch. xii, but rather to the common source in Roman history, from which they both, we may suppose, adopted it; except that St Paul probably read it in Livy, and Shakespeare in North's translation of Plutarch.

101. That onely] For this transposition of the adverb of limitation see, if needful, ABBOTT, § 420.

101. Gulfe] W. A. WRIGHT: That is, *a whirlpool*. Compare *Henry V*: II, iv, 10, 'For England his approaches make as fierce As waters to the sucking of a gulf.' And *Hamlet*, III, iii, 16, 'The cease of majesty Dies not alone; but, like a gulf, doth draw What's near it with it.'—CASE (*Arden Sh.*) also quotes in illustration, 'resemblynge a bottomles goolphe, receyvinge all that is put into it, withoute castynge anyethinge upp againe,' Fenton's *Bandello*, *Discourse VII*. (Tudor Translations, II, 24), and, 'Because the gulf his (the Cyclop's) belly reacht his throat,' Chapman, Homer's *Odysseys*, Bk IX, l. 412.

102. *vnactiue]* ABBOTT (§ 442) gives a short list of adjectives used by Shakespeare with the negative suffix *un-* where in many cases *in-* is now used and *vice versa*, upon which point he thus comments: 'We appear to have no definite rule

Still cubbording the Viand, neuer bearing 103
 Like labour with the rest, where th'other Instruments
 Did fee, and heare, deuise, instruct, walke, feele, 105
 And mutually participate, did minister
 Vnto the appetite; and affection common
 Of the whole body, the Belly answer'd. 108

103. *cubbording*] *cupbording* Rowe ii.
cup-boarding Pope et seq.

106. *And...participate*,] Ff, Rowe, +,
 Cap. Var. '78, '85. *And...participate*;
 Knt, Huds. i. *And...participant*, Huds.
 j. *And...participate*, Mal. et cet.

108, 109. *Of the whole...Well sir*,] As
 one line Walker (Crit., iii, 206).

108. *body*,] *body*. Rowe, +.
answer'd] *answer*. F₂. *answers*.
 F₃. *answered*—Rowe, +, Ktly, Neils.
answer'd,—Cap. et cet.

of distinction even now, since we use *ungrateful*, *ingratitude*; *unequal*, *inequality*. *Un-* seems to have been preferred by Shakespeare before *p* and *r*, which do not allow *in-* to precede except in the form *im*. *In-* also seems to have been in many cases retained from the Latin, as in the case of "*ingratus*," "*infortunium*," &c. As a general rule, we now use *in-* where we desire to make the negative a part of the word, and *un-* where the separation is maintained—"untrue," "*infirm*."—CASE (*Arden Sh.*): The only instance of this word (there is none of its modern equivalent *inactive*) in Shakespeare. Compare Milton, *Paradise Regained*, 'his life, Private, unactive, calm, contemplative,' II, 80, 81.

103. *cubbording*] CASE (*Arden Sh.*): That is, stowing away as in a cupboard. The *N. E. D.* gives an earlier instance of this verb: *Darius*, 1565 (1860), 53, 'He . . . With the woman also coberdith his lyfe.'

104. *where*] For other examples wherein 'where' is used for *whereas*, see ABBOTT, § 134.

104. *Instruments*] MURRAY (*N. E. D.*, s. v. *Instrument*, 4): A part of the body having a special function; an organ.—MALONE compares, 'As you feel, doing thus, and see withal The instruments that feel,' *Wint. Tale*, II, i, 154.—[Compare also, 'the Genius and the mortal instruments,' *Jul. Cæs.*, II, i, 66, and 'My speculative and officed instruments,' *Othello*, I, iii, 271.—ED.]

106. *participate*] MALONE: Here this word means *participant* or *participating*.—KNIGHT: The modern mode of pointing the line, which is not that of the original, appears to us to destroy the freedom and euphony of the whole passage. [See *Text. Notes*, where it will be noticed that Knight himself does not retain the original in his text.—VERPLANCK follows Malone's pointing, but says in a note that he agrees with Knight that such is destructive to the freedom of the passage, possibly on the principle, *Video meliora proboque*, etc.—ED.]—W. A. WRIGHT: We should expect *participant*, in the sense of sharing, taking part together. Perhaps there was a confusion caused by partly connecting the word with the preceding auxiliary 'did.' There are many instances of apparent participles in *-ed* which are really adjectives formed from nouns and are used in an active sense, but I do not at present remember any in *-ate*. [At the end of his notes on the present play Wright says: 'Since this note [on I, i, 106] was printed I have met with the following instance of a similarly formed participle in *Twelfth Night*, I, v, 291: "Hallow your name to the reverberate hills."']

108. *Of the whole*] BAYFIELD (p. 184): A striking example of the copyists' or

2.Cit. Well fir, what anſwer made the Belly.

Men. Sir, I ſhall tell you with a kinde of Smile, 110
Which ne're came from the Lungs, but euen thus :
For looke you I may make the belly Smile,
As well as ſpeake, it taintingly replied
To'th'difcontented Members, the mutinous parts 114

109. *Belly.*] *belly?* Rowe et seq.

cet.

110. *you with*] Ff, Rowe, Pope. *you:*
with Han. Cap. *you.* *With* Sing. ii,
Cam.+ , Neils. *you.—With* Theob. et

111. *thus:] thus—* Rowe, +.

113. *taintingly*] *tantingly* F₂F₃.
tauntingly F₄.

printers' practice of merely counting the syllables. But for the desire to keep ten, we should have had 'o' th' whole' here, as we have at I, iii, 33: 'See him plucke Auffidius downe by th' haire,' and in III, iii, 69: 'Like graves i' th' holy church-yard.' Read and scan: 'Of the | whole | body, the | belly | answer | ed.—[See note by Bayfield, l. 50 *ante*.]

110. tell you with . . . Smile] THEOBALD: Thus all the Editors, most stupidly, hitherto; as if Menenius were to smile in telling his Story, tho' the Lines, which immediately follow, make it evident that the Belly was meant to smile.

111. Which . . . from the Lungs] JOHNSON: With a smile not indicating pleasure, but contempt.—W. A. WRIGHT: The laughter of merriment came from the lungs. Compare Jacques in *As You Like It*, 'My lungs began to crow like chanticleer.'—II, vii, 30. And *The Tempest*, 'These gentlemen, who are of such sensible and nimble lungs that they always laugh at nothing.'—II, i, 74.

111. ne're] BAYFIELD (p. 185): [Read *never*], 'ne're' causes a false stress, yet editors print it here and in countless other places where the same thing happens.

111. euen thus] DELIUS (*Jahrbuch*, xi, p. 51, 1876): Menenius should accompany the words 'even thus' with pantomimic action, wherein he imitates the smile of the Belly, for the better entertainment of his auditors.—Miss C. PORTER (*First Folio Sh.*): 'Even thus' suggests the action and gesture of the actor playing Menenius—a good-natured, yet large, not to say rotund, disgust at their foolishness. One imagines both hands out, the shoulders up, and the under lip thrust forth.

112. I may . . . belly Smile] MALONE: 'And so the belly, all this notwithstanding, laughed at their folly and sayed,' &c. North's *Plutarch*, p. 240, edit. 1579.—E. K. CHAMBERS (*Warwick Sh.*): Menenius began his fable with a political motive. He has now become interested in his own artistic treatment of it. The belly 'laughed at their folly' in North, so that Menenius' jest is really a bit of literary criticism on Shakespeare's part.

113. taintingly] SCHMIDT (*Coriolanus*): All modern editors substitute *tauntingly* here; many consider the Folio reading not even worth noting. And yet it is undoubtedly correct. *To taint* in the moral sense means 'to express scorn, to bring into discredit, to insult' (without the comic effect); we may compare the passage in *Othello*: 'find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline.'—[II, i, 275]. Menenius means to say that the Belly for answer smiled, and this smile alone, which Menenius illustrates graphically to the Citizens, was morally annihilating; further words in refutation were scarcely necessary. Only thus does this story by Menenius with its pauses and

That enuied his receite : euen fo most fitly, 115
 As you maligne our Senators, for that
 They are not such as you.

2. *Cit.* Your Bellies answér : What
 The Kingly crown'd head, the vigilant eye, 119

115. *fitly*,] *fitly* Cap. et cet.

117. *fuch*] Om. Steev. conj.

you.] *you*— Rowe,+. *you*,—

Var. '73.

118. *answér: What*] Ff. *answér—*
What Rowe, Pope. *answér—What!*
 Theob. Warb. Johns. Var. '73. *answér*
—what? Han. *answér: What?* Sing. i.

answér? What! Coll. Dyce, Hal. Wh.

Cam.+. *answér. What!* Ktly. *ans-*

swér? What? Huds. *answér: What!*

Cap. et cet.

119. *Kingly crown'd*] Ff, Rowe.

kingly crowned Pope, Han. Coll.

kingly-crowned Theob. ii et cet.

(*kingly-crown'd* Dyce).

interruptions by the impatient citizen acquire actual dramatic vitality.—HERFORD (*Eversley Sh.*, p. 15) accepts the F₁ reading, and remarks that 'The Belly's reply is not taunting (l. 138), and "taintingly" may well mean *attaintingly*, i. e., indicting (them in turn).'
 —VERITY (*Student's Sh.*), in answer to the foregoing note by Herford, says: 'But lines 110, 111 surely imply that the Belly answered in a "taunting," satirical tone; and one would like some other example of the use of "taintingly," or even of *attaintingly*.'
 —MISS C. PORTER (*First Folio Sh.*): That is, putting what they have said in bad odor, impugning its credit; so Iago tells Rodorigo to 'finde some occasion to anger Cassio . . . speaking too loud, or tainting his discipline.' The misprint in F₂F₃ 'taintingly' seems to have suggested the 'tauntingly' of F₄.

115. *his receite*] CASE (*Arden Sh.*): That is, his prerogative, or else, what he received, which agrees with a frequent sense. Compare *Rich. II.*: 'Three parts of that receipt I had for Calais,' I, i, 126.

118. 2. *Cit.* Your, etc.] VERITY (*Student's Sh.*): Note how the interruptions vivify the story. The same device is used in *The Tempest*, I, ii, where Miranda breaks in on Prospero's long narrative. Compare, too, Menenius's own pauses (like Prospero's reproofs of Miranda, *The Tempest*, I, ii, 78, 87, 106) to bespeak their close attention as he reaches the crucial point of his story. This is the dramatic, as distinct from the narrative, style. [See also Note by SCHMIDT, l. 113 *ante*.—ED.]—E. K. CHAMBERS (*Warwick Sh.*): The Citizen is excited to eloquence, and therefore, from this point, speaks in blank verse instead of prose.

119-130. The Kingly . . . answer] SINGER (ed. i.) thus distributes these speeches:

'Men. The kingly-crowned . . . if that they—

1 *Cit.* What then?

Men. 'Fore me . . . sink o' the body,—

1 *Cit.* Well, what then? . . . answer?'

With an evident reference to this rearrangement Singer, in his *Text of Sh. Vindicated* (p. 208), finds fault with Collier and his predecessors for assigning ll. 119, 120 to the *Citizen* instead of to *Menenius*; yet in his ed. ii, published three years later, he returns to the arrangement as in F₁ without any comment.—DYCE (ed. i, p. 760), referring to Singer's remark that ll. 119, 120 evidently belong to *Menenius*, says: 'I think, on the contrary, that it evidently belongs to the *Citizen*, who assumes the part and language of the rebellious members. If it be taken from the *Citizen*,

The Counfaior Heart, the Arme our Souldier,] 120
 Our Steed the Legge, the Tongue our Trumpeter,
 With other Muniments and petty helps
 In this our Fabricke, if that they——

Men. What then? Foreme, this Fellow speakes.
 What then? What then? 125

2 *Cit.* Should by the Cormorant belly be restrain'd,

120. *Coun[sailor]* *Counsellor*. F₃F₄.

121. *Our*] *Or* Warb. (misprint).

124, 125. *Foreme...What then? What*

then?] As one line Cap. et seq.

124. *Foreme*] F₂F₃. *For me* F₄,

Rowe, Pope, Han. 'Fore me Theob.

et cet.

speakes.] *speaks!*— Cap. et seq.

what propriety is there in the subsequent exclamation of Menenius, "'Fore me, this fellow speaks!'"? Dyce likewise refers to Singer's rearrangement of speeches, remarking in conclusion, 'among other changes in the distribution of the present dialogue the words "Should by the cormorant belly be restrain'd Who is the sink o' the body" are transferred to Menenius—with great unfitness.'

119. *Kingly crown'd*] W. A. WRIGHT: That is, having a kingly crown. This is an example of the words, participial in form, which are derived from nouns. Of the ten *sephiroth* or intelligences, which appear in the philosophy of the Kabbalah, the first, which is called the 'crown,' is placed in the head.

120. *Counsailor Heart*] JOHNSON: The heart was anciently esteemed the seat of prudence. *Homo cordatus* is a *prudent man*.—MALONE: The heart was considered by Shakespeare as the seat of the *understanding*. [See note by Malone on l. 144 *supra*.—WRIGHT notes that in the Kabbalah the Heart is called the seat of the understanding.—Ed.]

122. *Muniments*] W. A. WRIGHT: That is, *supports, defences*; like the Latin *munimenta*.—CASE (*Arden Sh.*): The *N. E. D.* quotes this passage under the sense, 'Things with which a person or place is provided, furnishings,' and also cites among other references Spenser, *The Faerie Queene*, IV, viii, 6, 'By chance he certain muniments forthdrew, Which yet with him as relickes did abide.'

123. *that*] For other examples of 'that' as a conjunctional affix see ABBOTT, § 287.

124. *Foreme*] W. A. WRIGHT: A petty oath, probably substituted for the more common "'Fore God,' to avoid the penalties imposed by the Act of Parliament, 3 James I, ch. 21, to restrain the abuse of players. See *Mer. of Ven.*, I, ii, 99. It occurs again in *All's Well*, II, iii, 31: 'Why, your dolphin is not lustier: 'fore me, I speak in respect.' In 2 *Henry IV*: III, ii, 186, where the quartos read "'Fore God,' the Folio's have 'Trust me'; and in two other passages of the same play where the objectionable expression occurs it is omitted in the Folios. Compare also *Rom. & Jul.*, III, iv, 34: 'Afore me! it is so very late.' And *Othello*, IV, i, 149, 'Before me! look where she comes.'

126. *Cormorant*] In a note on *Love's Labour's Lost*, I, i, 9, this edition, wherein 'cormorant' is used as here—as an adjective—the Editor says: 'I can find no proof that this aquatic bird is more eager than others of its kind in satisfying hunger, and why the unfortunate fowl should have been selected from time immemorial as an emblem of voracity I have not yet discovered. Possibly it is one of Pliny's facts.'—MURRAY (*N. E. D.*), in this regard, gives no help; he styles

Who is the finke a th'body.

127

Men. Well, what then?

2.*Cit.* The former Agents, if they did complaine,
What could the Belly anfwer?

130

Men. I will tell you,

If you'll bestow a small (of what you haue little)

Patience awhile; you'ft heare the Bellies anfwer.

133

127. *a th'* *o'th'* F₄.

body.] *body*—Rowe, +. *body*,—

Cap. Varr. Mal. Steev. Varr.

128. *Well,*] *Well*—Rowe, +.

129. *former*] *foresaid* Words. *lordlier*
L. Campbell.

Agents] *Agent* F₂.

132. *you haue*] *you've* Words.

133. *awhile*] F₂, Dyce, Cam. +, Huds.
ii, Words. *a while* F₃F₄ et cet.

you'ft] Ff, Rowe i, Dyce i,

Neils. *you's* Schmidt. *you'll* Rowe ii
et cet.

it "voracious," but this hardly differentiates it from hungry beasts, birds, or men.'—ED.]

129. *former* Agents] WALKER (*Crit.*, iii, 206) marks these words with a query, on which his editor, LETTSOM, has the following foot-note: 'From the doubt expressed here Walker was, perhaps, hesitating about the meaning of "former." We might, perhaps, compare "former ensigns" in *Jul. Cæs.*, V, i, 80; but there I should say Shakespeare wrote *foremost ensigns*, after North's *Plutarch*.'—[Is not 'former' here used in the sense *aforsaid*? SCHMIDT (*Lex.*, s. v. 3) gives several examples of this use of 'former'; among them he includes the present line.—ED.]

132. *a small*] DEIGHTON (p. 123): Though Shakespeare often uses 'small' where we should use *little*, it is probable that but for the parentheses he would not have written 'a small Patience.' [Shakespeare's phrase is not, I think, as Deighton takes it; the relative clause in the parentheses makes the sentence really read 'a small of patience.' CRAIGIE (*N. E. D.*, s. v. *small*, B. 5) says: 'A small quantity or amount; a little piece, a morsel,' and gives the following example: 'That we might have a small of bred, our carcase to contente.'—DRANT: *Horace, Sat., Wail Jeremiah* V, Ljb (1566). Among other examples of 'small' used substantively SCHMIDT (*Lex.*) does not include the present line.—ED.]

132. (of . . . little)] P. SIMPSON (*Sh. Punctuation*, p. 93): Compound nouns or adjectives are enclosed within brackets, where we should employ the hyphen if we used any punctuation at all. 'In ranke, and (not to be endur'd) riots Sir,' *Lear* I, iv, 226. [Compare II, i, 100: 'How now (my faire as Noble) Ladyes.']

133. *you'st*] W. A. WRIGHT: Apparently a provincialism which Shakespeare intentionally puts into the mouth of Menenius when addressing the citizens, and may, therefore, be retained as well as 'woo't' in *Hamlet*, V, i, 298, 299, and Lady Capulet's 'thou's' for *thou shalt* in *Rom. & Jul.*, I, iii, 9, where the quartos and folios all have 'thou'se.' Compare Webster and Marston's *Malcontent*, IV, i, 'Thou'st kill him.' And again, V, iii, 'You'st ne'er meet more'; 'Nay, if you'll do's no good, You'st do's no harm.'—ROLFE (p. 198) takes exception to Wright's retention of the provincialism on the ground that 'in the preceding line the Folio has "you'll," and "you'st" here may be a mere slip of the compositor—an absent-minded substitution of his provincial form for the more correct one in the "copy."'—[Wright's last quotation, wherein 'you'll' and 'you'st' both are used to mark a difference in the

2.Cit. Y'are long about it.

Men. Note me this good Friend; 135
Your most graue Belly was deliberate,
Not rash like his Accusers, and thus answered.
True is it my Incorporate Friends (quoth he)
That I receiue the generall Food at first
Which you do liue vpon : and fit it is, 140
Because I am the Store-houise, and the Shop
Of the whole Body. But, if you do remember,
I send it through the Riuers of your blood
Euen to the Court, the Heart, to th'feate o'th'Braine, 144

134. Y'are] Ff, Rowe, +, Coll. Del.
Sing. ii, Ktly, Wh. i, Huds. i. You're
Cap. Dyce i, Sta. Cam. Craig. You are
Varr. Mal. Ran. Steev. Varr. Sing. i,
Knt, Hal. Ye're Dyce ii, Glo. Cla. Wh.
ii, Words. Huds. ii, Neils.

135. this good...] this, good... F₄ et seq.

142. But,] But F₃F₄ et seq.

144. the Heart,] the heart,— Mal.
Ran. Steev. Varr. Sing. Dyce, Sta.
Hal. of the heart Ktly conj. the
center'd heart Lettsom (ap. Dyce ii.).
o'th'Braine] th' high-seated brain
Lettsom (ap. Dyce ii.).

sense, shows, I think, that Rolfe's explanation of the lack of consistency in the Folio does not fit the present case.—ED.]

136. deliberate] Miss C. PORTER (*First Folio Sh.*): Menenius is taking the part of the 'Belly,' that is, of the Senate, and so resents being hurried, assuming its manner of deliberating to rebuke hot-heads who accuse it rashly.

141. Store-house, and the Shop] R. G. WHITE: According to modern British usage Shakespeare is here somewhat pleonastic, but according to the best English usage, which is still preserved in New England and her off-shoots, he is not at all so. 'Shop' means properly a place where fabrics are made or work is done; and such is the sense in which it is always used with us, but in Great Britain it is rarely so applied, and is almost universally misused to mean a store or collection of articles kept or stored for sale—a confusion avoided in Elizabethan usage and of that in the present day in this country. Thus, for instance, we say a watch-maker's shop, a milliner's shop, . . . but a book store, a grocery store, . . . a shoe-maker's shop, but a shoe store. . . . The transatlantic use of the word and its active verbal sense are clearly traceable to the custom of having the booth or the sales-room in front of the shop, such a vivid picture of which is presented in the opening chapter of *The Fortunes of Nigel*.—In the passage before us the stomach is represented as both the store house of the body—'still cupboarding the viand'—and its shop—'sending it through the rivers of the blood.'

143. I send it . . . of your blood] A. H. G. DORAN (*Article, Medicine*, ch. xiv, *Sh's England*, i, 421): Shakespeare's plays show that he had heard much about the teaching of practical anatomy and understood certain theories about the movement of the blood. He described the belly as sending 'the general food . . . through the rivers of your blood.' Such language, however, is perhaps merely figurative, and the poet died before Harvey's views were made public, and doubtless held the old notion that the blood flowed in the veins, and that the arteries held, besides blood, the vital spirits.

144. to th'seate o'th'Braine] TYRWHITT: This seems to me a very languid

And through the Crankes and Offices of man,

145

expression. I believe we should read, with the omission of a particle, 'to the seat, the brain.' He uses 'seat' for *throne*, the *royal seat*, which the first editors not apprehending, corrupted the passage. It is thus used in *Rich. II.*: 'Yea, distaff-women manage rusty bills Against thy seat,' III, ii, 118. It should be observed, too, that one of the Citizens had just before characterized these principal parts of the human fabric by similar metaphors: 'The kingly crowned head.' . . . 'The counsellor heart.'—[RANN is Trywhitt's only follower in thus reading.—ED.]—MALONE: I have too great respect for even the conjectures of my respectable and very judicious friend to suppress his note, though it appears to me erroneous. In the present instance I have not the smallest doubt, being clearly of opinion that the text is right. 'Brain' is here used for *reason* or *understanding*. Shakespeare seems to have had Camden as well as Plutarch before him; the former of whom has told a similar story in his *Remaines*, 1605, and has, like our poet, made the *heart* the *seat* of the *brain*, or *understanding*: 'Hereupon they all agreed to pine away their lasie and publike enemy. One day passed over, the second followed very tedious, but the third day was so grievous to them that they called a common counsel. The eyes waxed dimme, the feete could not support the body, the armes waxed lazie, the tongue faltered and could not lay open the matter. Therefore they all with one accord desired the *advice* of the *heart*. There REASON laid open before them,' &c., p. 109. [See *Appendix: Date of Composition*, Malone.] I agree, however, entirely with Tyrwhitt, in thinking that 'seat' means here the *royal seat*, the *throne*. 'The seat of the brain' is put in opposition with the heart, and is descriptive of it: 'I send it (says the belly) through the blood, even to the *royal residence*, the heart, in which the kingly crowned understanding is enthroned.'—DOUCE (ii, 77): What Camden has given is from John of Salisbury, who wrote in the reign of Henry II, and professes to have received it from Pope Hadrian IV. See his *Polycraticon, sive de nugis curialium*, hb. vi, ch. 24. Camden has omitted the latter part; and the learned reader will do well to consult the original, where he will find some verses by Q. Serenus Sammonicus, a physician in the reign of Caracalla, that allude to the fable. John of Salisbury has himself composed two hundred Latin lines *De membris conspirantibus*, which are in the *first edition* of his *Polycraticon* printed at Brussels, without date, about 1470. These were reprinted by Andreas Rivinus at Leipsic, 1655, 8vo; and likewise at the end of the fourth volume of Fabricius's *Bibliotheca mediæ et infimæ ætatis*, Hamburg, 1735. They are, most probably, the lines which are called in Sinner's catalogue of the MSS at Berne, 'Carmen Ovidii de altercatione ventris et artuum,' vol. iii, p. 116. [See also note by DOUCE, l. 99 *ante*.]—HUDSON (ed. i.) maintains that the interpretation given to this line by Malone in the last paragraph of his note is 'evidently wrong; the right sense being, apparently, "I send the general food through the rivers of your blood to the heart, which is the court; I send it to the seat of the brain," that is, the head; for the belly may as justly claim the honour of sending nourishment to the head as to the heart.'—CASE (*Arden Sh.*): The confusion between two different bodily organs, and awkwardness of understanding one literally and the other figuratively, disposes one to reject Malone's view, but it certainly receives some support from the use of the two words *court* and *seat*, both equivalent to 'royal residence.'

144, 145. seate o'th'Braine . . . the Crankes] COLLIER (*Notes and Emendations*,

The strongest Nerues, and small inferiour Veines 146
 From me receiue that naturall competencie
 Whereby they liue. And though that all at once
 (You my good Friends, this fayes the Belly) marke me. 149

148, 149. *at once* (You...Friends] *at once*,—You,...friends, Cla.

149. (You...this...Belly)] You...(this...Belly) Rowe,+, Varr. Mal. Ran. Steev. Varr. Sing. Knt, Hal. You,...this...belly; Cap. You,...this...belly,

Coll. Del. i, Huds. You,...—this...belly, Dyce, Sta. Ktly, Wh. i, Com.

Glo. Del. ii, Words. Craig, Neils.

149. *me*.] Ff. *me*—Rowe,+, Var. '78, Ran. Ktly. *me*,—Cap. et cet.

etc., p. 347): It is evident that this line is not measure; and we are instructed [by the MS. Corrector] to read it and the next in a way that not only cures this defect, but much improves the sense, by following up the figure of 'the court, the heart,' and completing the resemblance of the human body to the various parts of a commonwealth: 'Even to the Court, the heart, the *Senate*, brain; And through the *ranks* and offices of man.' When 'seat' was written *seate* the mistake for senate was easy; and the change (which never occurred to any commentator) is supported both by what precedes and by what follows it, going through the various degrees in a state—the court, the senate, persons of different ranks, the holders of offices, &c.—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 320): The senate brain! when Shakespeare has distinctly told us that the senate is the belly [l. 157]. This, indeed, is the very *point* of the fable. Surely nothing except the most extreme degree of dotage can account for such a manifest perversion as that; yet Mr Collier says that 'it much improves the sense.'—SINGER (*Sh. Vindicated*, p. 208), referring to the MS. Corrector's two new readings, says: 'Perhaps there was never a more perverse and impertinent attempt made to alter the true language of the poet. The authority Shakespeare followed for the fable was Plutarch. [In] Camden's *Remaines*, where it is also related, the *heart* is made the seat of the *brain*, or understanding; and there is no doubt that *seat* means the *royal seat*, the throne. . . . The alteration of "cranks" to *ranks* is equally unwarranted. What could the *ranks* signify here? "Cranks and *offices*" were certainly the words of the poet; "cranks" are sinuosities . . . and "offices" the functionary parts, as Shakespeare himself will show. Thus in *Cymb.*, V, v, "All offices of nature should again Do their due functions." The Corrector's *instructions to read it* otherwise will therefore be in vain and of no effect.'—T. MOMMSEN (*Der Perkins Sh.*, p. 91): The alteration *ranks and offices*, if *senate* be right, only furnishes a description of the great machine of state, since 'through the veins' has preceded it, thus it is more pertinent here to understand 'cranks.'

145. Crankes] STEEVENS: 'Cranks' are the meandrous ducts of the human body.—MALONE: 'Cranks' are *windings*. In *Venus & Adonis* our Author has employed the same word as a verb: 'He cranks and crosses, with a thousand doubles,' [l. 682]. He has a similar metaphor in *Hamlet*: 'The natural gates and alleys of the body,' I, v, 67.—ROLFE (p. 198) notes that this is the only instance of the noun in Shakespeare. [MURRAY (*N. E. D.*, s. v.) gives as an example of this use of the word: 'How he might easily win out of the turnings and cranks of the Labyrinth.'—North's *Plutarch* (1676), 7.]

148. *that*] For other examples of 'that' as a *conjunctive affix*, see ABBOTT, § 287.

149. You my good Friends] JOHN HUNTER (ed. p. 9): The Citizens. These

2.Cit. I fir, well, well. 150

Men. Though all at once, cannot
See what I do deliuer out to each,
Yet I can make my Awdit vp, that all
From me do backe receiue the Flowre of all,
And leaue me but the Bran. What fay you too't? 155

2.Cit. It was an anfwer, how apply you this?

Men. The Senators of Rome, are this good Belly,
And you the mutinous Members : For examine
Their Counfailes, and their Cares;disgest things rightly, 159

154. *Flowre*] F₂. *Flour* F₃F₄. *flow'r*
Rowe,+. *flower* Cap. Varr. Mal. Ran.
Steev. Varr. Sing. Del. i, Coll. ii, Hal.
flour Knt et cet.

155. *too't*] *toot* F₂. *to't* F₃F₄.

156. *anfwer,*] Ff. *answer*— Rowe,

Pope, Han. *answer*;— Theob. Warb.
answer. Johns. Coll. Del. Sta. Ktly,
Wh. i, Neils. *answer*: Cap. et cet.

159. *Cares*] *Care* Ff, Rowe.

disgest] Ff, Beeching. *digest*
Rowe et cet.

words are generally regarded as part of the belly's address to the members, but it is likely that Shakespeare here imitated the language of Holinshed, 'Even so, (quoth he,) O you my masters, and citizens of Rome.'—W. A. WRIGHT evidently arrives at the same conclusion as Hunter in regard to the distribution of this line, as he likewise considers the whole line 'a parenthetical interruption by Menenius to call the attention of the Citizens to the real point of the fable.'

154. *Flowre*] ROLFE (p. 199): Capell, followed by some modern editors, has 'flower'; but *flour* is the natural antithesis to 'bran.' It is curious, by the way, that this is the only instance of the word in Shakespeare. In III, i, 389 below he has the same figure in 'meale and Bran'; as also in *Cymb.*, IV, ii, 27: 'Nature hath meal and bran, contempt and grace.'

155. *Bran*] SKEAT (*Dict.*, s. v.) remarks that the original meaning of this word, from Old French *bren*, is *refuse*, and especially ill-smelling refuse.

155. What say you too't] BEECHING (*Falcon Sh.*): Menenius gives his apologue an unexpected turn, not asserting that the belly gave up all it should, but only that whatever the limbs did receive came from the belly, which, while putting the parable beside the mark, makes it for the moment unanswerable. However, he has got the mob into better humour, and so, before the First Citizen has time to discover the *non sequitur*, takes up the safer weapon of ridicule [l. 164].

158, 159. For examine . . . their Cares; digest, etc.] A. E. BRAE (*Notes & Queries*, 10 July, 1852, p. 27), If this reading were correct it would doubtless afford an example of the use of 'digest' in the abstract sense; but it is, in reality, a gross misprision of the true meaning of the passage, and is only another proof of how far we are still from possessing a correctly printed edition of Shakespeare. The proper punctuation would be this:

'The senators of Rome are this good belly,
And you the mutinous members!—For examine—
Their counsels, and *their* cares *digest* things rightly
Touching the weal o'the common!—you shall find,' &c.

Touching the Weale a'th Common, you shall finde 160
 No publike benefit which you receiue
 But it proceeds, or comes from them to you,
 And no way from your selues. What do you thinke? 163

160. *a'th*] *o'th'* F₄, Rowe, +, Wh. i.
of the Sing. Ktly. *o'the* Cap. et cet.

163. *thinke?*] *think*,—Dyce, Cam.+
 (subs.).

'For examine' is introduced merely to diversify the discourse and to fix the attention of the listeners; it might be wholly omitted without injury to the sense, but in the passage, as it now stands, 'examine' is made an effective verb, having for its objects the counsels and the cares of the senators, while 'digest' is made auxiliary to and synonymous with 'examine,' and, like it, is in the imperative mood, as though addressed to the people, instead of being, as it ought to be, in the indicative, with 'counsels' and 'cares' for its agents. It is a curious instance of how completely the true sense of a passage may be distorted by the misapplication of a few commas. 'Digest,' therefore, in this passage, as elsewhere, is in direct allusion to the animal function. The very essence and pith of the parable of 'the belly and the members' is to place in opposition the *digestive* function of the belly with the more active offices of the members; and the application of the parable is that '*the senators* are this good belly,' *their* counsels and *their* cares *digest* for the general good, and distribute the resulting benefits throughout the whole community. This is the true reading; and no person who duly considers it, or who has compared it with the original in Plutarch, but must be satisfied that it is so. [See also note by A. E. Brae on III, i, 158.]

161-163. No publike . . . your selues] VERITY (*Student's Sh.*): The Citizens might have retorted that they earned these 'public benefits' (if any) by public services, such as fighting for the State; also that, as a matter of fact, they were starving, while the 'members' of the body, on Menenius's own showing, received from the belly their 'natural competency' in return for *their* services.—[Verity's point is, I think, well taken; but then Menenius knew well the intelligence of his audience, and that they would not be likely to detect the flaws in his argument either here or at l. 155, as shown by Beeching. Had it not been so, the Citizen might easily have turned the whole of Menenius's fable against him by showing that, in the present situation, although actually in rebellion, the Citizens were more like to the Belly, in the fable, and the Senate to the limbs, than as represented by Menenius. By starving and depriving them of their rights the Senate's power would be weakened.—Ed.]

163. What do you thinke?] E. K. CHAMBERS (*Warwick Sh.*): Menenius has learnt one of the arts of the public speaker, to single out the most prominent of his interrupters and disconcert him by making him ridiculous. But, on the whole, his speech has not been a success. In North his persuasions 'pacified the people'; in Shakespeare they have no effect. The whole episode only serves to bring out the complete divergence between the noble and the plebeian points of view. And one feels that the Citizen, who has shown a good deal of shrewd common sense, and has escaped all the pitfalls of Menenius' dialectic, has really had the best of it. Menenius' argument, when analysed, is only the ordinary sophistry by which the middlemen and the unproductive classes generally justify to themselves their own appropriation of nine-tenths of the profits of industry.

You, the great Toe of this Affembly?

2.Cit. I the great Toe ? Why the great Toe ? 165

Men. For that being one o'th lowest, basest, poorest
Of this most wise Rebellion, thou goest formost :

Thou Rascall, that art worst in blood to run, 168

167. *goest*] *go'st* Cap. Var. '78 et seq.
168, 169. *Thou...vantage*] Deleted
Coll. MS.

168. *worst in blood*] *first from blows*
Han. *first in blood* Cap.

168, 169. *blood to run, Lead'st first*
blood to run, Lead'st first, Theob. Warb.
Johns. Cap. Mal. Knt. *blood, to ruin,*
Lead'st first, Var. '73. *blood, to run,*
Lead'st first, Ran. *blood, to run*
Lead'st first, Var. '78, '85, Steev. Varr.

It is very plausible, but not calculated to convince a starving proletariat.—
[The observation by Chambers that the persuasions of Menenius have no effect
is one that must be apparent to any reader or auditor, and if to us, how much
more so must it have been to Shakespeare with his abundant knowledge of dra-
matic construction. That he realised how difficult was the task before him is
shown at the beginning of the colloquy where the Citizen says that Menenius
must not think 'to fob off their disgraces with a tale.' Menenius does attempt
it, but does not succeed in making the mob put down their weapons and quietly
disperse, a course of action, on so slight a cause, which Shakespeare rightly realised
would be perfectly inconsistent with a crowd in such an ugly mood, bent on
destruction. All that Menenius accomplishes is to delay their precipitate action.
It can hardly be said, therefore, that this fable is here without any dramatic
effect.—ED.]

164. the great Toe] SCHMIDT (ed. p. 35): Menenius so calls him, following out
the fable of the Belly and the Members.

168. Thou . . . to run] MALONE (*Supplemental Observations*, i, 218) in reference
to the pointing of this line as in the *Variorum* of '78 (see *Text. Notes*) suggests that
a comma be placed after 'run' instead of after 'blood.' 'Tis true, 'tis pity, and
pity 'tis, 'tis true that Malone has, in this case, neglected to glance at the Folio
text wherein is the punctuation that he proposes as a change.—ED.—STAUNTON:
Menenius is supposed to mean: 'thou, meagre wretch, least in heart and resolu-
tion, art prompt enough to lead when profit points the way.' Yet if nothing
better can be extracted from these words in their metaphorical sense, we would
rather understand them literally, and believe 'worst' to be a misprint, as it might
easily be, for *last*. The passage then becomes perfectly intelligible and in character
with the speaker: 'Thou rascal, that art last in blood (that is, *into blood shed*) to
run, Lead'st first to win some vantage.'

168. Rascall] MALONE: 'Rascal' meant a lean deer, and is here used equiv-
ocally. [In *The Master of Game*, the earliest-known book on Venery, ch. iii,
the author says of the Hart: 'And the first year that they be calved they be called a
Calf, the second year a bullock; and that year they go forth to rut; the third year a
brocket; the fourth year a staggar, the fifth year a stag; the sixth year a hart of
ten and then first is he chaseable, for always before shall he be called but rascal or
folly' (ed. Baillie-Grohman, p. 29). On the derivation of this word SKEAT (*Dict.*,
s. v.) says: 'As the word was a term of the chase, and as it has the French suffix,
aille, it must be of French origin, no other origin being conceivable, the word not

Lead'ft firft to win fome vantage.

169

being English. Nor can it, I think, be doubted that the English *raskaille* stands for an Old French *rascaille*, which is clearly the same word as modern French *racaille*, "the rascality or base and rascall sort, the scumme, dregs, offals, outcasts of any company," Cotgrave.' This last bears out Malone's remark as to the equivocal use of the word in the present passage.—MADDEN (p. 60, foot-note) says: 'In the sense in which [rascal] is now used as a term of reproach, it was in the first instance spoken by the "figure *Metaphore* . . . as one should in reproch say to a poore man, thou raskall knaue where *raskall* is properly the hunters terme giuen to young deere, leane and out of season, and not to people.'—Puttenham: *Arte of English Poesie*, 1589 (ed. Arber, p. 191).—HON. J. W. FORTESCUE (*Shakespeare's England*, vol. ii, ch. xxvii, § 1, *Hunting*, p. 339, foot-note): Shakespeare's use of the word [rascal] is peculiar: 'Horns? Even so. Poor men alone? No, no; the noblest deer hath them as huge as the rascal.'—*As You Like It*, III, iii, 58. [The present line here quoted.] Reading these quotations together with the speech of John Talbot [*Henry VI*: IV, ii, 48] it is plain that Shakespeare conceived of 'rascal' as a deer with a great head and a small body, who would neither fight nor run. Such deer though not unknown are very uncommon, though it is by no means unusual for a deer past his prime to carry an inferior head on a very large body. Shakespeare's rascal would be at a great disadvantage, for deer fight by shoving before they come to goring; and here the light weight of his body would place him at the mercy of a stag of heavier frame. Moreover, the enormous mass of bone upon his head, . . . with no sufficient strength of body to carry it, would make such a deer weak and helpless. Hence the legitimate conclusion that he could neither run far nor fight well, for he would be overweighted and overbalanced by his head. He might very likely be in the foremost place in a herd, for, when a herd is moved the hinds and young male deer always move in front, and the big stags bring up the rear; but he could never bully anything bigger than a four year old. . . . It may be questioned if Shakespeare was correct in using the word 'rascal' only in this restricted sense; and if the term be extended to its legitimate limits, so as to cover all young male deer, then Shakespeare's similes are false; for a young stag (as the sportsmen of the day well knew) can and will run better than any other and can fight savagely enough if he husbands some strength for the bay; which, however, as a rule he does not. [It is to be feared that Fortescue has taken the words of Touchstone too literally as an indication of Shakespeare's knowledge of venery. The context, of which this line is but a small part, shows that there is here intended but another allusion to a jest which was never stale to Shakespeare and his fellows, unsavory as it may be to us. 'Rascal,' as Touchstone uses it here, is simply following out the idea expressed in 'poor men' in contrast to the 'noblest.' That is, Both noble and poor are alike subject to the same misfortune.—ED.]

168. that art worst] CAPELL (vol. I, pt i, p. 82) follows Hanmer in reading 'that art first,' and thereon says: 'The maker of this alteration, the Oxford editor, has lessen'd the applause that was due to it by going farther than necessary, and changing "in blood" to *from blows*; for the former is very intelligible, signifying in any bloody business, any business of danger.'

168. that art . . . blood to run] JOHNSON: I think we may better read, by an easy change, 'thou art worst in blood, to *ruin* Lead'st first, to win,' &c. Thou

[168. that art worst in blood to run]

that art the meanest by birth, art the foremost to lead thy fellows *to ruin*, in hope of some advantage. The meaning, however, is perhaps only this: 'Thou that art a hound of the lowest breed, lead'st the pack, when anything is to be gotten.'—STEEVENS: 'Worst in blood' may be the true reading. In *1 Henry VI*: 'If we be English deer, be then in blood; Not rascal-like to fall down with a pinch,' IV, ii, 48.—MALONE: The phrase 'in blood' was a phrase of the forest. Our author seldom was careful that his comparisons should answer on both sides. He seems to mean here 'thou worthless scoundrel, though like a deer not in blood, thou art in the worst condition for running of all the herd of plebeians, takest the lead in this tumult, in order to obtain some private advantage to yourself.' What advantage the foremost of a herd of deer could obtain is not easy to point out, nor did Shakespeare, I believe, consider. Perhaps, indeed, he only uses 'rascal' in its ordinary sense. So afterwards, 'From rascals worse than they,' [I, vi, 56]. Dr Johnson's interpretation appears to me inadmissible; as the term, though it is applicable both in its original and metaphorical sense to a man, cannot, I think, be applied to a dog; nor have I found any instance of the term 'in blood' being applied to the canine species. [Malone refers to a note of his on 'The deer was, as you know, sanguis, in blood,' *Love's Labour's Lost*, IV, ii, 3, but as he there merely discusses a question as to a textual change in regard to the word 'sanguis,' his remarks are of no assistance in the present passage. As to Malone's remark that 'in blood' is a 'phrase of the forest' I can but say that so it may be, but a careful search of the Duke of York's volume, *The Master of Game*, circa 1400; of Turberville's *Noble Arte of Venerie*, 1576, and of N. Coxe's *Gentleman's Recreation*, 1674, has not yielded any example of such a phrase either in the lists of terms used in the chase or in the various descriptions of the Hart, the Buck, the Roebuck, or the Deer; with these writers the usual term applied to a Hart in his prime condition is either 'pride' or 'prime of grease.' The *N. E. D.*, s. v. Blood, under the caption *Hunting phrase*, quotes the passages from *1 Henry VI.* and *Love's Labour's Lost*, given above, and but one other as follows: 'When hounds are out of blood, there is a kind of evil genius attending all that they do, while a pack of fox hounds well in blood, like troops flushed with conquest, are not easily withstood.'—P. Beckford (1781), *Hunting*, p. 308. It would, I think, be unfair to Malone to say that he did not know of this when he remarked that he had not 'found any instance of the term applied to the canine species'; all that he means apparently is that in writings contemporary with Shakespeare the phrase, as far as he knows, does not appear; the comparatively modern date of the quotation from Beckford seems to justify such a conclusion. I speak with great diffidence, but possibly the phrase 'in blood' thus applied to a deer in its prime is original with Shakespeare since no other writer has used it in exactly this sense.—ED.]—VERITY (*Student's Sh.*): Malone says, 'What advantage the foremost of a herd of deer could obtain is not easy to point out.' But the latter part of l. 169 really applies to the Citizen; *he*—'to win some advantage'—thrusts himself into the first place, though no more worthy of it than a 'rascal' stag which somehow gets into the place of honour at the head of the herd and ought therefore to be fittest to hunt.—W. A. WRIGHT: Menenius argues that the citizen, who was most unfitted to be a leader, must have thrust himself into a prominent position for some purposes of his own.—BEECHING (*Henry Irving Sh.*): Menenius means that for rascals to lead may be for their own advantage, but not for that of the herd.

But make you ready your stiffe bats and clubs,
 Rome, and her Rats, are at the point of battell,
 The one fide must haue baile. 170

Enter Caius Martius.

Hayle, Noble *Martius*. 174

171. *Rome,...Rats,] Rome...rats* Rowe et seq.

172. *baile] bale* Theob. Warb. Johns. Cap. Varr. Mal. Ran. Steev. Varr. Sing. Knt, Coll. Del. Sta. Ktly. *bane* Han.

SCENE III. Pope, Han. Warb. Johns.

172-175. *The one...Thanks]* One line Ktly.

173. *Enter Caius Martius]* After l. 171 Cap. After 174 Mal. Ran. Steev. Varr. Sing. Knt, Coll. Del. Hal. Ktly, Huds. i. *Enter Caius Marcius Coriolanus.* Johns. Var. '73.

171. *Rome, and her Rats,]* P. SIMPSON (*Sh. Punctuation*, p. 30) shows by other examples that the comma is frequently used to mark emphasis, and in such case it follows the stressed word. 'Timon will to the Woods, where he shall finde Th' vnkindest Beast, more kinder than Mankinde.'—*Timon*, IV, i, 35. 'Thou canst compell, no more then she entreate.'—*Mid. N. Dream*, III, ii, 249.

172. *baile]* THEOBALD: It must be the vanquisht side, sure, that could want it; and who were likely to be their *Bail*? But it is endless to question with negligence and stupidity. The Poet undoubtedly wrote as I have restor'd: *Bale*, i. e., *Sorrow*, *Misfortune*, must have the worst of it. I have restor'd this word in some other passages of our Author; and we meet with it in a play attributed to him, call'd *Locrine*, 'Yea, with these eyes thou hast seen her, and therefore pull them out, for they will work thy Bale,' [ed. Brooke, I, ii, 21. Theobald furnishes several other examples from other sources of *bale* used in this sense; but according to W. A. WRIGHT this is the only passage wherein Shakespeare uses the noun. Theobald's statement that he had corrected the spelling in some other passages is, therefore, a slight exaggeration. Wright gives its derivation as from A. S. *bealu*, injury, mischief, and quotes, as a use by Shakespeare of an adjectival form of the word, 'With baleful weeds, and precious juiced flowers,' *Rom. & Jul.*, II, iii, 8, a passage which Mason had earlier quoted to illustrate the fact that Shakespeare uses both *bale* and *bane* to signify *poison*. MALONE remarks that 'This word was antiquated in Shakespeare's time, being marked as obsolete by Bullokar in his *English Expositor*, 1616.'—ED.]

173. *Enter Caius Martius]* 'I can never forget Kemble's Coriolanus; his *entrée* was the most brilliant I ever witnessed. His person derived a majesty from a scarlet robe which he managed with inimitable dignity. The Roman energy of his deportment, the seraphic grace of his gesture, and the movements of his perfect self-possession displayed the great mind, daring to command, and disdain to solicit, admiration. His form derived an additional elevation of perhaps two inches from his sandals. In every part of the house the audience rose, waved their hats, and huzzaed, and the cheering must have lasted more than five minutes.'—John Howard Payne, Letter from London, June 19, 1817: G. Harrison's *Payne*, ch. iii, pp. 68-69 (quoted by B. Matthews, *Actors and Actresses of Great Britain and United States*, vol. ii, p. 86).

Mar. Thanks. What's the matter you diffentious rogues 175
That rubbing the poore Itch of your Opinion,
Make your felues Scabs.

2. *Cit.* We haue euer your good word.

Mar. He that will giue good words to thee, wil flatter 180
Beneath abhorring. What would you haue, you Curres,
That like nor Peace, nor Warre? The one affrights you,
The other makes you proud. He that trusts to you, 182

175-177. *rogues...Scabs.] rogues?...
Scabs, Rowe, Pope. F₃F₄. rogues,...
scabs? Theob. et seq.*

179. *thee] ye Dyce, Coll. iii, Words.
Huds. ii.*

180. *you haue] haue Var. '78.*

180. *you] ye Rowe, +.*

181. *like nor] like not F₃F₄, Rowe,
Pope, Han. Johns. likes not Warb.*

182. *makes you] makes yon F₂.
to you] you Var. '03, '13, '21,
Sing. i.*

175. For a parallel between the expression of ideas in this and following lines and a passage in the play of *Sir Thomas More* see *Appendix: Shakespeare and the Masses*, R. W. CHAMBERS, p. 711.

175. *Thanks] CAPELL* (vol. I, pt i, p. 82): The address of the Author is wonderful in the entry of Marcius; giving us in one single word, and that his first and a monosyllable, a thoro insight into his character, and a preparation for what is to follow.

176. *the poore Itch . . . Opinion] E. K. CHAMBERS* (*Warwick Sh.*): That the rabble should have an opinion at all is to Coriolanus a sign of an unhealthy condition in the state. Unless they leave it alone they will only make themselves the more uncomfortable for it. The choice of metaphor is characteristic. The mob are always, physically as well as spiritually, offensive to Coriolanus. The grammar may either be 'make for yourselves scabs' or 'make yourselves into scabs.' 'Scab' was a common term of abuse; compare: 'Con. Here, man, I am at thy elbow. Bor. Mass, and my elbow itch'd; I thought there would a scab follow.'—*Much Ado*, III, iii, 105.

179. *to thee] DYCE*: The Folio has 'to thee'—the transcriber or compositor, it would seem, having mistaken 'ye' for 'y' (*i. e.*, thee)—that the author could not possibly have written 'thee' here is manifest. [R. G. WHITE agrees with Dyce that 'thee' is clearly a misprint, but I am not wholly persuaded that the Folio reading is not more dramatic than Dyce's proposal. The words of Marcius are an echo of those of the Citizen, and are, therefore, directed at him specifically. The Citizen had used 'good word' sarcastically, and Marcius turns upon him with the literal meaning; having thus disposed of his single antagonist he again addresses the mob collectively.—ED.]

181, 182. *That like nor . . . you proud] WARBURTON*: That they did not like war is evident from the reason assigned, of its frightening them; but why they should not like peace (and the reason of that too is assigned) will be very hard to conceive. Peace, he says, made them *proud* by bringing with it an increase of wealth and power, for those are what make a people proud; but then those are what they like but too well, and so must needs *like peace*, the parent of them. This being contrary to what the text says, we may be assured it is corrupt, and that Shakespeare wrote: 'That *likes not* peace, nor war?'—*i. e.*, Whom neither peace nor war fits or agrees with, as making them either proud or cowardly. By this

Where he should finde you Lyons, findes you Hares :

183

183. *you...you] your...your* Rowe ii. (misprint).

reading 'peace' and 'war,' from being the accusatives to *likes*, become the nominatives. But the Editors, not understanding this construction, and seeing *likes*, a verb singular, to 'Curs,' a noun plural, which they supposed the nominative to it, would, in order to show their skill in grammar, alter it to 'like'; but *likes* for *pleases* was common with the writers of this time.—JOHNSON: That *to like* is to *please* every one knows, but in that sense it is as hard to say why peace should not *like* the people as, in the other sense, why the people should not *like* peace. The truth is, that Coriolanus does not use the two sentences consequentially, but first reproaches them with unsteadiness, then with their other occasional vices.—THEOBALD, writing to Warburton, 12th February, 1729, says: 'You would make nominatives of *peace* and *war*. I had always reconciled it to myself thus, that neither like *war*, nor can be content *with* peace. War frights you, and peace and plenty make you so *insolent* and *exacting* that you do not know what you would have yourselves, and thereby seem not to *like* tranquillity' (Nichols: *Illustrations*, etc., ii, 479).—MASON (*Comments*, etc., p. 246): If it were not for the comments that have been made on this passage, I should have passed it over as one that required no manner of explanation. 'That like nor peace nor war' means, that are not contented with either peace or war; the one affrighted them, and they therefore disliked it; the other made them proud, and pride is the parent of discontent. I don't understand the force of Warburton's amendment, as I think the case is pretty much the same, whether we say 'that they like not peace' or 'that peace does not please them.'—HEATH (409): The excessive affectation of subtilty misled Mr Warburton into this violent construction ['that likes not,' etc.]. The common reading to a common understanding is plain enough and would meet with no difficulty. The meaning is: Neither peace nor war can satisfy you, or content you. In war you are always afraid of the consequences; and in peace your pride won't let you be quiet, or think any treatment of you, however kind and favourable, equal to your deservings. But Mr Warburton by a long train of profound reasonings, hath discovered that the mob must necessarily love peace because it brings with it an increase of wealth and power, whereas the very contrary of this was the constant experience of the Roman republic. In peace the Plebeians were always most oppressed because the Patricians had then most need of their assistance; whereas in time of war they were obliged to pay court to them for their own preservation. [It is, I think, quite beside the point here to enter into any discussion as to the relative value of the statements of either Warburton or Heath regarding the attitude of the Plebeians to the states of war and peace in the days of the Roman republic. Coriolanus says they are satisfied with neither state. That is all there is to it; we must, moreover, bear in mind that this is the petulant retort of a very testy and irritable man to a set of persons whom he despises. The Englishman's attitude of mind, in the time of Shakespeare at least, is, perhaps, reflected in the colloquy between the *Servingmen* in Act IV, sc. v, lines 217-230, and from that we learn that the preference was on the side of the stirring times of war, and not for the lethargic days of peace.—ED.]

182. The other . . . proud] CAPELL (vol. I, pt i, p. 82): Meaning ungovernable and prone to sedition; mark enough of their not *liking* peace, when they were so ready to break and disturb it.

Where Foxes, Geefe you are : No furer, no,
 Then is the coale of fire vpon the Ice, 185
 Or Hailstone in the Sun. Your Vertue is,
 To make him worthy, whose offence subdues him,
 And curfe that Iuftice did it. Who deferues Greatnes,
 Deferues your Hate : and your Affections are
 A fickmans Appetite ; who defires moft that 190

184. *Geefe you are*] Ff, Rowe, Pope,
 Han. *geese. You are* Ktly, Neils.
geese: You are Theob. et cet.

187. *subdues*] *fudducs* F₂.

188. *Iuftice*] *Justice*, Rowe, Theob.

Warb. Johns. Var. '73.

190. *sickmans*] *sick mans* F₄. *sick
 man's* Rowe et seq.

190, 191. *desires...Which*] *most desires
 That* Words.

184. No surer] Rev. JOHN HUNTER: Compare: 'An habitation giddy and unsure Hath he that buildeth on the vulgar heart.'—2 *Henry IV*: I, iii, 89.

185. coale of fire vpon the Ice] HALES (*Academy*, July 20, 1878; reprinted in *Notes and Essays*, p. 292): [There may be here] a reference to the famous frost of 1607-8. It must be allowed that this is a somewhat out-of-the-way image. Coals on ice are not usually a common spectacle; but it would seem they were so in the winter of 1607-8, and at that time the image would be by no means far-fetched or unfamiliar; it would, in fact, be obviously suggested. Of course one would lay no great stress on it if there was nothing else to connect the play with that time; but there being other things that so connect it, the allusion may perhaps be taken as confirmatory. 'Above Westminster,' writes Chamberlain to Carleton, January 8, 1607-8, 'the Thames is quite frozen over, and the Archbishop came from Lambeth on Twelfth Day over the ice to Court. Many fantastical experiments are daily put in practice, as certain youths burnt a gallon of wine upon the ice, and made all the passengers partakers.' An account of this frost, written during its prevalence, is given in a tract called 'The Great Frost: Cold doings in London, a Dialogue,' reprinted by Arber in *An English Garner*, vol. i, p. 79. The Citizen in this dialogue tells—to quote a side-note—of beer, ale, wine, victuals, and fires on the Thames. 'Are you cold with going over?' runs the text, 'You shall ere you come to the middle of the river spy some ready with pans of coals to warm your fingers.'—W. A. WRIGHT: That is, no more lasting, having no more endurance; disappearing as rapidly at the approach of danger as a hot coal melts its way through ice, or a hailstone melts in the sun. Compare: 'Rogues, hence, avaunt! vanish like hailstones, go.'—*Merry Wives*, I, iii, 90.

186-188. Your Vertue . . . did it] STEEVENS: That is, Your virtue is to speak well of him whom his own offences have subjected to justice; and to rail at those laws by which he whom you praise was punished.—CASE (*Arden Sh.*): The thought is similar in *Ant. & Cleo.*, I, ii, 192-194, 'our slippery people, Whose love is never link'd to the deserver Till his deserts are past'; and again (*Ibid.*, I, iv, 43), 'the ebb'd man, ne'er loved till ne'er worth love.'

188. that Iustice] For examples of this omission of the relative, see, if needful, ABBOTT, § 244.—BADHAM (p. 11): Read 'That justice did,' omitting 'it'; i. e., that which justice did in punishing the criminal.

190. sickmans] WALKER (*Crit.*, ii, 136): *Richman, youngman, oldman, deadman, sickman*. In fact, *man* in combinations of this kind—such of them, I

Which would encrease his euill. He that depends 191
 Vpon your fauours, fwimmes with finnes of Leade,
 And hewes downe Oakes, with rufhes. Hang ye:trust ye?
 With euery Minute you do change a Minde,
 And call him Noble, that was now your Hate: 195
 Him vilde, that was your Garland. What's the matter,
 That in these feuerall places of the Citie,
 You cry against the Noble Senate, who
 (Vnder the Gods) keepe you in awe, which elfe
 Would feede on one another? What's their seeking? 200
Men. For Corne at their owne rates, wherof they fay
 The Citie is well stor'd. 202

193. *Oakes,*] *Oaks* F₄ et seq.

Hang ye:trust ye?] *Hang ye—*
Trust ye? Rowe,+. *Trust ye?* *Hang*
ye! Huds. ii, Words. (Coleridge).
Hang ye! Trust ye? Cap. et cet.

194. *a Minde*] *your mind* Huds. ii.
 (Coll. MS.).

196. *vilde*] F₂F₃. *vild* Del. i. *vile*
 F₄, Rowe et cet.

was] *wore* Anon. MS. (in
 Capell's copy of F₃).

197. *these*] *the* Rowe,+.

200. *What's their*] *What is't they're*
 Mal. conj. (withdrawn).

201. *they*] *thy* Rowe ii. (misprint).

mean, as from their nature are of frequent occurrence—had an enclitic force. This is evident not only from their being so frequently printed either in the manner above, or with a hyphen, but also from the flow of the verse in many of the passages where they occur. [In a foot-note Walker's editor, Lettsom, calls attention to l. 222 below: 'Corne for the Richmen onely.'—ED.]

193. *Hang ye: trust ye?*] COLERIDGE (*Literary Remains*, p. 100): I suspect that Shakespeare wrote it transposed: 'Trust ye? Hang ye!'—[WALKER (*Crit.*, iii, 206), in reference to Coleridge's suggestion, merely remarks: 'Perhaps right.'—DYCE (ed. ii.), quoting both of the foregoing, says: 'But compare the first words of Marcius's next speech, "Hang 'em! They say!"' This last should, however, read 'They said,' see l. 219.—ED.]

197. *these*] DYCE (ed. ii.) conjectures that 'these' should be *the*; had he but consulted any editor between Rowe and the *Variorum* of 1773 (except Capell) he would have learned that therein he was anticipated.—ED.

200. *What's their seeking*] MALONE: When I was more fond of conjecture than I am at present, and, like many others, too desirous to reduce our author's phraseology to that of the present day, I proposed to read, 'What *is't they're* seeking?' but the text certainly is right. 'Seeking' is here used substantively. The answer is, 'Their seeking, or *suit* (to use the language of the time), is *for* corn.' [As this confession of youthful error appears only in Malone's own edition, 1790, the explanation of the word 'seeking' alone being retained in subsequent editions, it would seem that, having freed his soul by admission of the heinous offence, he wished that the whole dreadful sin should be buried in oblivion!—ED.]

201. *wherof*] For other examples of 'of' used with verbs of *fullness*, where we should now use *with*, see ABBOTT, § 171.

Mar. Hang 'em : They say ? 203
 They'l fit by th'fire, and prefume to know
 What's done i'th Capitoll : Who's like to rife, 205
 Who thriues, & who declines : Side factions, & giue out
 Coniecturall Marriages, making parties strong,
 And feebling such as stand not in their liking, 208
 203. *They say?*] *They say!*—Rowe, +. 206. *Who thriues*] Om. Han. Cap.
 (*Thy...* Rowe ii.). 208. *feebling*] *feeble* Theob. ii, Warb.
 205. *i'th*] Ff, Rowe, +, Wh. i. *i'the* Johns.
 Cap. et cet.

204. *They'l*] ABBOTT (§ 321) cites the present line as perhaps an example wherein *will* is used with the third person with the meaning *pretend to* or *desire to*, as in: 'He will be here, and yet he is not here.'—1 *Henry VI*: II, iii, 58. Thus the whole line is: 'They pretend to sit by the fire and presume to know.'—ED.

204–209. *They'l sit . . . cobled Shooes*] VERITY (*Student's Sh.*): Compare Lear's words to Cordelia: 'Come, let's away to prison . . .'

' . . . so we'll live,
 And pray, and sing, and tell old tales, and laugh
 At gilded butterflies, and hear poor rogues
 Talk of court news; and we'll talk with them too,
 Who loses, and who wins; who's in, who's out.'—V, iii, 11–15.

206. *Who thriues . . . giue out*] BADHAM (p. 9) gives this line as an example of a true Alexandrine, in that it has an unaccented final syllable more than the regular pentameter line.—ABBOTT (§ 501) marks this line as an example of the trimeter couplet.

206. *Side factions*] W. A. WRIGHT: That is, take part in factions. The verb is used intransitively in IV, ii, 5. Similarly, Webster in *The White Devil* (p. 14, ed. Dyce, 1857) has 'Do you bandy factions 'gainst me?'—PERRING (p. 286): Why say that 'side factions' means '*take part in factions*' unless *that* be the only tolerable, or decidedly the best, meaning that the words can bear? As a matter of fact, it is neither the only possible nor, in my opinion, the most probable one. These fire-side gossips affected to know the state of the political just as they affected to know the state of the social world; they patched up imaginary parties, making this man belong to this side, and that man to that, just as they gave out conjectural marriages; faction-makers and match-makers were they, albeit their factions and their matches had no existence save in their idle imaginations and brainless babble.—CASE (*Arden Sh.*): That is, take the side of. But in view of the whole passage, and especially the making of imaginary matches and the arbitrary estimation of parties, there is excuse for those who prefer to take 'side factions' in some such sense as—invent factions and the composition of these opposite 'sides.'

207. *Coniecturall Marriages*] WORDSWORTH (*Historical Plays*, i, 116): I find no explanation of this, but the matter of intermarriage between upper and lower social classes was made a political and party question in the early days of the Roman Republic.

208. *feebling*] That is, *making feeble*. Wright compares: 'Shall that victorious hand be feebled here, That in your chambers gave you chastisement.'—*King*

Below their cobled Shooes. They fay ther's grain enough?
Would the Nobility lay aside their ruth,

210

209-213. *They fay...Lance*] Lines end:
grain...aside...make...slaues...lance. Han.

209. *They fay*] F₂F₃, Pope, Han.
Dyce. *They fay*, F₄, Rowe et cet.

John, V, ii, 146.—ABBOTT (§ 290) furnishes many examples of this conversion of nouns or adjectives into verbs.

210-213. *Would the Nobility . . . my Lance*] MINTO (p. 304): Let us see what can be said for and against the extravagant ramps of some of Shakespeare's heroes. There are passages in *Julius Cæsar* and *Coriolanus* almost as bombastic as anything to be found in Shakespeare's dramatic predecessors. Cæsar's bearing in the interview with the conspirators, when they beg the repeal of Cimber's banishment, is not less lofty than Tamburlaine's inflation, though more calm and dignified—'Know Cæsar doth not wrong, nor without cause Will he be satisfied.' And the speech beginning 'I could be well moved, if I were as you,' may not be an offence against the modesty of nature, but, taken by itself, is an offence against the modesty of art. The boasts and brags of Coriolanus out-Herod the Herod of the Mysteries. For example [the present lines here quoted], and:

'Let me twine
Mine arms about that body, where against
My grained Ash an hundred times hath broke
And scarr'd the moon with splinters.'—IV, v, 109-112.

[This last is, however, in the speech of Aufidius to Coriolanus.—ED.] It is a noticeable circumstance that these inflated speeches—as well as one or two in *Ant. & Cleo.*—are put in the mouths of Roman heroes. I am not quite sure that this is not one explanation and justification of them: they may have been Shakespeare's ideal of what appertained to the Roman character. But apart from their being true to the Roman manner, they may be justified also on the principle of variety. It must have been a relief to Shakespeare's mind, ever hungry for fresh types of character, to expatiate in the well-marked high astounding ideal; and it is equally a relief to the student or spectator who may have followed his career and dwelt with appreciative insight on his varied representation of humanity. This is the broadest justification: if we consider more curiously, other justifications make themselves palpable. The inflation of Coriolanus and Cæsar is not like Tamburlaine's, presented to us as a thing unquestioned and admired by those around them, as being, for aught said upon the stage to the contrary, the becoming language of heroic manhood. The violent language of Coriolanus is deprecated by his friends and raises a furious antagonism in his enemies. Side by side with Cæsar's high conception of himself we have the humorous expression of his greatness by blunt Casca and the sneering of cynical Cassius. In the case of Cæsar, too, there is a profound contrast between his lofty declaration of immovable constancy and the immediate dethronement of the god to lifeless clay. We must not take the rant of Cæsar, Coriolanus, or Antony by itself simply as rant, and wish with Ben Jonson that it had been blotted out. We must consider whether it does not become the Roman character; we must remember that a varied artist like Shakespeare may be allowed an occasional rant as a stretch to powers weary of the ordinary level; and, above all, we must observe

And let me vse my Sword, I'de make a Quarrie 211
 With thoufands of these quarter'd flaues, as high
 As I could picke my Lance. 213

213. *picke*] *pitch* Rowe, +, Cap. Var. '78, '85. *pick* Mal. et seq.

how it is regarded by other personages in the drama—in what light it is presented to the audience.

210. *ruth*] W. A. WRIGHT: That is, pity, compassion; from A. S. *hreōw*, grief, sorrow. The word occurs in Early English in the forms *reowthe* or *reouthē*; later *reuthe* or *rewthe* and *ruthe*; but, although we find in Icelandic the corresponding word *hryggth*, it does not appear that the form with *th* occurs in Anglo-Saxon. 'Ruth' has survived in the adjective *ruthless*, but is only used by itself as an archaic word. Compare *Tro. & Cress.*, V, iii, 48: 'Spur them to ruthful work, rein them from ruth.'

211. *Quarrie*] JOHNSON: Why a quarry? I suppose not because he would pile them square, but because he would give them for carrion to the birds of prey. [This complete misunderstanding of the word 'quarry' called forth from both Monck Mason and Steevens an array of quotations wherein this word is used for either slaughtered animals or men. Malone closed the controversy by remarking, somewhat contemptuously, 'Bullokar, in his *English Expositor*, 1616, says that "a quarry among hunters signifieth the reward given to hounds after they have hunted, or the venison which is taken by hunting."' This sufficiently explains the word of Coriolanus.—ED.]

212. *quarter'd*] Rev. JOHN HUNTER: That is, war-shunning; home-sheltered. In North's *Plutarch* they are called 'home-tarriers and house-doves.' [Hunter was perhaps led to this roundabout interpretation by the line above, 'They'll sit by the fire and presume to know,' etc., but 'quarter'd' here, I think, bears its more usual meaning, cut in quarters, as in the sentence pronounced against traitors. There is, thus, a certain propriety in Coriolanus using the judicial term in connection with the rebellious citizens.—ED.]

213. *picke*] MALONE (*Supplement: Observations*, I, 218): As the only authentic copy of this play reads 'picke my lance,' on what principle can it be changed? [See *Text. Notes*.] The same word occurs in the sense here required, with only a slight variation in the spelling, in *Henry VIII*: 'I'll *pecke* you o'er the pales else.'—[V, iv, 94. Malone in his own edition (1790) furnished another example of 'pick' in the sense of *pitch*. 'To wrestle, play at strole-ball, or to runne. To picke the barre, or to shoot off a gun.'—*An Account of Auntient Customes and Games*, &c., MSS Harl. 2057, fol. 10, b.]—TOLLET, in reference to the spelling *pitch*, says that this word is still pronounced 'pick' in Staffordshire, 'where they say *picke* me such a thing, that is, pitch or throw anything that the demander wants.'—STEEVENS: Thus, in Froissart's *Chronicle*, cap. C. lxxiii. fo. lxxxii. b: '—and as he stouped downe to take up his swerde, the Frenche squyer dyd pycke his swerde at hym, and by hap strake hym through bothe the thyes.'—[The *N. E. D.*, s. v. *Pick* 2. '—to pitch, hurl, or throw,' quotes this last passage as the earliest example of the use of this word. Under this head the present line is also given.—ED.]—Miss C. PORTER (*First Folio Sh.*): Commonly explained as *pitch* or *throw* my lance. But perhaps the picture it suggests is better of the lance running through a thick mass of bodies, as high as it could pierce, and leave enough of it sticking up for his hand to grasp or *picke*.

Menen. Nay thefe are almoſt thoroughly perfwaded:
For though abundantly they lacke diſcretion 215
Yet are they paſſing Cowardly. But I beſeech you,
What fayes the other Troope ?

Mar. They are diſſolu'd : Hang em ;
They ſaid they were an hungry, ſigh'd forth Prouerbes
That Hunger-broke ſtone wals : that dogges muſt eate 220

214. *almost*] *all most* Coll. ii, iii.
(MS.), Sing. ii, Ktly, Wh. i.

thoroughly] *thoroughly* F₄, Rowe i.

214, 215. Lines end: *theſe...for...*
diſcretion Han.

215. *though*] *although* Han.

216. *But*] Om. Han.

218. *Hang em*] Om. Han.

220. *Hunger-broke*] *Hunger broke*
F₃F₄.

214. *almost*] ANON. (*New Readings*, etc., *Blackwood's Mag.*, Sep., 1853, p. 320). [The MS. Corrector's change of] '*almost*' to *all most* is decidedly an improvement, and ought, we think, to get admission into the text. [See *Text. Notes*.]

215. *lacke discretion*] W. A. WRIGHT: That is, discretion, which is the better part of valour, lacking which they might be supposed to have courage.

218. *dissolu'd*] MURRAY (*N. E. D.*, s. v. 16): Of an assembly or collective body: To break up into its individual constituents; to disperse, to lose its aggregate or corporate character, 1513. More in *Grafton Chron.* (1568), II, 795: 'The company dissolved and departed.'

218. *Hang em*] BAYFIELD (p. 186): Altogether '*em*' occurs 11 times [in *Coriol.*], sometimes at the end of the line, sometimes in the middle. If the cases were genuine, it would be quite clear that Shakespeare never knew what he might write next, for *them* occurs in an unstressed position at least 32 times, and often at the end of the line, as for instance: 'May they perceive 's intent: he will require *them*.'—II, ii, 174. 'You must not speak *of* that, you must desire *them* To thinke upon you.—Thinke upon me? Hang '*em*.'—II, iii, 56. 'Ere yet the fight be done, packe up: downe with them!'—I, v, 11. If Shakespeare ever wrote '*em*', surely he would have done so here.

219. *an hungry*] W. A. WRIGHT: Coriolanus imitates the rustic language of the plebeians and uses what, in all probability, was a provincialism in Shakespeare's time. In the *Merry Wives*, I, i, 280, Master Slender excuses himself with 'I am not a-hungry, I thank you forsooth'; and in *Twelfth Night*, II, iii, 136, Sir Andrew Aguecheek says, 'Twere as good a deed as to drink when a man's a-hungry.'

219. *sigh'd forth Prouerbes*] W. A. WRIGHT: 'In a fastidious age, indeed,' remarks Archbishop Trench (*Proverbs and their Lessons*, pp. 2, 3), 'and one of false refinement, they may go nearly, or quite out of use among the so-called upper classes. No gentleman, says Lord Chesterfield, or "no man of fashion," as I think is his exact phrase, "ever uses a proverb." And with how fine a touch of nature Shakespeare makes Coriolanus, the man who, with all his greatness, is entirely devoid of all sympathy for the people, to utter his scorn of them in scorn of their proverbs, and of their frequent employment of these.' [In a note on *King John*, I, i, 169, Wright calls attention to the use of proverbial sayings by Faulconbridge as characteristic of the rusticity of his breeding.—ED.]

220. *Hunger-broke stone wals*] In Ray's Collection of English Proverbs this proverb appears thus: 'Hunger will break through stone walls.' The next one is

That meate was made for mouths. That the gods sent not 221
 Corne for the Richmen onely : With these shreds
 They vented their Complainings, which being anſwer'd
 And a petition granted them, a ſtrange one,
 To breake the heart of generofity, 225
 And make bold power looke pale, they threw their caps
 As they would hang them on the hornes a'th Moone,
 Shooting their Emulation. 228

220-222. *wals:...eate...mouths....one-ly:] walls—...eat,—...mouths—...only—*
 Rowe, +, Var. '78, '85, Sta.

221. *ſent]* send Johns. Var. '73.

225, 226. *To breake...pale,]* In paren-

theses Cap. et seq.

227. *a'th]* o'th' F₄, Rowe, +. *o'the*
 Cap. et seq.

228. *Shooting]* Ff, Rowe i. *Suiting*
 Rowe ii. *Shouting* Pope et seq.

not as easily identified; Ray has, 'It's an ill dog that deserves not a crust,' which is perhaps as near as we can paraphrase Coriolanus's contemptuous recollection of what was said. The other remaining phrases I have been unable to locate in the many collections of English proverbs. The hyphen connecting 'hunger' and 'broke' should, of course, be placed between 'stone' and 'wals.'—ED.

225. *breake . . . generofity]* JOHNSON: That is, to give the final blow to the nobles. 'Generosity' is *high birth*.—STEEVENS: So in *Meas. for Meas.*, 'The generous and gravest citizens.'—IV, vi, 13. [WRIGHT also quotes in illustration: 'The generous islanders, By you invited, do attend your presence.'—*Othello*, III, iii, 280.]—Miss C. PORTER (*First Folio Sh.*) gives quite a different interpretation of this: 'Make it useless for generosity to have any heart, or yield any favors, since by this measure feebleness was given strength enough to make *bold power* show alarm. Martius, distrusting the people thoroughly, regards concessions as extremely dangerous. These vigorous speeches, pelting with direct hard words those standing before him, are Shakespeare's freely dramatic creations. Yet he has infused the spirit of Martius's advice to the Senate about the people into this mould of his own. According to Plutarch, in the first disturbance, Martius held that "leuity . . . was a beginning of disobedience" that would "bring all to confusion"; also, in the second, that the people did not equal the nobles "in true nobility and valiantness." When Plutarch's words directly fit his situation, the Poet finds them good enough to borrow with adaptations; when he needs something more direct and biting, as here, he himself fashions it, but not without foundation.'

227. *hang them . . . a'th Moone]* STEEVENS: So in *Ant. & Cleo.*, 'Let me lodge Lichas on the horns o'the moon,' IV, xii, 45.—W. A. WRIGHT: So also Heywood, *The Silver Age*, 'Blowne And hang'd vpon the high hornes of the moone' (*Works*, iii, 153).

228. *Shooting their Emulation]* WARBURTON: 'Shouting their emulation' is no very elegant expression. I rather think Shakespeare wrote '*suiting* their emulation.' That is, the action of throwing their caps on high suited or agreed with their aspiring thoughts.—HEATH (p. 410): One would think that the sense was so plain that it could not be easily mistaken, Shouting as if they strove who should shout loudest. Yet Mr Warburton, not understanding the elegance of the expression, rather thinks Shakespeare wrote, *Suiting* their emulation. That is,

Menen. What is graunted them?

Mar. Fiue Tribunes to defend their vulgar wifdoms 230
Of their owne choice. One's *Iunius Brutus*,

229. *them*] Om. Han.

230. *Tribunes*] *Tributes* F₂.

231. *One's*] *One of them's* Han.

231. *Brutus*,] *Brutus, an other* Ktly

conj. *Brutus, one* Huds. ii. (Walker).

according to him, 'they threw their caps so high as a suitable demonstration of their aspiring thoughts'; though Coriolanus himself had said but a few lines before that their thoughts aspired no higher than barely to get bread in order to preserve themselves and their families from starvation. [Johnson in his *Preface* says in reference to Heath's attacks on Warburton that the assailant 'bites like a viper, and would be glad to leave inflammations and gangrene behind him.' In the present instance the malignant serpent might have added to the rancor of his bite had he but remarked, in conclusion, that Rowe, in his 2nd ed., had, long before, anticipated Warburton.—ED.]—MALONE interprets these words in accordance with the paraphrase given above by Heath.—STEEVENS: 'Emulation' in the present instance, I believe, signifies *faction*. 'Shouting their emulation' may mean 'expressing the triumph of their faction by shouts.' Thus in *1 Henry VI*: 'the trust of England's honour keep off aloof with worthless emulation,' [IV, iv, 21]. Again in *Tro. & Cress.*: 'Whilst emulation in the army crept,' [II, ii, 212], i. e., *faction*.—W. A. WRIGHT corroborates Steevens in this interpretation of 'emulation' and quotes, also, in illustration: 'My heart laments that virtue cannot live Out of the teeth of emulation,' *Jul. Cæs.*, II, iii, 14. Wright calls attention to the fact that in I, ix, 63 '*shout*' is spelt 'shoot' in the first three Folios.—COLLIER (*Notes & Emendations*, etc., p. 347): 'Shooting their emulation' is altered [by the MS. Corrector] to 'shouting their exultation.' Modern editors have adopted *shouting*; and 'emulation,' in the sense in which Shakespeare uses it, does not seem to require change; *exultation*, however, better expresses what is intended, and 'shooting' for *shouting* shows that the compositor was careless.—DYCE (ed. ii, p. 241): The MS. Corrector reads 'Shouting their exultation.' But the text is certainly right, and seems to be rightly explained by Malone.—LEO (ed., p. 119): The sense of the last word ['emulation'] is not very clear in this place (if it does not mean 'They shout at the success of their emulation'); perhaps we ought to read instead of 'their emulation' *the innovation*. 'They shout at the innovation, with which they have succeeded.' [This somewhat unfortunate emendation Leo repeats in his collected edition of *Notes*, published in 1885, twenty-one years later.—ED.]—HERWEGH (ap. ULRICI, p. 159): It is not very evident that there is here a misprint. If there were, Leo's suggestion might solve the difficulty. . . . If we retain 'emulation' then, according to my opinion, it must be understood that they exult over their rivalry with the nobles for the dominance, or rather over the happy success of that rivalry.

230. *Fiue Tribunes*] For an account of the establishment of the office of *Tribuni Plebis*, and the rights and functions of those officers, see Niebuhr, *Lectures on the History of Rome*, ed. Schmitz, vol. i, pp. 142-146; and also Mommsen, *History of Rome*, trans. Dickson, vol. i, pp. 280-294.—ED.

231-233. *One's . . . the City*] WALKER (*Crit.*, iii, 207): Perhaps we should write and point:

Sicinius Velutus, and I know not. Sdeath, 232
 The rabble should haue first vnroo'ft the City
 Ere so preuayl'd with me; it will in time
 Win vpon power, and throw forth greater Theames 235
 For Insurrections arguing.

Menen. This is strange.

Mar. Go get you home you Fragments.

Enter a Messenger hastily.

Mess. Where's *Caius Martius*? 240

Mar. Heere: what's the matter?

232. *not.] not*—Rowe et seq. 238. *home]* *home*, F₄.
Sdeath] *Heaven!* Wordsworth. 241. *Heere:] Here*—Rowe, Pope,
 233. *vnroo'ft]* *unroost* Rowe, Pope. Theob. Han. Warb. *Here.* Johns. Var.
unroof'd Theob. et seq. '73.

'—One's Junius Brutus, one
Sicinius Velutus, and—I know not—
 Sdeath!
 The rabble should,' etc.

232. *Sicinius Velutus]* C. & M. COWDEN CLARKE (*Shakespeare*): The omitted word *another*, which is elliptically understood before '*Sicinius Velutus*,' and the abruptly broken-off sentence, admirably aid to express the speaker's haughty petulance.

232. *Sdeath]* WORDSWORTH (*Historical Plays*, i, 116): The common text has 'S death' = God's death!—an exclamation which occurs nowhere else in our author, and is singularly unsuitable in the mouth of a heathen. [See *Text. Notes.*]

235. *Win vpon power]* RANN: That is, Gain ground from such concessions, which will be improved into fresh occasions of insurrection.—R. G. WHITE: Should we not read 'Win open power'? The rhythm and the sense of the passage leave me hardly a doubt that we should.—W. A. WRIGHT: That is, get the advantage over authority. So in *Ant. & Cleo.*, II, iv, 9, 'You'll win two days upon me'; that is, you will get the advantage of me by two days. Compare 'got on the Antiates,' III, iii, 5.—DEIGHTON explains this as 'gradually make an inroad upon the power wielded by the nobles'; and objects to White's suggestion, 'open,' since 'the text seems better to indicate the *gradual* process.' [It is somewhat difficult, I think, to get the force of Deighton's objection; the preceding words 'will in time' convey the idea of gradual progress quite as well in one case as the other. As to the other words in this line Deighton adds: 'It seems tempting to read "*thro*e forth," as in *Ant. & Cleo.*, III, vii, 81, "With news the time's in labour, and throes forth, Each minute, some."'—ED.]—VERITY (*Student's Sh.*): That is, encroach on the aristocracy ('the powerful class').—E. K. CHAMBERS (*Warwick Sh.*): That is, take advantage of the power won to win more.

236. *For Insurrections arguing]* MALONE: That is, for insurgents to debate upon.—VERITY (*Student's Sh.*): Coriolanus shows true political insight. He recognises in the Tribunes the foes of his own class, and the contest between them and him is foreshadowed early. His prophecy, in fact, is a piece of dramatic irony.

241. *Mar. Heere, etc.]* E. K. CHAMBERS (*Warwick Sh.*): The insurrection has

Mef. The newes is fir, the Volcies are in Armes. 242

Mar. I am glad on't, then we fhall ha meanes to vent
Our muftie fuperfluity. See our beft Elders.

Enter Sicinius Velutus, Annii Brutus Cominism, Titus Lartius, with other Senatours. 245

I. Sen. *Martius* 'tis true, that you haue lately told vs,
The Volces are in Armes. 248

242. *Volcies*] F₂F₃. *Volscies* F₄,
Rowe. *Volscians* Pope,+. *Volcians*
Cap. *Volces* Var. '78, '85, Mal. Ran.
Steev. Varr. Sing. Knt. *Volscs* Coll.
et seq.

243. *ha*] F₂F₃. *ha'* Dyce, Cam.,+,
Huds. ii. *have* F₄ et cet.

244. *See*] Ff. *See!* Han. *See*, Rowe
et cet.

245. SCENE IV. Pope, Han. Warb.
Johns.

245, 246. Enter Sicinius...other Sen-
atours.] Ff, Rowe,+. Enter certain

Senators, Cominius, Titus Lartius,
Brutus, and Sicinius. Cap. Enter
Cominius, Titus Lartius, with other
Senators; Junius Brutus and Sicinius
Velutus. Var. '78 et seq. (subs.).

245. Annii] Junius F₄ et seq.

Cominism] F₁.

246. Lartius] Lucius F₄.

248. *Volces*] Var. '78, '85, Mal. Ran.
Steev. Varr. Sing. Knt. *Volcies* F₃.
Volscies F₄, Rowe. *Volscians* Pope,+.
Volcians Cap. *Volscs* Coll. et seq.

been well nigh quelled not by the methods of Menenius or Coriolanus, but by the grant of tribunes. The outbreak of war completes the business. And now the finer side of Coriolanus, to which our attention is to be directed in this act, comes into play. At the first whisper of danger he becomes the champion of Rome. His high-bred courtesy towards his fellow captains contrasts markedly with his former manner towards the Plebeians.

243, 244. I am glad on't . . . superfluity] *VERITY (Student's Sh.)*: The spirit which prompts these words is surely that which ultimately leads to his great wrong done against his country. [In the remaining part of this sentence] there is an echo of a sentence in North's *Plutarch*. Velitræ, a Latin town, being depopulated by a plague, prayed the Romans to send them 'new inhabitants to replenish' their town. The Senate thought this would be a good way of getting rid of many 'mutinous and seditious persons, being the superfluous ill humours that grievously fed this disease' of civil turmoil at Rome.

243. vent] W. A. WRIGHT: That is, to dispose of, get rid of. See l. 217 above, and III, i, 310.—DEIGHTON also takes 'vent' as here meaning to get rid of, but further explains it as 'to sell, and the idea is that of getting rid to foreigners of goods not fit for home consumption, here, of course, by getting them killed off.' As corroboration of this use of 'vent' Deighton quotes Skeat (*Dict.*, s. v. Vent. 3.), who gives as an example: 'The Merchant adventurers likewise . . . did hold out bravely; taking off the commodities, . . . though they lay dead upon their hands for want of vent,' Bacon, *Life of Henry VII*, ed. Lumby, p. 146, l. 6.

247. 'tis true . . . told vs] JOHNSON: Coriolanus had been just told himself that 'the Volces were in arms.' The meaning is: 'The intelligence which you gave us some little time ago of the designs of the Volces is now verified; they are in arms.'—MISS C. PORTER (*First Folio Sh.*): This is not in Plutarch. It is

Mar. They haue a Leader,
Tullus Aufidius that will put you too't: 250
 I finne in enuying his Nobility :
 And were I any thing but what I am,
 I would wifh me onely he.

Com. You haue fought together ?

Mar. Were halfe to halfe the world by th'eares, & he 255
 vpon my partie, I'de reuolt to make
 Onely my warres with him. He is a Lion
 That I am proud to hunt. 258

250. *too't*] *to't* F₄.

253. *I would*] *I could* F₄, Rowe.
I'd Pope, Theob. Han. Warb.

he] *him* Han.

254. *You haue*] *You've* Huds. ii,
 Words.

together?] Rowe, Pope, +, Cla.
 Cam. ii, Herford, Neils. *together*. Cap.
 et cet.

devised by Shakespeare, apparently to show the importance to the Senate of the special skilled knowledge of Martius, just confirmed to him and to the Senate, also to shorten time for dramatic purposes, by making the war seem possible at once.

249-253. *They haue a Leader . . . onely he*] *VERITY* (*Student's Sh.*): This prepares us for scenes ii. and viii. of this Act. The early introduction of Aufidius into the action of *Coriolanus* is one of the most effective features of Shakespeare's use of the materials supplied him by Plutarch.

254. *together?*] W. A. WRIGHT: The folios print this as a question, and there seems no good reason for changing the note of interrogation, as Capell did, to a full stop.—BEECHING (*Falcon Sh.*), in defense of the full stop, says: 'But Cominius could not have been ignorant of the fact (see I, x, 9), and it is better to take it as a soldier's explanation of Marcius's praise.' [The *Text. Notes* will show that, in this question of punctuation, Beeching is on the side of the majority of editors.—ED.]

255-257. *Were halfe . . . with him*] *GERVINUS* (p. 753): In this declaration how delicately is a very characteristic stain cast on the valour of Coriolanus! He betrays by these words that his personal renown is of more value to him than his party, his cause, his country; he would fight as a hireling against Aufidius, no matter on which side!—*BOAS* (*Sh. & His Predecessors*, p. 489): Like Hotspur, Coriolanus cares far more for personal glory than for the triumph of a common cause, as is shown by his declaration about the Volscian general, Tullus Aufidius. . . . This is to treat war merely as a gigantic duel between rival champions, and to ignore those patriotic aspects of it which alone give it moral justification. It is the same exaggerated passion for solely personal distinction that makes Coriolanus reject all material rewards for his services. He feels that the glory of achievements such as his is tarnished by the acceptance of spoils, however splendid, and similarly he refuses to listen to any laudation of his deeds not from humility, but because he deems them above the reach of due recognition by the voices of his fellow-men.—*PROLSS* (p. 93): Here there is made evident a new virtue in Marcius—he is without hate and envy. He recognises without reservation the

I.Sen. Then worthy *Martius*,
Attend vpon *Cominius* to these Warres. 260

Com. It is your former promise.

Mar. Sir it is,
And I am constant : *Titus Lucius*, thou
Shalt see me once more strike at *Tullus* face.
What art thou stiffe? Stand'st out? 265

Tit. No *Caius Martius*,
He leane vpon one Crutch, and fight with tother,
Ere stay behinde this Businesse.

Men. Oh true-bred.

Sen. Your Company to'th'Capitoll, where I know 270
Our greatest Friends attend vs.

Tit. Lead you on : Follow *Cominius*, we must followe
you, right worthy you Priority.

Com. Noble *Martius*. 274

259. *Martius*] *Matrius* F₄.

263. *Lucius*] *Lartius* Rowe.

264. *Tullus*] *Tullus's* F₄, Rowe i.
Tullius's Rowe ii. *Tullin'* Pope i.
(misprint). *Tullius'* Pope ii. et seq.

267. *with tother*] *with t'other* F₄.
Rowe, +. Knt, Dyce, Sing. ii, Ktly,
Wh. i, Huds. ii, Cam. +, Words. Craig,
Neils. *wi' the other* Cap. *with the*
other Var. '73 et cet.

272-274. Om. Words.

272. Tit. *Lead...Follow...* Tit. [To
Com.] *Lead...* [To Mar.] *Follow...*
Cam. +, Dyce ii, Huds. ii, Craig, Neils.

272, 273. *Lead...Priority*] Lines end:
on...followe you...Priority. Pope et seq.

273. *you Priority*] *your Prioritie* F₄.
your priority Rowe, Pope, Han. Mason,
Coll. MS.

274. *Martius*] Ff, Rowe, Pope, Knt,
Coll. Del. Dyce, Sta. Wh. i. *Lartius*!—
Theob. et cet.

characteristics of another, though that other be an opponent, perhaps freely only, since he is of equal rank with Aufidius. He does not feel himself thereby repressed, but his self-confidence is so much the more exalted. He cannot desire strongly enough a veritable heroic nature for his adversary. Yet another virtue should be visible in him: that is the willingness with which, in spite of his pride, he submits himself to those above him in command.—BEECHING (*Falcon Sh.*): This is not said altogether seriously, but there is truth in it. Men who are soldiers before everything have not seldom been careless as to the side on which they fought.

263. I am constant] STEEVENS: That is, immoveable in my resolution. So, in *Jul. Cæs.*, 'But I am constant as the northern star,' [III, i, 60].

265. What . . . stiffe? Stand'st out] W. A. WRIGHT: That is, are you obstinate? dost thou resist or stand aloof? Compare *Twelfth Night*, III, iii, 35: 'Only myself stood out.'—[ROLFE and CASE (*Arden Sh.*) interpret 'stiff' here as meaning, rather, stiff with age; 'the reply of Titus,' remarks Rolfe, 'seems to favor this interpretation.' For other examples of the omission of *thou* in peremptory and familiar questions, see ABBOTT, § 241.—ED.]

272-274. Lead you on . . . worthy you Priority . . . *Martius*] THEOBALD, in a letter to Warburton, dated Feb. 12, 1729, rejects the change in F₄ of 'you'

[272-274. Lead you on . . . worthy you Priority . . . Martius]

to *your*, l. 273, and interprets the First Folio reading: 'You being right worthy of precedence.' 'But there are still more faults in this passage,' continues Theobald, 'which I make no question should be thus rectified:

"— Lead you on;
Follow, Cominius; we must follow you;
Right worthy you priority.
Com. Noble LARTIUS!"

Titus Lartius first desires the general Senators to lead the way; then tells Cominius that he well deserves to go first in rank; and therefore, I think, Cominius, to return that compliment, says, Noble Lartius!' (Nichols: *Lit. Illust.*, ii, 479). This rectification of the pointing of the Folio text Theobald adopts in his own edition, and this arrangement has been accepted, substantially, by subsequent editors.—MALONE, without referring to the distribution of speeches in this passage, interprets l. 273 in the identical words of Theobald, though, in the nature of the case, it was quite improbable that he could have seen Theobald's letter which was not published until 1817, more than twenty-five years after Malone's edition appeared.—WALKER (*Crit.*, ii, pp. 190 et seq.) will furnish ample corroboration, if such be needed, for the change of 'you' to *your* in this line. Confusion of these two words, as Walker shows by many examples, is frequent in the Folio. He there quotes this present line, and among the more striking instances the following: *Titus Andronicus*, III, i, p. 41, col. 2, 'Now stay you strife, what shall be is dispatcht.' *Ibid.*, IV, ii, p. 44, col. ii, 'Heere lack's but you mother for to say, Amen.' *Hamlet*, V, i, near the end, p. 279, col. 1, 'Strengthen you patience in our last night's speech.'—On the other hand, Malone's explanation seems to render any change of the text unnecessary, and ABBOTT (§ 198a) gives examples wherein 'the preposition is omitted after some verbs that imply value or worth.' Compare 'Some precepts worthy the note,' *All's Well*, III, v, 104.—C. & M. COWDEN CLARKE (*Shakespeare*) adopt Malone's interpretation of l. 273, and add: 'It appears to us that in this speech Titus Lartius addresses the words "Lead you on" to the Senators; then bids Cominius follow them; adding "we" (Coriolanus and himself) "must follow you"; concluding with, for you are right worthy of that precedence which your appointment as commander-general gives you.'—In disagreement with Theobald's change of 'Martius,' l. 274, to *Lartius* the Cowden Clarkes thus continue: 'We think this is Cominius's sentence of courtesy to Coriolanus (intended probably to be accompanied by an inclination of the head), in passing to go before him, according to the appointed "priority." It, as it were, acknowledges the speaker's sense of Coriolanus's right of precedence, even while he takes it himself in deference to the Senate's decree.'—ULRICI (*Zusätze und Berichtigungen*, p. 175): Several English editors take this, that Lartius commands Cominius to precede and Coriolanus to follow. The whole passage first gains sense and meaning when the honour of precedence is granted to Coriolanus. Titus Lartius stands on an equal footing with Cominius. Only with such an interpretation is there significance if Cominius, to express his complete agreement, turns to Coriolanus with the words, 'Noble Martius'; and Theobald's emendation 'Lartius' becomes unnecessary.—ROLFE: It is doubtful whether this is addressed to Cominius, as the Cam. Edd. take it [see *Text. Notes*,] or to the Senators, as generally understood; but we incline to the latter view. [The distribution of

Sen. Hence to your homes, be gone.

275

Mar. Nay let them follow,

The Volces haue much Corne : take thefe Rats thither,
To gnaw their Garners. Worshipfull Mutiners,

Your valour puts well forth : Pray follow. *Exeunt.*

Citizens steale away. Manet Sicin. & Brutus.

280

275. Sen.] 1 Sen. Rowe et seq.

homes,] homes— Rowe, Pope,

Theob. Han. Warb. *homes.* Johns.

Var. '73.

[To the Citizens. Rowe et seq.

276. *Nay]* Om. Rowe, Pope.

277. *Volces]* F₂. Var. '78, '85, Mal. Ran. Steev. Varr. Sing. Knt. *Volcies* F₃. *Volscies* F₄, Rowe. *Volscians* Pope, +. *Volcians* Cap. *Volsces* Coll. et cet.

278. *Mutiners]* Ff, Del. Sta. Cam. Neils. *mutineers* Rowe et cet.

279. *Pray]* I pray Han.

follow.] follow on. Words.

279, 280. *Exeunt.* Citizens steale away. Manet Sicin. & Brutus.] *Exeunt* ...Manent Sicinius & Brutus. Ff, Rowe, Pope, +, Varr. Ran. *Exeunt* all except Brutus and Sicinius. The Citizens steal away. Dyce ii, Words. Huds. ii. Citizens steal away. *Exeunt* all but Sicinius and Brutus. Cam. +. *Exeunt* Senators, Com. Mar. Tit. and Menenius; Citizens steal away. Cap. et cet.

speeches by the Cam. Edd.] gives the precedence to Cominius, as general-in-chief, and allots the next place to Marcius; but 'Lead you on' seems rather to be a reply to the Senator, who has just spoken. [The remainder of Rolfe's note is substantially the same as the concluding sentence of the foregoing note by the Cowden Clarkes.—ED.]

278. *Mutiners]* WALKER (*Vers.*, p. 222) gives several examples from Elizabethan writers wherein this word is accented as here, *metri gratiâ*, on the first syllable.—ABBOTT (§ 492) quotes Walker on this point, but remarks that he 'cannot find a conclusive instance in Shakespeare.'—ED.

279. *puts well forth]* JOHNSON: That is, you have in this mutiny shown fair blossoms of valour.—MALONE: So in *Henry VIII*: 'Today he puts forth The tender leaves of hope, tomorrow blossoms,' III, ii, 352.

279, 280. *Exeunt . . . Manet Sicin. & Brutus]* VERITY (*Student's Sh.*): According to the modern method of dramatic construction—the method, that is, of making the curtain fall at the climax of the scene—this scene would close, I should think, at the exit of Coriolanus. Shakespeare, however, allows characters to remain behind, as the Tribunes remain here, and wind up the scene with further comments or some *slight extension* of the action. Thus in *Richard II*, I, iii, when the stirring scene at the lists at Coventry has culminated in the King's passing sentence on the rivals and then sweeping from the field with all his train, Gaunt and Bolingbroke stay behind for an interview which a modern playwright would throw into a scene. Cf. again *Mid. N. Dream*, I, i, 127, where strictly it is an artificial device to let Hermia and Lysander remain behind together, while her father, Egeus, who is angry with Lysander for stealing her affections, leaves the stage with all the others. Another illustration is the conversation between Goneril and Regan at the end of the first scene in *Lear*. In such continuations of the scene there is some risk of an anti-climax. I think that this peculiar feature of the structure of Shakespeare's plays is attributable to the scenic poverty of the Elizabethan stage, on which Shakespeare himself dwells

Sicin. Was euer man fo proud as is this *Martius*? 281

Bru. He has no equall.

Sicin. When we were chofen Tribunes for the|people.

Bru. Mark'd you his lip and eyes.

Sicin. Nay, but his taunts. 285

Bru. Being mou'd, he will not spare to gird the Gods.

Sicin. Bemocke the modeft Moone.

Bru. The prefent Warres deuoure him, he is growne
Too proud to be fo valiant. 289

283. *people.*] *people*—F₃F₄, Rowe, +.
people,—Cap. et seq.

286. *Gods.*] *Gods*—Pope, +.

287. *Moone.*] *moon*—Theob. Warb.
Johns.

288, 289. Om. Words. (reading *And*
such... l. 290).

288. *The...him.*] Ff, Rowe, Pope.
The...him! Han. Ran. Wh. i, Schmidt,

Cl. Cam. ii, Dtn, Sherman, Neils.
The...him: Mal. et cet. (subs.).

288. *Warres*] *war* Huds. ii.

289-294. *Too proud...aymes,*] Five
lines, verse, ending lines: *nature...
shadow...wonder...commanded...aymes,*
Pope et seq.

289. *to be*] *of being* Han.

so strongly in the first and fourth Prologues of *Henry V.* In the Elizabethan theatre there was no curtain to fall, and practically no scenery to mark a change of scene. Hence the tendency was to extend a scene instead of starting a fresh one in a fresh locality, as if the playwright thought that certain of his *personæ* might as well stay behind as go off and return to the same spot.

280. *Sicin. & Brutus*] S. LEE (*Caxton Sh., Introd.*, p. xxxiv.): These representatives of the popular faction, with whom Coriolanus has no bond of sympathy, are the primary instruments of his ruin, and the contrast between their natures and the character of the hero is drawn in high relief. The demagogues are corrupt and cowardly bullies, and the rabble whom they dupe, although it has some brighter aspects, is mainly characterised by fickleness and gullible ignorance.

286. *gird the Gods*] W. A. WRIGHT: That is, to taunt them, use sarcasm against them. Falstaff (2 *Henry IV.*: I, ii, 7) says of himself, 'Men of all sorts take a pride to gird at me.' And in Earle's *Microcosmographie*, 6, we find the same construction as here: 'His life is a perpetuale Satyre, and hee is still girding the ages vanity' (ed. Arber, p. 28). To 'gird' (or 'gyrd') originally signified to smite or strike, and hence in its figurative sense a 'gird' or jest is analogous to *bob*, which originally meant a blow or rap... That the original meaning of the word was *blow* is evident from *Tam. of Shrew*, V, ii, 58: '*Bap.* O ho, Petruchio! Tranio hits you now. *Luc.* I thank thee for that gird, good Tranio.'

288, 289. *The present Warres . . . so valiant*] THEOBALD: This is very obscurely express'd; but the Poet's meaning must certainly be this. Marcius is so conscious of, and so elate upon the notion of his own valour, that he is eaten up with Pride; devour'd with the apprehension of that Glory which he promises himself from the ensuing war. A sentiment like this occurs again in *Tro. & Cress.*: 'He that is proud eats up himself. Pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself but in the deed, devours the deed in the praise,' [II, iii, 164 et seq.]—WARBURTON: According to this Critic [Theobald]

[288, 289. The present Warres . . . so valiant]

then we must conclude that when Shakespeare had a mind to say *A man was eaten up with pride*, he was so great a blunderer in expression as to say *He was eaten up with war*. But our poet wrote at a different rate, and the blunder is his critic's. 'The present wars devour him' is an imprecation and should be so pointed. As much as to say, *May he fall in those wars!* The reason of the curse is subjoined, for (says the speaker), having so much pride with so much valour, his life, with increase of honours, is dangerous to the republic.—[The arrogant and contemptuous tone of the foregoing doubtless caused—as the writer intended—both consternation and pain, coming as it did from one who but a few short years before had subscribed himself in many letters, 'ever, my dearest friend, yours affectionately, W. Warburton.' The head and front of Theobald's offence was that he had not, as Warburton thought, been sufficiently recognisant of the deep obligation he was under for the various notes and emendations which Warburton had contributed for Theobald's own edition. Warburton made no mention of the fact that Hanmer, his preceding editor, prints this line as an imprecation with an exclamation point instead of the Folio's comma after 'him'; and Hanmer does not refer to Warburton as the source of this pointing. Hanmer should, therefore, I think, be given credit for this reading in spite of Warburton's elucidation.—ED.]—CAPELL (vol. I, pt i, p. 82): Pointed [as an imprecation] in the two latter moderns [Han. and Warb.], and properly, but what the first of them has put in his text in the line after this he should have put as a gloss; for *of being so valiant* is, indeed, the sense which the Poet intended in 'to be so valiant,' though a more refin'd one is pitch'd upon for it by the last of those gentlemen.—STEEVENS: I am by no means convinced that Dr Warburton's punctuation or explanation is right. The sense may be that 'the present wars annihilate his gentler qualities.' To *eat up* and, consequently, to *devour* has this meaning. So in *2 Henry IV*: 'But thou [the crown] most fine, most honour'd, most renown'd, Hast eat thy bearer up,' IV, v, 165. To be 'eat up with pride' is still a phrase in common and vulgar use. 'He is grown too proud to be so valiant' may signify 'his pride is such as not to deserve the accompanying of so much valour.' ['But it is difficult to see,' comments W. A. Wright on the foregoing, 'how "the present wars," in which Coriolanus had not yet been engaged, can denote the military reputation derived from his past achievements.'—ED.]—MALONE: I concur with Mr Steevens. 'The present wars' Shakespeare uses to express the pride of Coriolanus grounded on his military prowess; which kind of pride Brutus says *devours* him. [Malone, without referring to his predecessor, quotes a portion of the passage from *Tro. & Cress.* as in the foregoing note by Theobald, and thus concludes:] Perhaps the meaning of the latter member of the sentence is, 'he is grown too proud *of being* so valiant, *to be endured*.'—CROFT (p. 18): 'The present wars devour him,' *i. e.*, quite absorb or monopolize his thoughts; he is too proud of his valour, that he is so valiant occasions too much pride.—DELIUS: May the present campaign overwhelm him or destroy him; he has been too proud, that he is so valiant; the consciousness of his bravery has made him so overbearing that he should live no longer. Those editors who take 'devour' as the indicative and so punctuate, obscure the sense.—STAUNTON: The beginning of this speech which has been explained—his pride of military prowess in these wars devours him—we prefer to read, with Warburton, as an imprecation. The latter words appear to import [as Malone explains them].—WALKER (*Crit.*, iii, 207) is in favor of reading l. 288 according to

[288, 289. The present Warres . . . so valiant]

Hanmer's pointing.—ABBOTT (§ 356): *To* was originally used not with the infinitive, but with the gerund in *-e*, and, like the Latin '*ad*' with the gerund, denoted a purpose. Thus '*to* love' was originally '*to* lovene,' *i. e.*, '*to* (or *toward*) loving' (ad amandum). Gradually, as *to* superseded the proper infinitival inflection, *to* was used in other and more indefinite senses, '*for*,' '*about*,' '*in*,' '*as regards*,' and, in a word, for any form of the gerund as well as for the infinitive. [Among other examples of the infinitive thus indefinitely used Abbott quotes and paraphrases l. 289: 'Too proud to be (of being) so valiant.' Also: "'To fright you thus methinks I am too savage.'—*Macbeth*, IV, ii, 70. Not "'too savage to fright you," but "*in* or *for* frightening you.'"—ED.]—DYCE (ed. ii.) discards the Folio pointing and, without comment, adopts Hanmer's.—HUDSON (ed. i.) follows the Folio pointing, explaining the line, 'his pride on account of his valour and success in "the present wars" devours him.' Hudson likewise gives the line from *Tro. & Cress.*, 'He that is proud eats up himself,' which both Theobald and Malone had already quoted in support of this; and Hudson concludes his note with Malone's interpretation of the latter part of the sentence. In his ed. ii. Hudson, influenced, as ever, by Dyce, makes a complete recantation, and without reference to his former opinion says: 'The first part of this speech is imprecative: "May the present war devour him!" that is, *make an end* of him.' In conclusion he retains his agreement with Malone.—KEIGHTLEY, both in his *Expositor* and in his text, adopts Hanmer's punctuation; he likewise explains 'to be,' l. 289, as the gerundial infinitive with Malone and Hudson.—C. & M. COWDEN CLARKE (*Shakespeare*): This is elliptically expressed, but we think the sense is obviously, 'The wars absorb him wholly: he is grown too proud of being so valiant.' In the speech of Gower, as Chorus, in *Pericles*, IV, iv, we find: 'And Pericles in sorrow all devoured,' [l. 25;] and to be 'devoured by grief' or 'eaten up by pride' are idioms still in use. We think, therefore, that the idea of 'pride in his own valour, strengthened by the occasion for its display afforded by these wars, devours him entirely' is presented by this sentence.—LEO (*Coriolanus*): That is, May he perish in the present wars! The consciousness of his being so valiant has made him too proud. [The complete suppression of the fact that such an interpretation of l. 288 is based upon a modern text and not upon the Folio reading may seem somewhat singular. In fairness to Leo it may, however, be stated that such an omission is, I think, an example of an avowed purpose in his Edition of *Coriolanus*. In his *Preface*, p. vi, where, among other features which should constitute an *ideal* edition of Shakespeare, he says: 'Every passage that has succeeded in establishing its title to respect, either by the agreement of the old editions or of later emendators, should be adopted in the text, without the slightest mention of all arguments for and against, which hitherto have been bandied about respecting it. The mention of them is not of the least advantage to the public, and does not at all advance the purification of the text. There are emendations which have stood the ordeal of time, and the errors they are intended to remove, the errors of copyists, printers, and early editors, errors which the rust of centuries has consecrated in the eyes of fanatics, might at length be consigned to a lasting repose.'—ED.]—REV. JOHN HUNTER: 'Devour him,' that is, Take up all his thoughts; engage his whole soul; actuate his whole conduct. We similarly say of a very proud person that he is *eaten up* with pride. 'The zeal of thine house hath eaten me up,' *Psalm* lxi, 9, and *John*, ii, 17, [where this verse from the *Psalm* is quoted.—ED.]—ROLFE:

[288, 289. The present Warres . . . so valiant]

We take this to be the expression of a wish, as Hanmer makes it.—PERRING (p. 286): The punctuation of the Folio, though not always to be depended upon, may [here] be accepted with confidence; it certainly is not an advantageous exchange to put a note of exclamation after 'The present wars devour him'; the Tribunes are telling each other what they think of Coriolanus; how proud he was; how he had scorned and taunted them when they were appointed tribunes; they aggravate his offence by the remark, while perhaps they comfort themselves by the reflection, that even the gods themselves—those most high sacrosanct irresponsible arbiters—even the moon, the very ideal of modesty, he would not scruple to 'gird'—to mock at; what wonder, then, if *their* tribunitian majesty, *their* tribunitian modesty he despised, he insulted! And now what further? Do they, as some would have it, invoke a curse on Coriolanus, and wish him perdition by the wars? No such thing. 'This man,' they continue, 'who has no regard for god or tribune, what does he care for?' 'The wars'—for the poet here, with a license which is common to him . . . uses the plural form as an exact equivalent of the singular, an example of which we have in *Cymb.*, IV, iii, 43, where 'These present wars' is said of a war then instant—'the wars' then, or, as we may express it, the war, such as at that very moment was brewing with the Volsci—'this is his devouring passion; he is carried away, he is swallowed up, he is wholly absorbed by the war; and this is how he has grown—grown far "too proud"; and the reason he is so proud is because he is so valiant.' Such I conceive to be a fair gloss on a much misconceived passage, though I am not quite sure that I have correctly expounded just the fag end of it.—BEECHING (*Henry Irving Sh.*) follows Hanmer without either note or comment; in the *Falcon Ed.*, some five years later, he accepts the Folio reading, placing an exclamation point after 'grown,' but this is doubtless a misprint. In the latter edition Beeching, in reference to l. 288, says: 'Is this a statement or an imprecation? The Folio has a comma; reading which the sense will be, "These warlike times spoil him by making him proud; the pride of valour devours him." Cf. *Tro. & Cress.*, II, iii, 164, "He that's proud eats up himself." This sense seems to suit best with the speech of Sicinius which follows. If it be construed as an imprecation, the present wars will mean "the war now set on foot."—WORDSWORTH (*Historical Plays*, i, 116), in explanation for his omission of these lines, says: 'The former clause, though probably imprecative, is doubtful; the latter, though capable of explanation, is unbearably harsh.'—PAGE [follows Hanmer's reading, but adds:] The Folio reading may be right, in the sense of 'His military pride, elated at the thought of acquiring additional glory in the impending war, takes complete possession of him.'—E. K. CHAMBERS (*Warwick Sh.*) follows the Folio, but remarks that "'devour him" is rather an optative than an indicative. Brutus goes on, "Such valour, coupled with such pride, is dangerous."—VERITY (*Student's Sh.*), following Hanmer, remarks that 'the passage is commonly interpreted thus' as an imprecation, and after quoting Perring's interpretation of the Folio reading, says in conclusion, 'But the allusion to particular wars ("the present wars") surely does not suit a general description of Coriolanus's character. One would have expected "War" personified, with some epithet descriptive of its general attributes, or "the wars" (without "present").'—STANLEY WOOD (*Oxford & Cambridge Sh.*): That is, he is consumed with pride, the result of his triumphs in war.—H. D. WEISER, following Hanmer, says: 'Not to be regarded as an assertion, in view of the fears expressed in the remainder of Brutus's words.'—CASE (*Arden Shakespeare*):

Sicin. Such a Nature, tickled with good successe, dif- 290
daines the shadow which he treads on at noone, but I do
wonder, his infolence can brooke to be commanded vn-
der *Cominius* ?

Bru. Fame, at the which he aymes,
In whom already he's well grac'd, cannot 295

294, 295. *at the...grac'd*] In paren-
theses, Ktly.

the which...whom] *which...*
which Han. *the which...which* Cap.
Ran.

295. *In...grac'd*] In parentheses, Cap.
Var. '78, '85, Mal. Ran. Steev. Varr.
Sing. Dyce, Sta. Hal. Huds. Words.
he's] Dyce, Sta. Cam.+, Huds.
Neils. *he is* Ff et cet.

Mr Craig evidently intended to retain this, practically the Folio punctuation, [*i. e.*, a semicolon instead of a comma], though he had not set down his reasons. The sentence stretches with difficulty to a meaning which is perhaps expressed as well as anywhere else by Perring [see *ante*]. . . . The objection to the interpretation that the *present* wars would not be given as the cause of a permanent characteristic of Coriolanus does not seem altogether valid if we consider that it is not the *existence* of the quality of pride in him, but its excessive manifestation *at the time* that has given rise to the dialogue. After all, most readers will prefer the usual punctuation (Hanmer's) and sense: May he fall in these wars!—[In all cases where the Folio text or punctuation yields an intelligible meaning it should, I think, be retained; that it does so in the present instance is manifest by the several paraphrases given in the foregoing notes. On the other hand, while Hanmer's and Warburton's change is more forcible than the original, it is actually a refinement of expression and is, therefore, *meo judicio*, unnecessary. I have placed in the *Text. Notes* the names of those editors only who have followed Hanmer's pointing without comment, since, in general, a reading given in the commentary is not repeated in the *Text. Notes*.—ED.]

290. good successe] W. A. WRIGHT: In Shakespeare's time 'success' was frequently a colourless word, which required a qualifying adjective 'good' or 'ill.' Compare *Joshua*, i, 8: 'Then thou shalt have good success.' The modern usage is, however, also common in Shakespeare. See I, ix, 90. [See also *Macbeth*, I, vii, 3, 4, 'and catch With his surcease success,' where 'success' means simply *termination*.—ED.]

291. the shadow] BEECHING (*Falcon Sh.*): A man's imaginary conduct to his shadow is used by Shakespeare several times as an illustration of character. Gratiano will fence with his shadow (*Mer. of Ven.*, I, ii, 66); Malvolio practises behaviour to his (*Twelfth Night*, II, v, 21); a drunkard is one who discourses fustian with his (*Othello*, II, iii, 282); a madman curses his for a traitor (*Lear*, III, iv, 58); 'Coriolanus's solitariness' (as Plutarch called it) or 'singularity' (l. 311) could not be better expressed.

292. brooke] SKEAT (*Dict.*, s. v. (1)): To endure, put up with. Mid. Eng. *brouke*, which almost invariably had the sense of 'to use' or 'to enjoy.'

292. to be commanded] W. A. WRIGHT: That is, to be entrusted with a command. 'Commanded' is here formed from the substantive and not from the verb. See l. 113 *ante*; I, iv, 21; III, i, 77, ['dishonour'd']; V, ii, 83, and compare

Better be held, nor more attain'd then by 296
 A place below the first : for what miscarries
 Shall be the Generals fault, though he performe
 To th'vtmost of a man, and giddy censure
 Will then cry out of *Martius* : Oh, if he 300
 Had borne the bufineffe.
Sicin. Besides, if things go well,
 Opinion that so flickes on *Martius*, shall
 Of his demerits rob *Cominius*. 304

296. *be*] *he* F₂F₃.*business!* Cap. et seq.299. *To th'*] Ff, Dyce ii, Wh. i, Huds.302. *Besides*] *And* Han.Words. *To the* Rowe et cet.304, 305. *Of his...Come*] As one line300. *of*] *on* Cap. Var. '78, '85.

Theob. et seq.

301. *bufineffe.*] *business*—Rowe, +.304. *demerits*] *due merits* Leo conj.

'the guiled shore' in *Mer. of Ven.*, III, ii, 97; and 'the ravin'd salt sea shark,' *Macbeth*, IV, i, 24.

294-301. *Fame . . . the businesse*] CASE (*Arden Sh.*): Brutus utterly mistakes the character of Caius Marcius. But he was a man of ignoble soul, and so naturally inclined to believe the worst.

300. *cry out of Martius*] That is, *cry out concerning* or *about* Marcius. ABBOTT (§ 174) will furnish many examples of this meaning. This were hardly worth the noting were it not that SCHMIDT takes exception to the silence of other editors on this point, which reticence he thinks takes it too easily for granted that 'of' here means *about* or *concerning*. 'But this,' he says, 'after "cry out" is impossible'; and therefore declares that it is 'more likely that "of" here stands for *on*, as exactly similar in "he cried out of sack," [*Henry V*: II, iii, 297], 'he called out *for* sack.'—In this last passage 'of' means, as in the present line, *about*, and not as Schmidt takes it. Is it necessary to instance as examples the titles to each of Bacon's *Essays*?—ED.

303, 304. *Opinion that . . . Cominius*] RODERICK (ap. EDWARDS, *Canons*, etc., p. 275): This passage, as it stands here, presents us with a strange kind of mock-reasoning. Brutus and Sicinius are reasoning together about Martius's contenting himself with the *second* place in the army, leaving the *first* to Cominius. 'Herein (says Brutus) he acts prudently; for, Fame being his motive, and he having already an established character, he by this means less risks the losing of it. For, in case of any miscarriage, the fault will be thrown on Cominius, the General; and giddy censurers will be apt enough to cry: It would have been otherwise if Martius had had the management!' To this observation Sicinius might very pertinently add the following: 'That, moreover, if things should go well the opinion of the people was so firmly to Martius that he would certainly carry off some part of the praise due to Cominius.' And this sense will be obtained:

'Opinion, that so sticks on Martius,
 Shall of his merits rob Cominius.'

Thus the passage goes on very sensibly. Brutus remarks, 'That by his *inferiority of place* he would quit himself of all the *disgrace* of any *miscarriage*,' and Sicinius

Bru. Come: halfe all *Cominius* Honors are to *Martius* 305
 Though *Martius* earn'd them not : and all his faults
 To *Martius* shall be Honors, though indeed
 In ought he merit not.

Sicin. Let's hence, and heare
 How the difpatch is made, and in what fashon 310
 More then his singularity, he goes

305. *Cominius*] *Cominius's* F₄, 310. *fashion*] F₂F₃, Leo. *fashion*,
 Rowe. *Cominius'* Pope et seq. F₄ et cet.
 306. *earn'd*] *earn* Han. 311. *his*] *this* Han. Leo. *in* Var.
 308. *ought*] Ff, Rowe, Pope, Theob. '03, '13, '21, Sing. i, Knt, Hal.
 i, Han. Cap. *ought* Theob. ii. et cet.

adds, 'That by his *superiority in character* he would possess himself of more than his true share of *merit* in any *success*.' Or, probably, *Merit* and *Demerit* did in Shakespeare's time mean the same thing, as they certainly did originally, the supposed opposition in the sense of these words being comparatively modern and, as I apprehend, altogether fantastical. [Had Roderick but ascertained the truth in regard to the sense of the words *merit* and 'demerit' before writing his remark, he might have spared himself this rather verbose paraphrase, with its needless alteration of text and line. See next note by Steevens.—ED.]

304. *demerits*] STEEVENS: *Merits* and 'demerits' had anciently the same meaning. So, in *Othello*, 'My demerits May speak unbosomed,' [II, ii, 22].

305. *Come*] DYCE (ed. ii.): Mr W. N. Lettsom, after proposing an entirely new distribution of the dialogue here between Sicinius and Brutus, remarks: 'The word "Come" is evidently displaced, and should be inserted, if at all, either before "Let's hence" or "Let's along." The metre will allow either.'

309. *Sicin. Let's hence*] BEECHING (*Falcon Sh.*): The two Tribunes are not much discriminated in character. Speeches are often divided between them, as above. (See especially II, iii, *ad fin.*) Sicinius has more initiative, perhaps, as being the senior.

311. *More then his singularity*] JOHNSON: We will learn what he is to do besides *going himself*; what are his powers, and what is his appointment.—STEEVENS: Perhaps the word 'singularity' implies a sarcasm on Coriolanus, and the speaker means to say, after what fashion, *beside that in which his own singularity of disposition invests him*, he goes into the field. So in *Twelfth Night*, 'Put thyself into the trick of singularity,' [II, v, 164].—PYE (p. 242): The passage is very obscure and wants explanation, which is very properly given by Dr Johnson. There seems no meaning in the question according to the suggestion of Steevens. There is also an inaccuracy of construction in his note; *he goes* should be either *does he go*, *goes he*.—VERPLANCK: That is, More than the fashion of his own singular and perverse character, says the sneering Tribune. Such I take to be the sense.—STAUNTON: As 'singularity' formerly implied pre-eminence, Sicinius may mean, sarcastically, after what fashion, *beside his usual assumption of superiority*.—LEO, apparently unaware that he is anticipated by Hanmer, proposes to change 'his' to *this*; he also retains the Folio reading of 'fashion' without its following comma (see *Text. Notes*), and thus explains the lines: 'The Tribunes had just been speaking about the singular fashion of arrangement

Vpon this present Action.

Bru. Let's along.

Exeunt

312

[Scene II.]

Enter Tullus Auffidius with Senators of Coriolus.

I

I. Sen. So, your opinion is *Auffidius*,

312. *this*] *his* Huds. i.

SCENE V. Pope, Han. Scene changes to Corioli. Theob. Warb. Johns. SCENE II. Rowe et cet.

Coriolus. Rowe. Corioli. Pope, Han. Warb. Johns. The Senate-House in Corioli. Var. '73, '78, '85, Ran. Corioli: the Senate-house. Cap. et cet.

I. Enter...Coriolus] Enter certain Senators and Aufidius. Cap. Enter Titus Aufidius and certain Senators. Mal. Steev. Varr. Sing. Knt, Coll. Del. Dyce, Sta. Hal. Ktly.

I. of Coriolus] of Corioli. Pope, +, Cam.+. Om. Var. '73, '78, '85. Ran.

between Cominius and Marcius; they now go to the Capitol to see "in what fashion more"—in what further fashion, beside the just mentioned singularity—"he goes upon this present action."—[SCHMIDT (*Lex.*, s. v.) quotes the present line, adding in parentheses, 'independently from his peculiar private character.']—ULRICI (*Zusätze und Berichtigungen*, p. 175): I read with Hanmer and Leo *this* instead of 'his,' because by such reading only can this passage have a meaning. But 'singularity' cannot, *meo iudicio*, refer, as Leo thinks, to the special arrangement already mentioned as made between Cominius and Coriolanus; since an 'arrangement' has not been concluded, and 'singularity' with Shakespeare always has the meaning *peculiarity*, *strangeness*, *remarkable*. Sicinius means the peculiarity of Coriolanus, in preferring to place himself under Cominius rather than lead the army himself.—WHITELOW: Ironical. 'This paragon of generals, how he is accompanied'; 'with what force—over and above *his own great self*—he takes the field.'—PAGE: The reference is, of course, to Marcius and his peculiarities of temperament.—E. K. CHAMBERS (*Warwick Sh.*): That is, with what troops, to back up his personal valour, which will count for more than anything in the expedition.—VERITY (*Student's Sh.*): The meaning seems to me: 'let us see in what manner, beyond his usual peculiarity of character, he enters upon the war,' *i. e.*, whether with an exceptional manifestation of his usual pride. Radically *singularity* means 'the state or character of being singular' (literally and figuratively); hence 'individual or personal peculiarity,' whence the easily derived idea 'oddity, eccentricity.' . . . Malvolio is advised in the letter (II, v, 164): 'Be opposite with a kinsman, surly with servants, . . . put thyself into the trick of *singularity*,' on which he comments: 'I will be *proud*, . . . I will wash off gross acquaintance.' There, as here, the essential notion seems to me to be 'unlike to other people, apart from others,' and the nearest rendering is 'peculiarity.'—GORDON: That is, over and above his natural singularity (which, Sicinius implies, may be taken for granted in anything he may do).

313. *along*] For examples of 'along' thus used without a verb of motion, see, if needful, ABBOTT, § 30.

I. Tullus Auffidius] PROLSS (p. 94): After we have thus been made acquainted with one despised opponent, at whom Marcius has railed, the Roman people and its Tribunes, Shakespeare, in this second scene of the drama, presents to us

That they of Rome are entred in our Counfailes,

3

3. *entred*] *enter'd* Cap. et seq.

in person another opponent, one both sought for and highly regarded by Marcius, Tullus Aufidius. He is perhaps quite as blood-thirsty and brave as Marcius; in any case he possesses quite as strong a feeling of self-confidence, which draws him towards Marcius in no less degree than that which attracts the latter. Yet he has no word of praise for Marcius, but rather he cherishes the wish to conquer him either now or later, in honourable battle, because the fame of Marcius allows him no rest. This scene as well as the following is designed to foreshadow and prepare for the battle scenes. The sudden uprising of the Romans has completely thwarted the designs of the Volscians to fall upon them unprepared. They are themselves on the point of attack. Corioli, which must bear the first brunt, must protect itself, and, while Aufidius with the army awaits the enemy in the field, must, if needful, bring reinforcements.

1. Coriolus] SCHMIDT, whose stage-direction here reads, '*Corioles. The Senate-house*,' says: 'This is the standing form of the name of the Volscian town not only in Shakespeare but also in North's translation.' Schmidt has evidently overlooked the present line, and likewise two other passages, I, iv, 3 (stage-direction) and I, iv, 23, where there is still another variation in the spelling, viz.: 'Corialus'; in the six other passages wherein the name occurs it is spelt 'Corioles' as Schmidt gives it; this last, as he says, is the only form in which the name appears in North's translation.—ED.—S. LEE (*Caxton Sh., Introd.*, p. xxxiii.): The character of Aufidius is developed by Shakespeare on lines which Plutarch suggested, and the mingling in him of meanness and liberality lacks completeness in either author. At the opening of the play he figures as a brave soldier, 'a lion' whom Coriolanus is 'proud to hunt,' but the rivalry between the two warriors has generated a personal hatred which evokes a characteristic divergence of expression. It is Coriolanus's highest ambition to meet and kill his hated adversary in a fair personal encounter. Aufidius confesses that he cares not by what device he overcome his enemy, provided only he get the better of him.—BRADLEY (*Coriolanus*, p. 16): The drawing of the character of Aufidius seems to me by far the weakest spot in the drama. At one place, where he moralizes on the banishment of the hero, Shakespeare, it appears to some critics, is himself delivering a speech which tells the audience nothing essential and ends in desperate obscurity, [IV, vii, 30-59]. Two other speeches have been criticized. In the first, Aufidius, after his defeat in the field, declares that, since he cannot overcome his rival in fair fight, he will do it in any way open to him, however dishonourable. The other is his lyrical cry of rapture when Coriolanus discloses himself in the house at Antium. The intention in both cases is clear. Aufidius is contrasted with the hero as a man of much slighter and less noble nature, whose lively impulses, good and bad, quickly give way before a new influence, and whose action is in the end determined by the permanent pressure of ambition and rivalry. But he is a man of straw. He was wanted merely for the plot, and in reading some passages in his talk we seem to see Shakespeare yawning as he wrote.

3. *are entred in*] For the use of *to be* with intransitive verbs see, if needful, ABBOTT, § 295; and for 'in' used for *into*, *Ibid.*, § 159.

And know how we proceede,

Auf. Is it not yours ?

5

What euer haue bin thought one in this State

That could be brought to bodily act, ere Rome

Had circumuention : 'tis not foure dayes gone

Since I heard thence, these are the words, I thinke

I haue the Letter heere : yes, heere it is;

10

They haue prest a Power, but it is not knowne

6. *haue*] Mal. Var. '21, Knt, Coll. i,
ii, Del. Dyce, Sing. ii, Sta. Wh. i, Cam.
Craig, Neils. *hath* Ff et cet.

bin] *been* F₃F₄. *we* Ktly conj.

one] *on* F₃F₄ et seq.

8. *circumuention* :] *circumuention* ?
F₃F₄ et seq.

9. *thence, ... words,*] *thence—... words—*
Rowe, +.

10. *yes,*] *yes—* Rowe, +.

11. *They haue*] *They've* Words.

prest] Ff, Rowe, +, Sing. Ktly.
press'd Cap. et cet.

[Reading. Theob. Warb. Johns.
Var. '73, '78, '85. Reads. Cap. et cet.

3. *entred in*] W. A. WRIGHT: That is, initiated into, admitted to; and so, acquainted with. Compare '*man-enter'd*' in II, ii, 107. The term is perhaps borrowed from the Universities, where it still survives, and this is rendered more probable by the recurrence of the word '*proceed*,' which has also a technical academic sense. An undergraduate enters the University and '*proceeds*' to a degree, and the taking a degree in any faculty, such as arts, law, physic or divinity, is called '*proceeding*' in that faculty. Bacon says of travellers (*Essay xviii.*): 'He that travelleth into a country, before he hath some entrance into the language, goeth to schoole, and not to travaile,' where entrance = initiation, preliminary instruction.

6. *What euer . . . thought one*] BOSWELL: Elliptically, whatever *things*.—DELIUS: 'Have' is here the subjunctive, that is, *may have*; hardly as Boswell explains it.—SCHMIDT: In order to retain the interrogative form of this sentence as in the Folios it is not possible to take 'have' as an ellipsis, as does Boswell; still less as a subjunctive, as does Delius, since both are ungrammatical; but after the word 'what' we must supply the foregoing word 'counsels,' a use of the pronoun which would not be unusual, but, on the other hand, is quite customary.—W. A. WRIGHT: If the reading of the Folio be correct we must understand 'what' to mean *what things*. Delius regards 'have' as the subjunctive, but this cannot be. In *Henry V*: II, ii, 75 the first Folio reads: 'Why what reade you there, That haue so cowarded and chac'd your blood Out of apparance.'

11. *prest*] STEEVENS, from this form of spelling the word *press'd*, suggested that possibly it might signify *ready*, from *pret*, Fr.—MALONE: The spelling of the old copy proves nothing, for participles were generally so spelt in Shakespeare's time: so *distrest*, *blest*, &c. I believe *press'd* in its usual sense is right. It appears to have been used in Shakespeare's time in the sense of *impress'd*. So Plutarch's *Coriolanus*, translated by North: '—the common people—would not appeare when the consuls called their names by a bill to press them for the wars.'—PYE (p. 243): The conjecture of Steevens is too absurd to need refutation. It is a little odd that Mr Malone should say that '*press'd*' is applied in its usual sense and then refer us for this sense to the age of Shakespeare. But, in fact, *press'd* is the

Whether for East or West : the Dearth is great, 12
 The people Mutinous : And it is rumour'd,
Cominius, Martius your old Enemy
 (Who is of Rome worfe hated then of you) 15
 And *Titus Lartius*, a most valiant Roman,
 These three leade on this Preparation
 Whether 'tis bent : most likely, 'tis for you :
 Confider of it.
 1. *Sen.* Our Armie's in the Field : 20
 We neuer yet made doubt but Rome was ready
 To answer vs. 22

12. *Dearth*] *Death* F₂.

16. *Lartius*] *Lucius* F₄.

18. *Whether*] *Whither* F₃F₄, Rowe et

seq.

18. *bent*] *bent*—Rowe, Pope, Theob.

Han. Warb. *bent*. Johns. Var. '73,

Ktly, Neils.

usual, and 'impress'd' only the legal word now.—SKEAT (*Dict.*, s. v. (2).): To hire men for service, to engage men by earnest-money for the public service, to carry men off forcibly to become sailors or soldiers. The Dictionaries do not explain this word at all well; the only adequate explanation is in Wedgwood. It is quite certain, as he shews, that *press* is here a corruption of the old word *prest*, ready, because it was customary to give earnest-money to a soldier on entering service, just as to this day a recruit receives a shilling. This earnest-money was called *prest-money*, i. e., ready-money advanced, and to give a man such money was to *imprest* him, now corruptly written *impress*. 'At a later period the practise of taking for the public service by *compulsion* made the word to be understood as if it signified to force men into the service, and the original reference to earnest-money was lost sight of,' Wedgwood.—HUDSON adopts Malone's explanation of *press'd* as meaning *constrained*.—WHITELAW (*Glossary*): That is, impressed. Nothing to do with *prest*, 'ready' (Latin *præsto*, Fr. *pret.*), which could not be used as an active participle.—VERITY (*Student's Sh.*): That is, levied an army. Shakespeare uses *press* and *impress* several times with the idea of compulsory military service. Cf. *Richard II*: III, ii, 58, 'For every man that Bolingbroke hath press'd To lift shrewd steel against our golden crown,' etc. See also *1 Henry IV*: I, i, 21; *Hamlet*, I, i, 75 ('such impress of shipwrights').

12. *Whether for East or West*] DEIGHTON: That is, whether they are to be sent against us or against some other enemy.—CASE (*Arden Sh.*) agrees with the foregoing explanation, and adds: 'It possibly might mean whether they are to be sent against Corioles or some other Volscian city. Compare what Aufidius says to Coriolanus (IV, v, 142-147), 'set down . . . thine own ways Whether to knock against the gates of Rome, Or rudely visit them in parts remote,' etc.

16. *And . . . Roman*] ABBOTT (§ 486) quotes this line among other examples of the prolongation of a syllable in order to reduce the measure to the necessary five feet; and thus divides the line: And Ti | tus Larcus | a mo | st val | iant Roman. "'Larcus,'" adds Abbott, 'has probably but one accent. However "a" appears sometimes to have the accent.' It cannot, I think, be too often remarked

Auf. Nor did you thinke it folly, 23
 To keepe your great pretences vayl'd, till when
 They needs muſt ſhew themſelues, which in the hatching 25
 It ſeem'd appear'd to Rome. By the diſcouery,
 We ſhalbe ſhortned in our ayme, which was
 To take in many Townes, ere (almoſt) Rome
 Should know we were a-foot. 29

25. *ſhew*] *ſhews* F₄.

26. *ſeem'd*] *ſeems* Han. Ktly, Words.

27. *ſhortned*] Ff, Rowe, Pope,

Theob. Johns. *ſhortened* Han. Warb.

Hal. *ſhorten'd* Cap. et cet.

that ſuch ſcanſion is but for the printed page; the very ſlight irregularity could never be detected in the flow of the ſpoken words.—ED.

24. *pretences*] MURRAY (*N. E. D.*, s. v. 3.): An expreſſed aim, intention, purpoſe, or deſign; an intending or purpoſing; the object aimed at, the end purpoſed. *Obs.* 1526. *Pilgr. Perf* (W. de W. 1531) 181 In whome he coude fynde neyther ſynne nor pretence of ſynne. 1547. Boorde, *Introd. Knowl.*, xxxii. (1870) 205 I, knowynge theyr pretence, aduertysed them to returne home to Englande. [CASE compares: 'Against the undivulged pretence I fight Of treaſonous malice.'—*Macbeth*, II, iii, 137.]

28. *take in*] MALONE: To 'take in' is here, as in many other places, to *ſubdue*. So, in *The Execration of Vulcan*, by Ben Jonſon: 'The Globe the glory of the Bank . . . I ſaw with two poor chambers taken in, And raz'd.'—[*Underwoods*, ed. Gifford, vol. viii, pp. 420–422.—ED.]—STEEVENS quotes in illuſtration 'more appoſitely': 'He could ſo quickly cut the Ionian ſea And take in Toryne,' *Ant. & Cleo.*, III, ii, 61; and W. A. WRIGHT contributes alſo, from this latter play: 'When he hath muſed of taking kingdoms in,' III, xiii, 83. Wright likewiſe adds other examples from Chapman, Jonſon, Drayton, and Maſſinger of 'take in' in the ſenſe of to *ſubdue*.—ED.

28. *ere (almoſt) Rome*] P. SIMPSON (*Shakeſpearian Punctuation*, p. 89) quotes the preſent line in illuſtration of parentheses uſed to mark 'a qualifying expreſſion or an afterthought,' and further quotes 'That (almoſt) might'ſt haue coyn'd me into Golde,' *Henry V*: II, ii, 98. The uſe of parentheses as a guide to the manner in which the word or words encloded are to be ſpoken is again treated by Simpson in his article, *The Bibliographical Study of Shakeſpeare* (*Proceedings of Oxford Bibliographical Society*, 1922–23, p. 33); he there quotes from Richard Mulcaſter's *Elementarie* (1582, pp. 148–153): 'Of *Diſtinction*,' as follows: '*Parenthesis* is expreſſed by two half circles . . . and in reading warneth vs, that the words incloſed by them, ar to be pronounced with a lower and quikker voice, then the words before or after them.' 'Modern punctuation,' ſays Simpson, 'aims at making a ſentence clear by marking off the clauses; it is logical, at leaſt in intention. Elizabethan ſtopping, on the other hand, aimed at guiding the reader. It was elocutionary and rhetorical in principle.'—ABBOTT (§ 29) gives other inſtances wherein 'almoſt' follows the word it qualifies.

28, 29. *ere . . . Rome Should know*, etc.] CASE (*Arden Sh.*): There is nothing of this in Plutarch, and Shakeſpeare took it from the after deſigns of the Volſces under Coriolanus. [See *Appendix: Source of Plot*, Plutarch, p. 637.]

2.Sen. Noble Aufidius, 30
 Take your Commiffion, hye you to your Bands,
 Let vs alone to guard *Corioles*
 If they fet downe before's : for the remoue
 Bring vp your Army : but (I thinke) you'l finde
 Th'haue not prepar'd for vs. 35

Auf. O doubt not that,
 I fpeake from Certainties. Nay more,
 Some parcels of their Power are forth already, 38

31. [Giving it. Coll. ii.
 32. Corioles] Ktly. Coriolus Ff,
 Rowe. *Corioli* Pope et cet.
 33. before's] before us Cap. Varr.
 Mal. Steev. Varr. Sing. Knt, Del. Hal.
 Ktly.
 for the] for their Huds. ii. (Johns.
 conj.).

35. Th'haue] Ff. They've Rowe, +,
 Knt, Coll. Dyce, Sing. ii, Sta. Ktly, Wh.
 Cam.+, Huds. Words. Craig, Neils.
 They have Cap. et cet.
 37. Certainties] very certainties Han.
 Words.
 38. Power] powers Steev. Varr. Sing.
 i, Knt, Hal. Huds. i.

33. for the remoue] WARBURTON: The first part of this sentence is without meaning. The General had told the Senators that the Romans had *prest a power*, which was on foot. To which the words in question are the answer of a Senator. And to make them pertinent we should read them thus: '*fore they remove* Bring up your army,' *i. e.*, Before that power, already on foot, be in motion, bring up your army; then he corrects himself and says, but I believe you will find your intelligence groundless, the Romans are not yet prepared for us.—JOHNSON: I do not see the nonsense or the impropriety of the old reading. Says the senator to Aufidius, *Go to your troops, we will garrison Corioli*. If the Romans besiege us, bring up your army to remove them. If any change should be made, I would read: for their remove.—HEATH (p. 411): Mr Warburton, in explaining his conjecture, hath made a very pleasant blunder, which the vulgar would be apt to call a bull. [Heath here gives Warburton's interpretation.] It will perhaps puzzle Mr Warburton's philosophy to explain, how the Roman power could set down, and lay siege to Corioli, before they were in motion. But the common reading, 'for the remove' was perfectly right, if he had but endeavored to understand it. The sense is, In order to oblige them to raise the siege, bring up your army; in the mean time we are fully sufficient to guard the city.—MALONE: 'The remove' and 'their remove' are so near in sound that the transcriber's ear might easily have deceived him. But it is always dangerous to let conjecture loose where there is no difficulty.

37. I speake from Certainties] BADHAM (*Criticism Applied to Sh.*, p. 12), in reference to Hanmer's interpolation *very, metri causâ*, says: 'This critic deserves praise for his zeal on behalf of the Shaksperian prosody, but his corrections too often remind one of that sovereign specific in Greek metres, the particle γέ. In this passage the antithesis of the sentence absolutely requires us to read "I speak from certainties; nay more, I hear," &c. Let the reader observe that, without those words, Aufidius announces a piece of *certain* intelligence which he had no business to reserve till the end of the scene, seeing that, like the Irishman's first reason which superseded the necessity of all others, this news would have saved

And onely hitherward. I leaue your Honors.

If we, and *Caius Martius* chance to meete, 40

'Tis fworne betweene vs, we shall euer strike

Till one can do no more.

All. The Gods afsift you.

Auf. And keepe your Honors fafe.

1.*Sen.* Farewell. 45

2.*Sen.* Farewell.

All. Farewell. *Exeunt omnes.* 47

[Scene III.]

Enter Volumnia and Virgilia, mother and wife to Martius : I

They set them downe on two lowe stooles and fowe.

40, 41. *we...euer*] *we...never* Var. '03, '13, '21, Sing. i, Hal. *I...either* Theob. conj. (Nichols, Lit. Illust., ii, 479).

43. *afsift you.*] *assist!* Var. '73.

SCENE VI. Pope, Han. Warb. Johns.

SCENE III. Rowe et cet.

Rome. Rowe. Scene changes to Caius Marcius's House in Rome. Theob. Warb. Johns. Caius Marcius's House in Rome. Han. Varr. Ran.

Rome. A Room in Caius Marcius's House. Cap. Dyce, Cam. Huds. ii, Words. Rome. An Apartment in Marcius's House. Mal. et cet.

1. mother...to Martius] Om. Rowe et seq.

2. fet them] Ff, Cam.+, Coll. iii, Craig, Neils. seat themselves: Cap. sit: Rowe ii. et cet.

2. on two lowe] upon Cap.

the senators a world of discussion.'—[This interpolation to remedy the metre, and his rejection of Hanmer's, Badham repeated in his article '*The Text of Shakespeare*,' contributed to the *Cambridge Essays*, 1856.—ED.]

40-42. If we . . . no more] CASE (*Arden Sh.*): Aufidius thus alludes to the personal rivalry between himself and Coriolanus, and the hint of the chances of its issue adds to the solemnity of the leave-taking.

41. we shall euer] KNIGHT: The modern editors have strangely changed this to *never* [see *Text. Notes*]. By 'ever strike' we understand we shall continue to strike; if we adopt the modern reading of *never*, we must accept 'strike' in the sense of striking a colour—*yielding*. ['A phrase not of Shakespeare's age,' adds Verplanck.—ED.]

Scene III.] MISS C. PORTER (*First Folio Sh.*): This scene was set in the rear-stage, whose compartment-like semi-separation from the fore-stage could simulate, without interruption for stage-setting, an interior somewhat removed from the outdoor turmoil of the preceding part of the action. There could conveniently be placed the two *lowe stooles* where Volumnia and Virgilia *set them downe* and sewed. Possibly when Volumnia and Valeria made their exeunt 'over the threshold,' which Virgilia declared she would not pass, nor turn her *solemnnesse out a doore* as Valeria begged her to do, the effect for the audience was that she was still at home in Rome, as the curtains, with which the rear-stage seems to have been furnished in Shakespeare's plays, closed her from view, after the other ladies were seen to pass through the central door in the rear-stage into the 'tyring-room.'—RHODES (*The Stager of Sh.*, p. 40): The setting of properties upon the after-stage

Volum. I pray you daughter fing, or expresse your felfe 3

in no way precluded, but usually demanded the action—at least in part—taking place upon the fore-stage. Indeed, in very few scenes was the action confined to the after-stage. . . . Again, because ‘moveables’ were used in a scene, it does not always follow that they were discovered on the after-stage. (*Note*, p. 98: In *The Taming of the Shrew*, as revived for continuous performance in full text by Sir John Martin Harvey, in 1913, the stage properties, such as chairs, tables, and so on, were placed in position, in full view of the audience, by the servants dressed ‘in the period.’ This method was perhaps due to his adviser, Mr William Poel, who has always been enamoured with it; but there is no reason to suppose that on the stage of Shakespeare it was the general practice or anything but an expediency. Moreover, where the men appeared, to move properties, it is usually clear that they appeared in the dramatic character of household servants. Sometimes, however, it was otherwise. As Mr Puff said to the scenemen in *The Critic* (1779): ‘It is always awkward, in a tragedy, to have you fellows coming on in your playhouse liveries to remove things. I wish it could be managed better.’) In *Coriolanus*, Act I, sc. iii, whose initial direction is: ‘They set them downe on two lowe stooles and sowe,’ was played on the fore-stage, since the after-stage could not be used ‘with set movables’ in two successive scenes, and it was needed for the next scene, which is before the Gates of Corioli. This is the only direction in Shakespeare which points to the early origin of ‘Two chairs to the front. It’s a custom in our profession,’ as it is styled in Robertson’s *David Garrick* (1864). [Who shall decide when two such critics disagree? Miss Porter’s descriptive arrangement—be it said nowise in disparagement—is evidently based on a theoretic knowledge of the Elizabethan stage, while that of Rhodes is, just as evidently, based on the pragmatic. His illustrations of the actual working out of other scenes inclines me to favour his view of the present case.—Ed.]

1. Enter Volumnia and Virgilia] VERITY (*Student’s Sh.*): The main purpose of this scene is to show up the character of Volumnia, the typical Roman matron, to whom Virgilia is obviously meant as a foil. Volumnia is important not only *per se* in that she has so much to do with the actual working of the plot but also in relation to Coriolanus, who is what he is largely through her and her training. As a scene of domestic interest set in a framework of natural stress this scene may be compared with the scene between Lady Macduff and Ross in *Macbeth*, IV, ii. The resemblance is heightened by the introduction of the little boy. There are not very many portraits of children in Shakespeare’s plays, and (as has been well said) about almost all of them clings a certain pathos. Witness, above all, Prince Arthur in *King John*. Perhaps, indeed, this lies not in the presentment of the individual child, but in the ever-felt contrast between simple childhood and great surroundings.

3. Volum. I pray you, etc.] DELIUS (*Jahrbuch*, vol. v, p. 268): The intimate conversation of the mother and wife of the hero, to whom later their friend Valeria comes, is carried on in trustful terms bespeaking domestic relations in homely prose. Only as Volumnia, in the ecstasy of her maternal pride, describes her son in the middle of the turmoil of battle, does she rise to expressing herself in blank verse. [In this long article Delius attempts to show by examples the various reasons for Shakespeare’s use of prose and blank verse. On the blank half-page at the beginning the late Editor of this edition—whose lightest word ever gave

in a more comfortable fort : If my Sonne were my Huf-
 band, I should freelier reioyce in that absence wherein 5
 he wonne Honor, then in the embracements of his Bed,
 where he would shew most loue. When yet hee was but
 tender-bodied, and the onely Sonne of my womb; when
 youth with comelineffe pluck'd all gaze his way; when
 for a day of Kings entreaties, a Mother should not fel him 10
 an houre from her beholding; I confidering how Honour
 would become such a person, that it was no better then
 Picture-like to hang by th'wall, if renowne made it not
 stirre, was pleas'd to let him seeke danger, where he was
 like to finde fame : To a cruell Warre I sent him, from 15
 whence he return'd, his browes bound with Oake. I tell
 thee Daughter, I sprang not more in ioy at first hearing 17

5. *should*] *would* F₄, Rowe, +.

Theob. et cet.

7. *would*] *should* F₃F₄, Rowe.

10. *fel*] *sell* F₃F₄. *let* Anon. (ap.

10. *Kings*] Ff, Rowe, Pope, Han.

Cam.).

king's Johns. Varr. Mal. Ran. *kings'*

17. *not*] *no* F₄, Rowe, Pope.

illumination and dignity to any page of Shakespearean comment—has written as follows: 'This Essay of Delius's is a good illustration of the laborious assiduity with which Germans will make mountains out of molehills. It can all be summed up in one sentence: Shakespeare always fitted the form to the dignity of the thought, except, as Coleridge shows, where the highest emotions are to be expressed, then prose is used.'—ED.]

8, 9. *when youth . . . his way*] DOUCE: That is, attracted the attention of every one towards him.—CASE (*Arden Sh.*): Compare *Winter's Tale*, IV, iv, 385: 'were I the fairest youth That ever made eye swerve'; and *Sonnet*, v, 2: 'The lovely gaze where every eye doth dwell.'

13. *to hang by th'wall*] W. A. WRIGHT: That is, to be useless or neglected. Compare *Cymbeline*, III, iv, 54: 'Poor I am stale, a garment out of fashion; And, for I am richer than to hang by the walls, I must be ripp'd.'

13, 14. *made it not stirre*] E. K. CHAMBERS (*Warwick Sh.*): The 'it' is, I think, Marcius's 'person,' his noble appearance, which would better become the stirring of war than the repose of peace.

15. *To a cruell Warre*] W. A. WRIGHT: The first experience of Coriolanus in war was at the battle of the Lake Regillus.—CASE (*Arden Sh.*): The expression is found in North's *Plutarch*, 'Comparison between Alcibiades and Coriolanus,' ed. 1595, 258: 'And hereby it appeared he was entred into this cruell warre.'

16. *his browes bound with Oake*] JOHNSON: The crown given by the Romans to him that saved the life of a Citizen, which was accounted more honorable than any other.—CASE (*Arden Sh.*): North's *Plutarch* (ed. 1595, p. 236) gives an interesting account of the origin as follows: 'This was either because the lawe did this honour to the oke, in favour of the Arcadians, who by the oracle of Apollo were in olde time called the eaters of akornes: or else because the souldiers mighte easily in every place come by oken boughes: or lastly, because they thought it very necessarie to give him that had saved a citizen's life a crowne of this tree to honour him,

he was a Man-child, then now in first feeling he had pro- 18
ued himselfe a man.

Virg. But had he died in the Bufinesse Madame, how 20
then ?

Volum. Then his good report should haue beene my
Sonne, I therein would haue found issue. Heare me pro-
fesse sincerely, had I a dozen sons each in my loue alike,
and none lesse deere then thine, and my good *Martius*, I 25
had rather had eleuen dye Nobly for their Countrey, then
one voluptuously surfet out of Action.

Enter a Gentlewoman.

Gent. Madam, the Lady *Valeria* is come to visit you.

Virg. Befeech you giue me leaue to retire my selfe. 30

Volum. Indeed you shall not :
Me thinkes, I heare hither your Husbands Drumme :
See him plucke *Auffidius* downe by th'haire : 33

18. *Man-child*] *manchild* Han.
now] *then* Anon. (ap. Cam.).

26. *rather had*] *rather* Rowe+ (—Var.
'73). *rather have* Dyce ii, Coll. iii,
Huds. ii, Words.

31. *you shall thou shalt* F₄, Rowe,+.
32-46. Mnemonic Warb.

32. *heare hither*] *hither hear* Pope,+,
Cap. Varr. Ran.

33. *See*] *I see* Rowe,+ (—Var. '73),
Cap. Dyce ii, iii, Huds. ii, Words.

Auffidius downe] *down* *Aufidius*
Var. '73, '78, '85.

th'haire] *Ff*, Rowe,+ , Wh. i,
Huds. i. *the hair* Cap. et cet.

being properly dedicated vnto Jupiter, the patron and protector of their citties
and thought amongst other wilde trees to bring forth a profitable frute, and of
plantes to be the strongest.'

18. *Man-child*] W. A. WRIGHT: Compare *Revelation*, xii, 5: 'And she brought
forth a man-child.' In this passage the word is found in the Wicliffite Versions,
some MSS of which have 'man-child' and others 'knave-child.' Again in Stow's
Summarie (ed. 1565), fol. 116a: 'This yere the quene was deliuered of a man child
at Langley.'

22, 23. *should . . . would*] For this use of 'should' and 'would' see, if needful,
ABBOTT, § 322.

30. *to retire my selfe*] W. A. WRIGHT: Many verbs which are now intransitive
were formerly reflexive; as, for instance, assemble, behave, endeavor, remember,
repent, sport, submit, and others. Compare *Temp.*, V, i, 310: 'And thence
retire me to my Milan, where Every third thought shall be my grave.' Again,
Rich. II.: IV, i, 96: 'And toil'd with works of war, retired himself To Italy.'
[See also ABBOTT, § 296.]

32. *hither*] For other examples of this use of like adverbs without a verb of
motion (motion being implied), see ABBOTT, § 41.—W. A. WRIGHT: That is, hear
the sound of it penetrating hither.—DEIGHTON compares *Beggar's Bush*, IV, iii:
'Oh these bak'd meats! Methinks I smell them hither.'

(As children from a Beare) the *Volces* shunning him :
 Me thinkes I see him stampe thus, and call thus, 35
 Come on you Cowards, you were got in feare
 Though you were borne in Rome ; his bloody brow
 With his mail'd hand, then wiping, forth he goes
 Like to a Haruest man, that task'd to mowe
 Or all, or loofe his hyre. 40
Virg. His bloody Brow ? Oh Iupiter, no blood.
Volum. Away you Foole ; it more becomes a man,¹
 Then gilt his Trophe. The brefts of *Hecuba*
 When she did suckle *Hector*, look'd not louelier
 Then *Hectors* forehead, when it spit forth blood 45

34. *from*] Om. Han.
 Volces] F₂, Var. '78, '85, Mal.
 Ran. Steev. Varr. Sing. Knt. Volcies
 F₃. Volcies F₄, Rowe. *Volsci* Pope,
 +. *Volsians* Cap. *Volsces* Coll. et
 cet.

35. *thus, . . . thus,*] *thus— . . . thus—*
 Rowe, Pope, Theob. Han. Warb. Cap.
thus [stamping]...*thus* Johns. *thus*,...
thus— Var. '73 et seq.

36. *you*] *ye* F₃F₄, Rowe, + (—Var.
 '73).

you were] *ye were* Rowe, +
 (—Var. '73).

37. *you were*] *ye were* Warb. Johns.
 Var. '73.

39. *that*] *thats* F₂. *what's* F₃F₄.
that's Rowe et seq.

mowe] *mote* F₃.

40. *Or all*] *O'er all* Sing. ii.

43. *Trophe*] *Trophy* Ff.

34. *As . . . from a Beare*] W. A. WRIGHT: The construction is, according to the sense, as if 'fleeing' had been used for shunning.

43. *gilt*] BRADLEY (*N. E. D.*, s. v. 2): Gilding; the thin layer of gold with which anything is gilt, 1593. *Rich. II*: II, i, 294: 'Wipe off the dust that hides our sceptre's gilt.' [STEEVENS, in the *Variorum* 1773, remarks that the word in the foregoing sense 'is now obsolete'; Bradley does not so mark it, but examples of its use between 1642 and 1880 are lacking; Steevens was possibly correct; if so, this is a case of resuscitation.—ED.]

43. *Trophe*] SKEAT (*Dict.*, s. v. *Trophy*): A memorial of the defeat of an enemy, something taken from an enemy. Formerly spelt *trophee*, as in Cotgrave, and in Spenser, *Faerie Queene*, VII, vii, 56: '*trophée*, a trophee, a sign or mark of victory,' Cotgrave. [This word occurs in the singular in four other passages in Shakespeare, viz.: *All's Well*, II, iii, 146, '—on every grave A lying trophy'; *Henry V*: V, *Prol.* 21: 'Giving full trophy, signal and ostent'; *Ibid.*, V, i, 75: 'worn as a memorable trophy of predeceased valour'; *Hamlet*, IV, v, 214: 'No trophy, sword, nor hatchment o'er his bones.' In all these passages the word is spelt *trophee* in the Folio. Its spelling in the present line, '*trophe*,' is, therefore, merely an error of the compositor. It is, perhaps, interesting to observe that by the time of the second Folio, 1632, the word had assumed its present form, *trophy*.—ED.]

43-46. *The brefts of Hecuba . . . Contenning*] WORDSWORTH omits these lines, as he says, 'on the score of delicacy'; Bowdler is not so squeamish; he does not class them among those 'which cannot with propriety be read in a family.'

At Grecian fword. *Contenning*, tell *Valeria*

46

46. *fword*. *Contenning*,] *fwordes Contending*: F₂. *swords Contending*: F₃F₄, Rowe, +, Del. i, Dyce, Wh. i. *swords' contending*. Cap. Var. '78, '85, Mal. Ran. Steev. Varr. Sing. i, Knt, Sta. Hal. Hunter. *sword's contending*. Coll. i. *swords contemning*. Coll. ii, iii. (MS.), Sing. ii, Huds. i, Craig. *sword contemning*. Leo, Wh. ii, Herford. *sword, contemning*. Cam. +, Del. ii, Neils. Case. *sword, contemning*... Ktly.

Bowdler was a Fellow of the Royal Society, and of the Society of Antiquaries and therefore could hardly be as competent a judge as Wordsworth, who was a Bishop, of the concealed impropriety in this outspoken mention of a part of the human body.—ED.

46. At Grecian sword. *Contenning*] COLLIER: We feel bound to follow F₂ as next in authenticity [to F₁]; but 'contemning'—Hector's forehead contemning at the Grecian sword—seems, possibly, the word which was written by Shakespeare and misread by the old compositor.—[In his *Notes and Emendations*, p. 348, Collier announces that 'the probability' of the foregoing conjecture 'is confirmed by the fact that the MS. Corrector informs us that we ought to print as follows: "At Grecian swords *contemning*," i. e., contemning at Grecian swords, despising them.' Although the witless notes of E. H. Seymour, published in 1805, have long since been banished from the pages of this edition, it is but fair to say that this reading ('At Grecian swords, contemning') was first proposed by him, thus anticipating Collier's conjecture and the punctuation of the Cambridge Edd., neither of whom, however, mention Seymour as the originator.—ED.]—VERPLANCK: 'Contenning,' I think, is clearly an error for *contemning*. With that correction the sense is clear, giving the strong but natural image of the hero's forehead spitting forth its blood; not as from the injury of the enemies' sword, but as in contempt of them. This reading differs little whether we take the *sword* of F₁ or the 'swords' of F₂. [Verplanck objects to Capell's reading on the ground that thus taking 'contending' substantively yields 'a very harsh and obscure sense' and loses 'the bold figure of the warrior's forehead thus bleeding as in contempt of his adversary.'—It will be noticed that Verplanck does not credit the reading *contemning* to his predecessor, Collier.—ED.]—SINGER (*Sh. Vindicated*, p. 209): The self-evident correction, which I long since adopted, of 'At Grecian swords contemning,' should have been also adopted by Mr Collier when he suggested that *contemning* seemed 'possibly the word which was written by Shakespeare,' and yet contented himself with the very inferior reading 'contending.' [Collier might have replied to Singer 'Tu quoque'—as Singer in his first ed., 1826, had also contented himself with the very inferior reading; in his second ed., 1856, three years later than the foregoing note in *Sh. Vindicated*, he prints 'contemning,' without any mention either of Collier's conjecture or the MS. correction, remarking merely that he adopts this reading because he considers that 'it improves the passage,' certainly a lapse in editorial courtesy to which Collier in his second ed. resentfully calls his attention. Singer's remark that he had 'long since adopted' the reading, *contemning*, is difficult of verification; we have no means of knowing how long before publication in 1856 his notes on *Coriolanus* were composed, or whether he had consulted Seymour's *Notes*.—ED.]—ANON. (*Blackwood's Maga.*, Sep., 1853, p. 320): Unless we can obtain a better substitute than *contemning* we are not disposed to alter the received

[46. At Grecian sword. Contenning]

reading of these lines: 'At Grecian swords contending.'—DYCE (ed. i.): Collier's MS. Corrector reads: 'At Grecian swords contemning.' . . . But *qy.* is 'contemning AT' legitimate phraseology? (Since this note was written W. N. Lettsom has proposed to me, 'As Grecian swords contemning.')—[In his ed. ii. Dyce adopted Collier's MS. Corrector's reading, but placed a comma after the word 'swords.'—ED.]—LEO (ed., p. 120): Dyce is right in asking whether 'contemning at' is legitimate phraseology. But Volumnia does not speak about 'contemning at'; she says *spit at*, and the construction of the phrase must be: when contemning it spit forth blood at Grecian sword.—BAILEY (ii, 48): Why *contending*, which is a reciprocal process, involving both Grecian and Trojan swords? Something more definite, something peculiar to the enemy, seems required, as *e. g.*, 'at the stroke of Grecian swords.' My suggestion, in accordance with this view, is the alteration of merely a single letter: 'At Grecian swords' *contunding*, *i. e.*, the forehead spits forth blood at the bruising inflicted by Grecian swords. The objection against this, that *contund* is a verb not employed by our author, although he has *contusion*, and rarely by anybody else, is certainly formidable, and I can set against it only the pleas that the emendation requires the smallest of changes in the text, that it yields the exact sense wanted, and that Shakespeare was in the constant habit of using what we should now consider uncouth and pedantic terms derived from the Latin, yet seldom without a precise and even forcible meaning. The last clause of this remark is, in fact, exemplified by the proposed emendation. The Latin *contundo* signifies to batter, bang, bruise; and since the old Grecian warriors wore helmets that completely hid the forehead, the only way of drawing blood from that part with the sword was by *contunding* the casque. Had our author written *piercing* or *pricking*, the language would have been less appropriate.—[On philological grounds alone Bailey's extravagant proposal is quite inadmissible. The earliest example of the verb *contund*, in the sense *to bruise* or hurt the human body, is given in the *N. E. D.* as 1654. Prior to that date the verb is used only in its technical sense to break or macerate in pieces for medicinal purposes.—ED.]—HUDSON (ed. i.): There can be little doubt that *contemning* is the right word, and certainly it makes a most apt and striking figure. [In his ed. ii. Hudson prints from Dyce's ed. ii, 'swords, contemning.'—ED.]—R. G. WHITE: I will not say that I am certain that the compositor was in error [when he printed 'Contenning' as the name of the gentle-woman.] The reading of *F*₂ is given in the text because it has been generally received and I have no better one to substitute, rather than from any confidence on my part that it is what Shakespeare wrote. The word 'contending' is at least superfluous. [White records the reading of Collier's MS. Corrector without comment.]—CAMBRIDGE EDD. (*Note II.*): Perhaps we might read, 'At Grecian, contemning't.' It has also been suggested to us that 'Contenning' is the remnant of a stage-direction [*containing herself*]. But we know of no similar instance in any old edition.—SCHMIDT (*Coriolanus*): The reading we have adopted in the text, 'at Grecian sword-contending' (as if it spit forth blood at Grecian sword-contest), makes no higher claim for acceptance than the conjectures already proposed. The hyphen between 'sword' and 'contending' would account for the period of the Folio; likewise a carelessly written *d* could easily be mistaken for a *u*, and thus *contending* was made 'contenuing.' But perhaps there actually remains in '*contending*' a name, and the whole line is not as corrupt as it appears. [It will be noticed that Schmidt throughout his note gives the Folio reading as *contenuing*.

We are fit to bid her welcome.

Exit Gent.

47

Vir. Heauens blesse my Lord from fell *Auffidius*.

Vol. Hee'l beat *Auffidius* head below his knee,
And treade vpon his necke.

50

48. *Heauens*] *Heav'ns* Rowe, Pope, +.
Heaven's Var. '73.

49. *Auffidius*] *Aufidius's* F₄, Rowe.
Aufidius' Pope et seq.

From what source he obtained this reading it is now impossible to say.—ED.]—PERRING (p. 289) rejects the participle 'contemning' as it 'does not add much to the spirit and force of the passage,' coming after such a strong expression as 'spit forth blood'; likewise the reading of F₂, while it must claim attention, Perring casts aside; then, since the word in F₁ is in Italics and is followed by a full stop, he is of the opinion that we have here 'one of those numerous stage-directions, like "coming forward," "digging," "aside"—all these taken at random from *Timon*—which ever and anon interrupt the text, signifying that Volumnia had ceased speaking to Virgilia, and in "*continuing*" her remarks—so the word should have been spelt—was addressing the gentlewoman in attendance.'—[Not a single one of the stage-directions which Perring has 'taken at random' from *Timon* appears in the Folio text; they are all additions by later editors. Further comment is, therefore, needless. Perring ends his remarks with the valuable information 'that stage-directions were usually printed in italics.'—ED.]—ROLFE: 'Contemning' is, on the whole, the best emendation that has been proposed. 'Contending' merely serves to fill out the line, while *contemning* adds to the meaning as well.—ORGER (p. 58): May not 'Contemning,' awkwardly replaced by either 'contending' or 'contemning,' be a mistake for 'Content ye' addressed to Virgilia, or 'content thee'? Such a phrase is constant in Shakespeare to bespeak acquiescence, as, e. g., *Tro. & Cress.*, III, ii, 135: 'Pray you, content you,' as it is found, too, in Scripture, *2 Kings*, v, 23: 'Be content, take two talents.' Here it expresses Volumnia's desire that Virgilia will allow of Valeria's visit, and turning to the Gentleman (*sic*) she bids her to be admitted.—BEECHING in both the *Henry Irving Sh.* and the *Falcon Sh.* reads: 'At Grecian swords, contemning,' with the note that this is Collier's reading; as will be noticed, by reference to the *Text. Notes*, it is a combination of Collier's reading and the punctuation of the Cambridge Edd. and was originally given by Seymour.—ED.—MISS C. PORTER (*First Folio Sh.*): 'Contemning' after all is likelier to be some slightly misprinted name (names being commonly put in Italic) than a verb referring to 'swords.' It is common for Shakespeare to introduce a servant's name thus casually. He does so in IV, v, 5, in the case of a servant of Auffidius, whom he names *Cotus*.—GORDON: Perhaps 'Contemning' is a name corrupted. If it is not, then Collier's *contemning* is excellent and may be right.—[VERITY, DEIGHTON, CHAMBERS, PAGE, and GORDON follow Collier's and Seymour's reading, merely recording the textual emendations proposed.—ED.]

48. blesse my Lord from] W. A. WRIGHT: That is, protect or preserve by their blessing. Compare *Much Ado*, V, i, 145: 'God bless me from a challenge!' Also *King Lear*, III, iv, 60: 'Bless thee from whirlwinds, star-blasting, and taking!'

Enter Valeria with an Usher, and a Gentlewoman.

51

Val. My Ladies both good day to you.]

Vol. Sweet Madam.

Vir. I am glad to see your Ladyship.

Val. How do you both? You are manifest house-keepers. What are you sowing heere? A fine spotte in good faith. How does your little Sonne?

57

51. Enter . . . Gentlewoman]	Enter	Coll. Del. Dyce, Hal. Huds. Words.
Valeria attended. Cap. Re-enter	Craig.	
Gentlewoman, with Valeria, and her	56. <i>What are]</i> <i>What, are</i> Cap.	
Usher. Mal. Steev. Varr. Sing. Knt,	(withdrawn in Errata).	

51. *Enter Valeria]* C. C. CLARKE (*Sh. Characters*, p. 485): There is but one subordinate character among the females in this play, and that is Valeria, the friend of Volumnia and Virgilia. The part is necessarily a very slight one; yet, being a patrician lady, and an intimate of the principals, the poet takes occasion to exalt her qualities with the reader through a third party. Coriolanus describes her as

‘The noble sister of Publicola,
The moon of Rome; chaste as the icicle
That’s curded by the frost from purest snow,
And hangs on Dian’s temple.’

A passage which, for the beauty of the poetry, and as a lustrous image of woman’s perfection, I should suppose has never been surpassed. In Act I, sc. iii, where Valeria comes to pay a morning visit to the two ladies, we again have an example—even upon so minim an occasion—of Shakespeare’s perception of all the characteristic points to be produced, and with advantage. One would suppose, from this effective little scene, that he had put himself upon ‘a course’ of etiquette, and had taken honours and degrees in the science of making ‘morning calls.’ . . . After reading this very unimportant part of Valeria, and which consists of but a half-dozen short sentences, no one, I should think, would be so hardy as to maintain (which nevertheless has been asserted in the fantastical spirit of criticism) that Shakespeare slovened his insignificant characters in order to throw his principals into high relief.

55, 56. *manifest house-keepers]* W. A. WRIGHT: That is, notorious or well-known keepers at home. For ‘manifest’ in this sense compare *All’s Well*, I, iii, 229: ‘You know my father left me some prescriptions Of rare and proved effects, such as his reading And manifest experience had collected.’

56. *A fine spotte]* STEEVENS: This expression (whatever may be the precise meaning of it) is still in use among the vulgar: ‘You have made a fine spot of work of it,’ being a common phrase of reproach to those who have brought themselves into a scrape.—BOSWELL: Surely it means a pretty spot of embroidery. We often hear of *spotted* muslin. [Steevens is possibly right; J. WRIGHT (*English Dialect Dict.*, s. v. Spot Sb. 1.) has ‘Fig. In phrase a *proper spot of work*, a sad or unfortunate occurrence or business. Sc. “This is a proper spot of work, said the king, beginning to amble about.”—Scott, *Nigel*, xxxii.’—ED.]—BAILEY (ii, 50): I cannot help regarding ‘spot’ as altogether spurious. Valeria is gaily rallying her friends on their keeping so much within doors, and proceeds, ‘What! are you

- Vir.* I thanke your Lady-ship : Well good Madam. 58
Vol. He had rather see the fwords, and heare a Drum,
 then looke vpon his Schoolmaster. 60
Val. A my word the Fathers Sonne : Ile fweare 'tis a
 very pretty boy. A my troth, I look'd vpon him a Wenf- 62
 59. *the fwords]* *swords* Coll. MS. 61, 62. *A...A...a]* *O'...O'...o'* Rowe ii.
 et seq.

sewing?' Then, turning to the wife of Coriolanus, she exclaims, 'a fine spot in good faith!' which is no continuation of the raillery and is supremely flat. To remove this blemish I propose to read: 'a fine spouse in good faith!' Then naturally follows: 'How does your little son?' By this small change consistency is given to the whole speech, and it accords too with the subsequent part of the dialogue, in which Valeria, in the same style of banter, says to her friend: 'You would be another Penelope.' Instead of a *fine spouse* a speaker nowadays, under the same circumstances, would probably say, 'What a notable wife!'—LEO (*Coriolanus*, p. 120): It seems to me highly probable that the First Folio has a misprint in the word *spotte*, for I am disposed to regard this letter as an erroneous repetition of the compositor, who looked at the *f* in the word 'fine' (*f* and *s* being easily confounded); the words to be composed were not, as I conjecture, '*a fine spotte in good faith,*' but a *fine pattern, good faith*.—W. A. WRIGHT: That is, a fine pattern; used of the figures in embroidery. Compare *Othello*, III, iii, 438: 'Have you not sometimes seen a handkerchief Spotted with strawberries in your wife's hand?' Of which *Othello* afterwards (III, iv, 72) says, a sibyl 'In her prophetic fury sewed the work.'—CASE (*Arden Sh.*): Of 'spot,' in the sense of a fine pattern in embroidery, Professor Dowden kindly furnished the following instance: William Teril, *A Piece of Friar Bacon's Brazenhead's Prophecie*, 'Now Sempsters few are taught The fine stitch in their spots.'—[Apart from those editors or commentators who offer a conjectural emendation of the word 'spot,' the consensus of opinion is in favour of Boswell's interpretation that the word has direct reference to the work of embroidery that Virgilia has in hand.—ED.]

56, 57. *in good faith]* BEECHING (*Falcon Sh.*): Notice as characteristic of Elizabethan ladies the extraordinary number of asseverations in this scene.

61-69. *A my word . . . mammoekt it]* J. C. COLLINS (*Studies in Sh.*, p. 202): Longinus has observed of a celebrated sentence in Demosthenes that so absolutely perfect is the construction that if a synonym be substituted, if the slightest alteration be made in the order of the words, the whole is ruined—the music is a discord (*De Sublimitate*, xxxix.). What is true of the sentence in Demosthenes is true also of the paragraph we have just quoted [from *Coriol.*] and of many other prose paragraphs in Shakespeare. Alter or omit a single word, invert a sentence, strike out a clause, change in the smallest particular a particle, and you would jar the ear of a sensitive critic, as a false note would jar the ear of a musician. Now we do not believe that, with the exception of Cranmer and the translators of the Bible, any other sixteenth-century prose writer had so fine a perception of the native harmony of our tongue, as distinguished from a harmony borrowed from Rome.

61. *the Fathers Sonne]* E. K. CHAMBERS (*Warwick Sh.*): I think there is a bit of symbolism here of a more direct kind than is usual with Shakespeare. Just as

day halfe an houre together : ha's such a confirm'd countenance. I saw him run after a gilded Butterfly, & when he caught it, he let it go againe, and after it againe, and ouer and ouer he comes, and vp againe : catcht it again : or

62-69. *A my troth...it*] Mnemonic Warb.

62. *upon*] on Rowe, +.

62, 63. *Wenf-day*] *Wednesday* F₃F₄.

63. *ha's*] Ff, Rowe, +. *has* Dyce, Wh. i, Cam. +, Huds. ii, Words. Neils. *He has* Var. '73 et cet.

66. *catcht*] and *caught* F₄, Rowe, +. *catch'd* Var. '03, '13, '21, Sing. i, Knt, Coll. Del. Dyce, Sta. Hal. Cam. Craig. *catch'd* Cap. et cet.

or] and Han. Ktly, Huds. ii, Words.

the child pursues the gilded butterfly, so the father pursues his ideal of honour, and in the end, after a check, 'mammocks' it.

63. *ha's*] For other examples of the omission of the Nominative with 'has,' 'is,' or 'was,' etc., see ABBOTT, § 400.

63. *confirm'd*] C. C. CLARKE (*Sh. Characters*, p. 486): In that comprehensive term of one word Shakespeare has conveyed the perfect ideal of a self-willed character. It has been frequently remarked that we cannot alter a phrase or an epithet of his without injuring it. Let any one try to select a word more apt to the purpose, in this instance, of conveying the idea of a sturdy child, and his success will be fortunate—not to say, singular.

64. *I saw him . . . a gilded Butterfly*] TETZLAFF (p. 58): This portrayal is so characteristic of the boy that from this alone we can judge his whole nature. Here pre-eminently has the poet achieved his purpose of presenting the boy as the veritable portrait of his father. Just as the proud, lordly nature of the father regards the plebs as unconditionally subject to him, so likewise the son looks upon the butterfly. As the father at once tramples under foot and destroys any actual or imagined opposition of the people whatsoever, in the same manner the son tears to pieces the butterfly when it seeks to escape him. [Tetzlaff's *Essay on the Child-characters of Shakespeare* and Chamber's edition appeared in the same year.—ED.]—COURTENAY (ii, 224): The visit of Valeria is from Plutarch, who tells us that Virgilia was found with her children in her lap; and the language of the ladies is unquestionably characteristic; but the proof afforded of young Marcius inheriting the spirit of his father, in his cruelty to a butterfly, is not. I venture to suggest, a pleasing or graceful addition by the poet. [In answer to the charge of 'cruelty' in the foregoing note WORDSWORTH (*Historical Plays*, i, 119) says: 'If so, the boyishness of the poet Wordsworth, as recorded by himself, must fall under the same condemnation. See his "Lines to a Butterfly."'—ED.]

64. *a gilded Butterfly*] E. K. CHAMBERS (*Warwick Sh.*): Does Shakespeare mean the pale Sulphur, or the orange and white Orange-tip, or one of the Clouded Yellows, of various shades, or one of the orange-brown Fritillaries? 'Gilded' is not a very happy epithet for any one of them, but, on the other hand, it hints at the superficial gloriousness of Coriolanus's ideal.

64, 65. *when . . . after it againe*] CASE (*Arden Sh.*): Mr Charles Crawford supplies the following interesting parallel from Lord Bacon, *Letter to Fulk Grevill*, 1595: 'For to be as I told you, like a child following a bird, which when he is nearest flieth away, and lighteth a little before, and then the child after it again, and so *ad infinitum*, I am weary of it.'

whether his fall enrag'd him, or how 'twas, hee did fo fet 67
his teeth, and teare it. Oh, I warrant how he mammoct
it.

Vol. One on's Fathers moods. 70

Val. Indeed la, tis a Noble childe.

Virg. A Cracke Madam.

Val. Come, lay aside your stitchery, I must haue you 74
play the idle Hufwife with me this afternoone.

70. *on's*] F₂F₃, Dyce, Cam. Wh. i, Huds. Words. *o's* F₄, Rowe, Pope, Han.
of's Theob. Warb. Johns. *of his* Var. '73 et cet.

66, 67. *or whether*] ABBOTT (§ 136) gives three other examples of 'whether' thus used after 'or,' where we 'should now omit one of the two.' 'Or whether doth my mind being crowned with you, Drink up the monarch's plague, this flattery? Or whether shall I say mine eye saith true,' *Sonnet cxiv*. 'Or whether riding on the balls of mine Seem they in motion?'—*Mer. of Ven.*, III, ii, 18. It will thus be seen that Hanmer's reading '*and whether*'—followed by Keightley, Hudson ii, and Wordsworth—is needless. Staunton also suggests that *and* be substituted for 'or,' apparently unaware that he is therein anticipated.—ED.

67, 68. *hee did . . . and teare it*] MISS PHIPSON (p. 424): Truly 'his father's son!' At the close of the play this childish episode is enacted on a larger scale. Coriolanus hotly pursues a painted glory; checked in his career and enraged by his fall, he would tear to pieces, in like ruthless fashion, the city he had professed to love. [See notes by TETZLAFF and CHAMBERS, line 64 *ante*.—ED.]

68. *mammoct*] BRADLEY (*N. E. D.*, s. v. vb. *mammoct*): To break, cut, or tear into fragments or shreds. [The present line quoted as earliest example of the verb. Also as later example: Milton, *Reform*, I, Wks. 1851, III, 17: 'The obscene and surfeted Priest scruples not to paw and mamock the sacramental bread.']—W. A. WRIGHT: Major Moor, in his *Suffolk Words and Phrases*, gives 'Mammoct. To cut and hack victuals wastefully.—[SCHMIDT (*Coriolanus*) and BEECHING (*Irving Sh.*) both note that this is the only instance of this use of the verb in Shakespeare.]

71. *Indeed la*] C. & M. COWDEN CLARKE (*Shakespeare*): 'La' is here an expletive giving additional force to the word 'Indeed,' as the French occasionally use their word *là*, and we sometimes use our word *there*, to give an emphatic and final effect to such a sentence as this: 'I won't do it, and so I tell you; there!' 'La' is thus used by Shakespeare elsewhere. See, for instance, *Merry Wives*, I, i, 322, Master Slender's flabbily emphatic protest that he will not take precedence of Mistress Anne Page: 'Truly, I will not go first; truly, la, I will not do you that wrong.' And again, 'You do yourself wrong, indeed, la,' [l. 326].

72. *Cracke*] MURRAY (*N. E. D.*, s. v. III, 11.): A lively lad; a 'rogue' (playfully), a wag. (Conjectured by some to be short for *crack-hemp*, *crack-halter*, *crack-rope*, used playfully. Cf. also modern Icelandic *Krakki*, 'urchin'.)

74. *play . . . Huswife*] CASE (*Arden Sh.*): The Countess of Rousillon uses practically the same expression, perhaps proverbial, when she thus addresses Lavache (the Clown) in *All's Well*, II, ii, 62, 63: 'I play the noble huswife with the time To entertain't so merrily with a fool.' In *Rom. & Jul.* Capulet says: 'I'll play

Virg. No (good Madam)
I will not out of doores. 75

Val. Not out of doores ?

Volum. She shall, she shall.

Virg. Indeed no, by your patience ; Ile not ouer the
threshold, till my Lord returne from the Warres. 80

Val. Fye, you confine your selfe most vnreasonably :
Come, you must go visit the good Lady that lies in.

Virg. I will wish her speedy strength, and visite her
with my prayers : but I cannot go thither.

Volum. Why I pray you. 85

Vlug. 'Tis not to faue labour, nor that I want loue.

Val. You would be another *Penelope* : yet they say, all
the yearne she spun in *Vliffes* absence, did but fill *Athica*
full of Mothes. Come, I would your Cambrick were fen- 89

75, 76. As one line Pope et seq.

80. *returne*] *returns* Hal.

81. *most*] Om. Rowe ii, Pope, Han.

86. *Vlug.*] *F₁F₂*.

88. *yearne*] *yarn* *F₃F₄*.

Vliffes] *Ulysses* *F₂F₃*. Ulysses's

F₄, +. *Ulysses*' Cap. et seq.

Athica] *Ithaca* *F₃F₄*.

the huswife for this once,' IV, ii, 43, where *huswife* = huzzy. Compare *Henry V*: V, i, 85: 'Doth Fortune play the huswife with me now?'

89. full of Mothes] C. & M. COWDEN CLARKE (*Shakespeare*): There is here a play upon the word 'moths,' as meaning the destructive insects so called, and the swarm of persecuting idlers attracted round the light of Penelope's beauty. [This can hardly be said to be a play on the word, since the destructive insect, *Tinea*, and the nocturnal lepidoptera were not differentiated until long after the time of Shakespeare. Bacon in the *Sylva Sylvarum*, 1626, says: 'The Moath breedeth upon Cloth; . . . It delighteth to be about the flame of a Candle' (§ 696).—ED.]—HERFORD (*Eversley Sh.*): The word was pronounced *motts*. There is thence, apparently, a play upon the cant meaning *lovers*, a sense still current in Ireland. The *Slang Dict.* gives *mot*, a girl of indifferent character. [This is, I think, quite impossible. The earliest quotation in Henley & Farmer's *Slang Dictionary*, s. v. *Mot*, is 1785, and the only definition is that of a *wench* or *light woman*; it could not therefore refer in any way to the suitors of Penelope.—ED.]—Miss C. PORTER (*First Folio Sh.*): The suitors who ate up Ithaca during their long visit appear under this whimsical image of the moths attracted by Penelope's yarn. This humorous way of alluding to Penelope's devotion to Ulysses during his long wanderings while she kept off these troublesome suitors till the funeral vesture was spun, which each night she ravelled out, is one of Shakespeare's deftest light touches. By this scene and the praise Coriolanus later gives her (V, iii, 71–74) the influential, clever unmarried woman of Rome's best days is memorably sketched.—SHERMAN (*Tudor Sh.*): An example of similar levity toward classical story may be found in the *Tempest*, II, i, 76, 'Not since widow Dido's time,' etc. In both cases the effect is a touch of realistic characterization.

89. Cambrick] W. A. WRIGHT: Cambric, which takes its name from Cambrai,

fible as your finger, that you might leaue pricking it for
pitie. Come you shall go with vs. 90

Vir. No good Madam, pardon me, indeed I will not
foorth.

Val. In truth la go with me, and Ile tell you excellent
newes of your Husband. 95

Virg. Oh good Madam, there can be none yet.

Val. Verily I do not iest with you: there came newes
from him last night.

Vir. Indeed Madam.

Val. In earnest it's true; I heard a Senatour speake it. 100
Thus it is: the Volcies haue an Army forth, against whō
Cominius the Generall is gone, with one part of our Ro-
mane power. Your Lord, and *Titus Lartius*, are fet down
before their Citie *Carioles*, they nothing doubt preuai-
ling, and to make it breefe Warres. This is true on mine 105
Honor, and so I pray go with vs.

Virg. Giue me excufe good Madame, I will obey you
in euery thing heereafter.

Vol. Let her alone Ladie, as she is now:
She will but diseafe our better mirth. 110

Valeria. In troth I thinke she would:

93. *foorth*] *forth* F₃F₄.

99. *Madam.*] F₂F₃. *Madam*—
Rowe, +. *Madam?* F₄ et cet.

101. *it is:*] Ff, Neils. *it is*— Rowe
et cet.

Volcies] *Volfcies* F₄, Rowe.
Volscians Pope, +, Cap. *Volces* Var.
'78, '85, Mal. Ran. Steev. Varr. Sing. i,

Knt. *Volsces* Coll. et seq.

103. *Lartius*] *Lucius* F₄.

104. *Carioles*] Ktly, Schmidt. *Car-*
iolus F₁. *Coriolus* F₃F₄. Rowe. *Cor-*
*iol*i Pope et cet.

105. *mine*] *my* Rowe, +.

109–118. As prose Pope et seq.

might be noted by the hypercritical as an anachronism. [Emboldened by this remark by Wright I, too, say that the same critics might justly find fault with Valeria's reference to Penelope and Ulysses, since she could not have had any knowledge of the story; both the Iliad and the Odyssey were unknown to the Romans at the period of Coriolanus, 480 B. C.—ED.]

110. *disease*] ROLFE: Dis-ease, trouble; the only instance of the verb in Shake-
speare unless we read, as we probably should, 'Will cheer me ever, or disease me
now,' *Macbeth*, V, iii, 21.

110. *our better mirth*] W. A. WRIGHT: That is, our mirth which will be better
without her company. For this proleptic or anticipatory use of the adjective
compare *Macbeth*, I, vi, 3: 'The air Gently and sweetly recommends itself Unto
our gentle senses'; that is, to our senses which become gentle thereby. Again in
the same play, III, iv, 76: 'Ere humane statute purged the gentle weal'; that is,
purged the commonwealth and made it gentle.

Fare you well then. Come good fweet Ladie. 112
 Prythee *Virgilia* turne thy solemnesse out a doore,
 And go along with vs.

Virgil. No 115

At a word Madam ; Indeed I must not,
 I with you much mirth.

Val. Well, then farewell. *Exeunt Ladies* 118

[*Scene IV.*]

Enter Martius, Titus Lartius, with Drumme and Colours, with Captaines and Souldiers, as before the City Coriolus : to them a Meffenger. 1

Martius. Yonder comes Newes : 5
 A Wager they haue met.

113. *a doore*] *o' door.* Theob. et seq.

118. *Exeunt Ladies*] *Exeunt.* Rowe et seq.

SCENE IV. Rowe et seq. (SCENE VII. Pope. Han. Warb. Johns.)

The Walls of Coriolus. Rowe. The Walls of Corioli Pope, Theob. Han. Warb. Johns. Trenches before Cori-

oli. Cap. Before Corioli. Var. '73 et seq.

1. Lartius] Lucius F₄.

3. Corialus] Coriolus Ff.

3, 4. to them a Meffenger.] Om. Coll. ii, Dyce, Sta. Wh. i, Huds. ii, Words.

5, 6. As one line Pope et seq.

112, 113. Fare you well . . . Prythee] ABBOTT (§ 235): In almost all cases where *thou* and *you* appear at first sight indiscriminately used, further considerations show some change of thought, or some influence of euphony sufficient to account for the change of pronoun. [In the present passage the formal 'you' is, I think, intended to suggest a slight irritation on the part of Valeria at the obstinacy of Virgilia; the familiar 'thee' indicates a relenting and return to playful cajolery.—ED.]

116. At a word] W. A. WRIGHT: In one word, in short; a strong expression of emphasis. Compare *Much Ado*, II, i, 118: 'I know you well enough; you are Signor Antonio. At a word, I am not.'

Scene IV.] VERITY (*Student's Sh.*): This and the remaining scenes of this Act in which he appears show us Coriolanus at his greatest, *i. e.*, as a great soldier. The picture is necessary to the peculiar pity and pitifulness of his end. And we must know him fully in the field before we can grasp the causes of his failure in the Forum. He is as detached from the average citizen in the one place as in the other. In the very virtues which make him so splendid 'Before Corioli,' but so unlike others, lie the tragic possibilities that work his downfall.

1-4. Enter Martius . . . a Messenger] Miss C. PORTER (*First Folio Sh.*): The Folio stage-directions indicate the arrangement for this scene. Martius and Lartius with Drumme Colours, with Captaines and Souldiers, enter from the side

Lar. My horſe to yours, no.

7

Mar. Tis done.

Lart. Agreed.

9

9. *Agreed.*] *Agreed.* [Enter a Messenger. Coll. ii. (MS.), Dyce, Sta. Wh. i, Huds. ii, Words.

on the fore-stage outside the rear-stage, and talk of the horses, from which the audience are to be quick to assume they have just dismounted as from a journey. The scene then is no longer to be imagined as Rome. And their talk is long enough to permit that arrangement of the rear-stage which all the siege-scenes in the plays indicate, namely, bare walls, denuded of curtains, presenting the appearance of gates on a level with the audience and high city walls. On the top of these, that is, on the upper-stage, *the two Senators* of the besieged city *with others on the Walls of Coriolanus* appear, according to the Folio stage-directions, when, after their brief dialogue, Martius and his force turn to the rear-stage, *as before the City Coriolanus*, and blow their *blast*, sounding a *Parley*. The First Senator refers to the rear-stage folding-doors below them when he says 'our Gates Which yet seeme shut.' The call of Lartius for 'Ladders ho' adds to this effect. As in *Henry V.* and other plays depicting a siege scaling ladders to set against the walls and climb upon added to the effectiveness of the stage action. In this case much play with these ladders was not indulged in, for, as Martius rejoins, the Volscians did not 'feare' them. They issued forth through the gates, which, as the Senator promised, opened 'of themselves,' beating the Romans forward on to the fore-stage, until Marcius alone, not having been beaten forward with the rest, enters as from these gates, charging his men to come on, and then, following the returning Volscians, is with them *shut in*, while the Roman soldiers near him turn back at l. 66, *Enter the Gati* [Gates]. After the stage-direction at l. 91, *all enter the City*, that is, the rear-stage, many of them, of course, making their *exeunt* under this cover. But at what is now marked scene v. three of the soldiers re-enter, appearing with booty they evidently lug from behind the scenes into the rear-stage.—[PROLSS (pp. 9-13) discusses at length the probable arrangement and acting of this and the following scenes on the Elizabethan stage. His description calls for dividing curtains and the use of the fore- and middle-stages, but the whole account is so involved that it soon becomes quite incomprehensible, and could only be clearly visualised by the aid of a detailed diagram numbered and lettered, which, unfortunately, Prolss does not provide. Miss Porter's foregoing remarks on this point are, I think, all sufficient.—ED.]—OECHELHAÜSER (*Einführungen*, etc., i, 301) compresses the remaining scenes of this Act into one long scene, beginning, however, with the Folio's second scene, between Aufidius and his lieutenant; for this he advises a very deep stage and gives the following description of the scenic arrangement: 'In the background the walls and fortifications of Corioli; diagonally left, the gate of the stronghold. The border-space remains quite open for the entrance of troops and the conference of the commanders. The middle-stage rises gradually towards Corioli; from the level of the border-space the road winds up to the gate of Corioli. This middle space is cut off by set pieces (Rocks, mounds, etc.), back of which the actions, skirmishes, and fights take place, partly concealed to the audience. Corioli is raised to such a height that the figures of Coriolanus and the soldiers may be easily seen as they struggle before the gates.'

Mar. Say, ha's our Generall met the Enemy ?

10

Meff. They lye in view, but haue not fpoke as yet.

Lart. So, the good Horfe is mine.

Mart. Ile buy him of you.

Lart. No, Ile nor fel, nor giue him: Lend you him I will
For halfe a hundred yeares : Summon the Towne.

15

Mar. How farre off lie these Armies?

Meff. Within this mile and halfe.

Mar. Then shall we heare their Larum, & they Ours.
Now Mars, I prythee make vs quicke in worke,
That we with smoaking fwords may march from hence
To helpe our fielded Friends. Come, blow thy blast.

20

*They Sound a Parley : Enter two Senators with others on
the Walles of Corialus.*

Tullus Auffidious, is he within your Walles ?

1. *Senat.* No, nor a man that feares you lesse then he, 25

14. *No...him]* As one line Han.
Words.

nor fel] *not fel* F₂. *not sell* F₃F₄,
Rowe, Pope, Theob. Han. Warb. Varr.
Ran.

you him] *him you* F₃F₄, Rowe, +.

15. *a]* *an* Rowe, +.

yeares] *years or so* Han.

Summon the Towne] As separate
line Han.

16. *lie]* *lies* F₃F₄.

17. *this]* *a* Rowe, +.

17. *and halfe]* Om. Steev. conj.

21. *thy]* *the* Rowe, Pope, Han.

22, 23. *Enter...Corialus.]* Enter, upon
the Walls, some Senators, and other
Volsicians. Cap.

23. *Corialus]* *Coriolus* F₃F₄.

24, 33. *Auffidious]* *Aufidius* Ff.

24. *Walles]* *wall* Rowe ii, Pope, Han.

25. *nor]* *but* Ktly.

that] *but* Johns. conj. Ran.

lesse] *more* Huds. ii. (Johns.
conj.).

21. *fielded]* STEEVENS: That is, our friends who are in the field of battle. [For many other examples of this formation of an apparent passive participle from nouns and adjectives, see, if needful, ABBOTT, § 294.]

25. *a man . . . lesse then he]* JOHNSON: The sense requires it to be read, 'nor a man that fears you *more* than he'; or, more probably, 'nor a man but fears you less than he.'—MALONE: The text, I am confident, is right, our author almost always entangling himself when he uses *less* and *more*. 'Lesser' in the next line shows that 'less' in that preceding was the author's word, and it is extremely improbable that he should have written '*but* fears you less,' &c.—CAPELL (vol. I, pt i, p. 83): This 'less than he' must be an error; *more* is the word requir'd by the sense and which the poet intended, but was betray'd into a use of the other for the sake of contrasting it with 'lesser,' which occurs in the next sentence.—DOUCE (ap. STEEVENS, 1793): Dr Johnson's note appears to me unnecessary, nor do I think with Mr Malone that Shakespeare has here *entangled* himself, but, on the contrary, that he could not have expressed himself better. The sense is: 'however little Tullus Aufidius fears, there is not a man within the walls that fears you *less*.'—WHITELAW: 'He is not within our walls, and of all men living *he* fears

That's leffer then a little :

Drum a farre off.

26

26, 27. As one line Pope et seq.

Ktly. Drums afar off. Coll. Del.

26. Drum a farre off.] Alarums far
off. Mal. Steev. Varr. Sing. Knt, Hal.

Dyce, Sta. Wh. Huds.

you least.' [Dr Johnson's alteration] is better sense, and perhaps 'less' is due to a confusion not unlike that in *Lear*, II, iv, 142: 'You less know how to value her desert Than she to scant her duty.'—C. & M. COWDEN CLARKE (*Shakespeare*): The sentence, we think, means: 'No, he is not within the walls, nor is there there a man that fears you less than he, who fears you less than next to nothing.' No man can fear less than one who fears less than a little; and this is one of those simple verities which Shakespeare often gives under the form of an apparent antithesis.—T. PAGE: We are inclined to accept Clarke's interpretation here. Probably, however, 'That's lesser than a little' is equivalent to 'which is indeed *nothing at all*.'—SCHMIDT (*Coriolanus*) objects to Whitelaw's interpretation on the ground that even were it grammatically possible it would furnish not a commendation of the absent Aufidius, but an arrogant boast on the part of his advocate. 'It is much better,' Schmidt adds, 'to consider this one of those instances, quite frequent in Shakespeare, where by the use of negatives the negation is doubled, apparently illogically, but not contrary to the character of vivid speech. Thus in *Richard III*, 'You may deny that you were not the cause.' In *Winter's Tale*, 'wanted less impudence' = had less impudence. If any alteration is permissible we might write, 'nor a man that fears you—less than he,' etc., and thus interpret: 'Nor a man that fears you—even less than he (are we frightened); with a natural ellipse for which parallels may easily be found.'—W. A. WRIGHT: 'That fears you less than he' is probably what Shakespeare wrote, though, as Johnson pointed out, he ought to have said '*more* than he.' But there is a similar mistake in *Tro. & Cress.*, I, i, 28: 'Patience herself, what goddess e'er she be, Doth lesser blench at sufferance than I do.'—BEECHING (*Falcon Sh.*): A confusion of 'nor a man that fears you more than he' with 'and no man fears you less than he.' Confusion in the use of the comparatives is not uncommon in the best writers. See, e. g., *Paradise Lost*, i, 257, 'And what I should be, all but less than he' (a confusion of *less* with *all but equal*).—CHAMBERS (*Warwick Sh.*): Johnson would read '*more* than he'; but it is Aufidius's contempt for Coriolanus on which stress is being laid, not that of the other Volsces.—VERITY (*Student's Sh.*): Two ideas struggle for expression because the speaker is thinking simultaneously but differently of the citizens inside Corioli and of Aufidius—thus: (1) There is no man in the city who fears you more than Aufidius does, *i. e.*, the besieged are not afraid of you at all; (2) 'Aufidius is not here, and (if he were) there is no man who fears you *less* than he does.' Neither *less* (the Folio's reading) nor the suggested alteration *more* can cover both ideas. 'Less' is undoubtedly right; cf. *lesser* in the next line. Moreover, 'less' agrees with that tendency to intensify a negative idea which we get so often in Shakespeare; compare the frequent use of the double negative. The tendency to repeat a negative is a general principle of language and may be illustrated not from Shakespeare alone.

26. lesser then a little:] P. SIMPSON (*Shakespearian Punctuation*, p. 70) quotes this as an example of the use of the colon to mark an emphatic pause; comparing also, 'He will come straight: Looke you lay home to him,' etc., *Hamlet*, III, iv, 1, 2.

26. Drum a farre off] COWLING (p. 38): In this stage-direction the drums were

Hearke, our Drummes 27
 Are bringing forth our youth : Wee'l breake our Walles
 Rather then they shall pound vs vp our Gates,
 Which yet seeme shut, we haue but pin'd with Rushes, 30
 They'le open of themselves. Harke you, farre off
Alarum farre off.
 There is *Auffidious*. Lift what worke he makes
 Among't your clouen Army.
Mart. Oh they are at it. 35
Lart. Their noise be our instruction. Ladders hoa.

Enter the Army of the Volces.

Mar. They feare vs not, but issue forth their Citie.
 Now put your Shields before your hearts, and fight 39

29. *vp*] F₂. *up*, F₃. *up*. Coll. *up*;
 F₄ et cet.
 32. Alarum farre off.] other Alarums.
 Cap. Mal. Steev. Varr. Sing. Knt, Hal.
 Ktly, Huds. Distant Alarum. Coll. iii.
 34. *Among'ft*] *Among* Theob. ii,
 Warb. Johns. Var. '73.
 36. *Lart.*] Luc. F₄ (throughout).
 37. Enter...Volces] F₂, Var. '78, '85,
 Ran. Enter...Volcies. F₃. Enter...
 Volcies. F₄. Enter the Volscies.
 Rowe. Enter the Volscians. Pope,+.
 The Volcians enter and pass over.
 Cap. Dyce. The Volces enter and
 pass over the Stage. Mal. Steev. Varr.
 Sing. Knt. Enter the Army of the
 Volscies. Cam.+, Neils. The Volscies
 enter and pass over the Stage. Coll.
 et cet.
 38. *forth*] *for'h* F₂.

supposed to be within Corioli rousing the Volscians, and they beat during the Roman attack. The whole back-stage represented Corioli. The balcony was 'the walls' upon which the Volscians came to parley with the Romans. A side-door represented 'the gates.' Through it the Volscians made a sortie and drove back the Romans. Through it again Marcius drives them back and is shut in with them.

28. Wee'l breake our Walles] CASE (*Arden Sh.*): There is a possible but not very probable alternative to the ordinary sense here. 'Break' may be used in the sense of break cover, escape from, issue out of, which, perhaps, also occurs in *Timon*, IV, iii, 354: 'How has the ass broke the wall, that thou art out of the city?' The *N. E. D.* gives an instance of 'break' in the sense of to break cover, from *The Returne from Pernassus*, II, 5, 'the Buck broke gallantly.' See also the examples of to break prison or jail, e. g., 1674, J. [Brian], *Harv. Home*, viii, 52: 'Who is himself; and breaks the jayl must die.'

36. Their . . . our instruction] CASE (*Arden Sh.*): Schmidt (*Lex.*) explains 'instruction' here as *information*, citing *Ant. & Cleo.*, V, i, 54, but Lartius's words signify, Let the sound of their activity teach us to play our own part without delay. Nor is the usual sense of instruction necessarily absent from the passage adduced from *Ant. & Cleo.*, 'The queen . . . Of thy intents desires *instruction*, That she preparedly may frame herself To the way she's forced to.'

38. forth their Citie] For other examples of 'forth' thus used as a preposition = *from*, see ABBOTT, § 156.

With hearts more prooffe then Shields. / 40
 Aduance braue *Titus*,
 They do difdaine vs much beyond our Thoughts,
 which makes me fweat with wrath. Come on my fellows
 He that retires, Ile take him for a *Volce*,
 And he fhall feele mine edge. 45

Alarum, the Romans are beat back to their Trenches
Enter Martius Curfing.

Mar. All the contagion of the South, light on you,
 You Shames of Rome : you Heard of Byles and Plagues 49

40, 41. *With...Titus*] As one line
 Pope et seq.

43. *makes*] *maks* F₂.
fellows] *follows* F₂.

44. *Volce*] F₂, Var. '78, '85, Mal.
 Ran. Steev. Varr. Sing. Knt. Volcie
 F₃. Volcie F₄, Rowe. *Volsian* Pope.
Volcian Cap. *Volsee* Coll. et seq.

46. *Alarum...are beat back...Trenches*] *Alarum...beat back...Trenches* Pope ii, Theob. Warb. Johns. Varr. Ran. Exeunt as to the Fight. Cap. *Alarum*, and exeunt Romans and Volces, fighting...are beaten back...Trenches Mal. et seq.

SCENE VIII. Pope, Han. Warb. Johns.
 47. *Enter...*] Re-enter Pope, +, Cap.

Varr. Mal. Ran. Steev. Varr. Sing.

47. *Curfing*] Ff. enraged Coll. Om.
 Rowe et cet.

49. *Rome: you Heard of*] F₂. *Rome: you Herd of* F₃F₄, Rowe i. *Rome: you herds of* Rowe ii. *Rome; you herds; of* Pope i. *Rome, you!—herds of* Theob. (Sh. Rest.), Pope ii, Warb. Cap. Var. '73, '78, '85. *Rome, you herds, you!* Han. *Rome, you. Hoards of* Mal. conj. (withdrawn). *Rome! Unheard of* Coll. ii, iii. (MS.). *Rome! you herd of—* Johns. et cet.

49-52. *you Heard...a mile*] Om. Words.

49. *Byles*] Ff. *biles* Rowe, Del. *boils* Pope et cet.

49. You Shames . . . you Heard of] THEOBALD (*Shakespeare Restored*, p. 151), referring especially to Pope's strange pointing of this line, 'You shames of Rome; you herds; of boils and plagues,' etc., says: 'Here the old copies are defective in the pointing, by which the sense is so maim'd that this too must be a passage which either was not revised by Mr Pope, or in which he would not indulge his private sense to make it intelligible. Mr Dennis, who has alter'd this Play, was obliged, by a different disposition of the Fable, to leave out this passage, otherwise, I am persuaded, there would have been no room for my making a correction upon it. The meanest judges of English must be aware that no member of any sentence can begin with a genitive case, and a preceding nominative be wanting to govern that and the verb. Where, therefore, is the nominative to *of boils and plagues plaster you o'er*? Or what sense or syntax is there in the passage as it now stands? Restore it without the least doubt, 'You shames of Rome, you! Herds of boils and plagues,' etc. It is not infrequent with Shakespeare to redouble his pronouns, as in this place. So, 'I am no baby, I; that with base pray'rs I should repent the evil I have done,' *Titus And.*, [V, iii, 185]. So, *Rom. & Jul.*, 'I will not budge for no man's pleasure, I,' [III, i, 58].—MALONE: This passage, like almost every other abrupt sentence in these plays, was rendered unintelligible in the old copy by inaccurate punctuation. 'You herd of cowards!' Marcius would say, but his rage prevents him. In a former passage he is equally impetuous and abrupt:

[49. You Shames . . . you Heard of]

‘—one’s Junius Brutus,
Sicinius Velutus, and I know not—’death,
The rabble should have first,’ &c.

Speaking of the people in a subsequent scene he uses the same expression: ‘Are these your herd? Must these have voices,’ &c. Again: ‘More of your conversation would infect my brain, being the herdsmen of the beastly plebeians.’—[Malone in his edition, 1790, thus regulates this line: ‘You shames of Rome! you herd of—Boils and plagues,’ etc., remarking in his note that for this regulation he is answerable. Johnson had, however, thus given the line in his text twenty-five years before Malone’s appeared; an unfortunate betrayal of the fact that Malone had not examined the texts of all his predecessors, since he ascribes to them, without exception, the punctuation suggested by Theobald in his *Shakespeare Restored*, see *Text. Notes*.—ED.]—COLLIER (*Notes & Emendations*, p. 348): This mode of spelling ‘Heard’ leads us to the corruption which was detected (possibly by mere conjecture, but more probably with the aid of some extraneous authority) by the MS. Corrector; and when pointed out it must, we apprehend, be admitted without an instant’s controversy: ‘You shames of Rome! *Unheard* of boils and plagues Plaster you o’er,’ &c. The whole difficulty seems to have been produced by a strange lapse on the part of the old printer.—[The challenge conveyed in the whole tone of this presentation of the emendation by his MS. Corrector is unfortunately characteristic of Collier’s Notes on these corrections. A challenge which Collier’s opponents, Singer and Dyce, accepted at once, armed with rancor and bitterness. Singer (*Sh. Vindicated*, p. 210) thus replies: ‘I do not hesitate to prefer the reading universally adopted to the very improbable reading proposed, “Unheard of boils and plagues”; why *unheard* of? *Heard* is the way in which *herd* is spelt in other places. Marcius is in a vehement passion, and the interruption in his invective marks his impatient anger. He thus breaks off from hasty indignation elsewhere; and every one must see the superior effect this would have in representation to what it is now proposed to substitute. The corrector of my second folio has, however, substituted *A* for “You” and reads, “*A* herd of byles and plagues,” etc.’—DYCE hits both Singer and Collier. Daming with faint praise the MS. correction with the remark that he does not think it ‘very improbable,’ and turning on Singer with the remark that ‘the “boils” might be termed “unheard of” if those on whom they fell were consequently to “be abhorr’d Further than seen.”’ See *Appendix*, extract from Collier’s *Trilogy*, for his opinion of his opponents.—ED.]—HUDSON (ed. i.): Both changes [that of Collier’s MS. Corrector and Singer’s], it seems to us, are far from improvements. As the text stands Marcius is characteristically seized with a transport of passion, and the break in his speech finely marks his sudden explosion of rage. [Hudson is here, of course, referring to Johnson’s regulation of the line. In his ed. ii. he modifies his opinion of Collier’s MS. Corrector’s change, saying that he is ‘by no means sure that it ought not to be preferred,’ though he does not go so far as to adopt it in his text.—ED.]—R. G. WHITE: Collier’s MS. correction is a very acceptable reading both for its fitness and its conformity to the original text.—INGLEBY (*Sh. Hermeneutics*, p. 22): From Johnson to Collier every editor understands by ‘Heard,’ armentum, save the latter, who reads ‘unheard-of’; a conjecture which, like so many other candidates for admission into the text, is good

[49. You Shames . . . you Heard of]

per se as a probable misprint, but bad in this place as a substitute for the suspected words. The reason is this: Passion takes concrete forms and avoids generalities. Martius would, in the hands of a master, have been made to denounce a specific malady on the Romans rather than have weakened the force of his substantives by the prefix 'unheard-of.' But there is yet another reason. We cannot part with 'heard' in the sense of *Armentum*. Twice in this play the people are so designated, and once in *Jul. Cæs.*; in all with the same contemptuous usage as in the passage under consideration. We adduce this passage not because the difficulty admits of removal, but because it does not. It is just one of those which we must be content to take and leave as we find it. A score of suppositions may be made to account for the presence of the preposition 'of.' We might treat that preposition as governing 'boils and plagues,' with the sense of *with*; or as governed by 'you herd,' followed by an aposepesis; or we might treat 'of' as an adverb, equivalent to 'off!' and so forth; all these expedients being equally unsatisfactory, and there are still other possibilities to consider. But in such a case it is not decision that is required, but faith. We must stand by the text and wait. The passage resembles one in *Timon*: 'Of man and beast the infinite malady Crust you quite o'er.'—III, vi, 108.—SCHMIDT (*Coriolanus*) is unwilling to accept unreservedly the regulation of this line as printed by Johnson, since it would be more in character for Coriolanus to apply to the retreating soldiers the worst epithet he could utter. Schmidt therefore gives the line as in the Folio, placing an exclamation point after 'Plagues' and taking the verb 'plaster' as reflexive. —W. A. WRIGHT in reference to this interpretation says: 'Although Shakespeare's vocabulary of terms of abuse was most copious, I do not think he would employ so violent a figure as to designate by the names of diseases those who were the subjects of them. It is true that in I, i, 171 'scab' is a term of contempt, but this is rather the result of disease than the disease itself. And similarly, when Stephano says in *The Temp.*, V, i, 286, "O touch me not; I am not Stephano, but a cramp," he uses the word of the contortions and soreness which are the result of cramp. Hence I cannot regard "boils and plagues" in the present passage as descriptive of the cowardly soldiers, and therefore connected with the preceding "herd of," but rather as the subject of "plaster" and the beginning of Coriolanus's curse. "Byle" or "Bile" is the old spelling of *boil* in the early copies of Shakespeare as well as in the Authorised Version, and represents the pronunciation of the word.'—[F. A. LEO (*Jahrbuch*, xv, p. 48) in a review of Schmidt's edition objects to the editor's elucidation and his regulation of this passage on grounds almost similar to those set forth by Wright, but at greater length. It is, I think, sufficient to record this without entering more fully into Leo's arguments, which are comments on Schmidt rather than on Shakespeare's *Coriolanus*.—ED.]—R. M. SPENCE (*N. & Q.*, Dec. 1, 1877, p. 423): I cannot believe that Coriolanus would have stopped short at 'You herd of—.' He would have had no difficulty in completing the invective with 'hinds' or some such word. Like the grand old lady, his mother, from whom he had inherited at once the nobility of his nature and the impetuosity of his temper, he was never at a loss for words, and least of all when his passion was roused. I venture to suggest a reading which involves the change only of a single letter in the passage as it stands in the Folio, where 'herd' is found in its old form 'Heard.' 'You shames of Rome, you! Hoard of boils and plagues,' etc. The contemptuous repetition of 'you' is quite in Shakespeare's manner. The play upon words in

Plaister you o're, that you may be abhorr'd 50
 Farther then feene, and one infect another
 Against the Winde a mile : you soules of Geefe,
 That beare the shapes of men, how haue you run
 From Slaues, that Apes would beate ; *Pluto* and Hell,
 All hurt behinde, backes red, and faces pale 55
 With flight and agued feare, mend and charge home,
 Or by the fires of heauen, Ile leaue the Foe,
 And make my Warres on you : Looke too't: Come on, 58

51. *Farther*] *Further* Sing. Knt, Coll.
 Dyce, Hal. Huds.

52. *you soules of Geefe*] *You coward*
souls! Words.

55. *behinde,*] *behind.* Johns.

57. *heauen*] *Heav'n* Rowe.

58. *too't*] *to't* F₃F₄.

'hoard' and 'abhorred' is also quite in his manner. And, lastly, we find the word 'hoard' in a similar invective in this very play: 'O ye're well met: the hoarded plague of the gods Requite your love!'—IV, ii, 17.—[As recorded in the *Text. Notes* Malone (*Supplementary Obs.*, i, 218) proposed a nearly similar change, viz., *hoards*, but as it was not repeated in any subsequent edition it may be considered withdrawn.—PERRING (p. 292) also made the same suggestion. The similarity between *e* and *o* in the handwriting of the period is strongly in favor of this emendation.—ED.]—VERITY (*Student's Sh.*), following Johnson's regulation, says: 'The break well suggests Coriolanus's overmastering passion and contempt, as if no word of abuse were sufficient to express his angry scorn. Compare his abruptness in I, i, 226; I, vi, 54. That *herds* is the word Shakespeare wrote may be inferred from III, i, 44; cf. also III, ii, 43.' [The reading *herds* is, however, an emendation by Rowe; and in the line III, ii, 43 *herd* is Warburton's reading, generally accepted, for 'heart' of the Folio.—ED.]—Miss C. PORTER (*First Folio Sh.*): The attempt to make Martius in his wrath and Shakespeare in his Elizabethan freedom entirely bookish and coherent after the manner of the eighteenth century still remains evident in the change of punctuation here. A characteristic reflexive use of the verb, as pointed out by Schmidt, is thus effaced. The sense is, *You heard of Byles and Plagues* (may Byles and Plagues) *Plaister you o're*, etc. The same economy of diction, swiftly re-applying, without repetition, the words just used, as subject, also, for what follows, appears later in the same battle-speech (l. 64), which in sense runs thus: 'Tis for the followers (of) *Fortune* (that *Fortune*) *widens them*.

52. *you soules of Geese*] KREYSSIG (ed. ii, i, 490): This whole passage seems exactly like an ancient Shakespearean paraphrase of the outburst with which Frederick rallied his faltering soldiers before Turgan: 'Thr Kerle, wollt ihr denn ewig leben!'

57, 58. *Ile leaue . . . on you*] BOAS (*Sh. & His Predecessors*, p. 489): Here, in the extremity of his rage, Marcius threatens that desertion to the enemy which he afterwards carries out, and this is not the only hint that patriotism is far from being the main incentive to his unparalleled feats of arms.—[I hold no brief for Coriolanus; I can, in fact, admire him up to a certain point only—his intense virility; but I feel called upon to defend him in this present instance, at least.

If you'll stand fast, wee'l beate them to their Wiues,
As they vs to our Trenches followes.

60

Another Alarum, and Martius followes them to

60. *Trenches followes.*] Ktly. *trenches follow.* Coll. i, Huds. i. *trenches. Follow!* Coll. ii, iii. *trenches. Follow me!* Lettsom conj. Dyce ii, Huds. ii, Words. Beeching. *Trenches.* Cla. *Trenches followed.* Ff, Rowe et cet.

Is it not almost an exaggerated patriotism that causes his rage at those who hold back from the defense of their country? On the other hand, he considers his own defection not as treachery, but as an action justified by the ingratitude of his own countrymen.—ED.]

60. As they . . . Trenches followes] COLLIER (ed. ii.): The Folio has 'follows,' a typographical error, perhaps, for *Follow us!* The ordinary reading is in the past tense, but it should most likely be in the present—an invitation from the hero to his soldiers.—WALKER (*Crit.*, iii, 207): The structure of the verse shows that something is wrong, the lines must have run somewhat on this wise, '—we'll beat them to their wives, as they Us to our trenches follow'd.' As to the rest of the arrangement, *non liquet*. [LETTSON, Walker's editor, in a foot-note on this, remarks: 'I cannot agree with Walker here. The received reading (*followed*) is a sophistication by the editor of the Second Folio. The first gives "followes," which I suspect to be a mere misprint for *follow me*. I would, therefore, read and point, "As they us to our trenches: follow me." For the accentuation compare *Rom. & Jul.*, IV, iii, 23: "No, nō! this shall forbid it." The old stage-direction [ll. 61, 62] probably caused the error. The four words, "*and is shut in*," belong to the next direction, l. 66, *Enter the Gati*. What a cluster of blunders in the *authentic* edition! Since writing the above I have found that Collier proposes, "Follows us," but the singular is requisite; see the context.']—W. A. WRIGHT: The word 'followes' is superfluous and has probably crept into the text from the stage-direction, '*Martius followes them to the gates*.' I have therefore omitted it.—ANON. (*Times Literary Supplement*, 27 July, 1922, p. 482): It is important to note that this stage-direction [ll. 61, 62] is altered in the modern editions [see *Text. Notes*, Malone]. Whether the new direction is better is of no moment; the point is that it is different. The real question at issue is whether Shakespeare wrote 'As they us to our trenches followes.' The rhythm is appalling in itself, and doubly appalling as a desperate appeal in battle. Nor is it improved, save in a purely mechanical sense, by reading 'followèd.' The dramatic force is frittered away by the rhythmical debility. The same incident is referred to a little further on by a Messenger ('I saw our party to their trenches *driven*') and by Cominius ('Where is that slave which told me they had *beat* you to your trenches?'). Nothing so weak as 'followes' there. Is it conceivable that the prime actor in the heat of the battle should have used the flabby word? At all events, no one will deny that 'We'll beat them to their wives, As they us to our trenches' is better poetry, better Shakespeare, and better drama. Have we the right to improve the Folio? If we take the Folio stage-direction, we find the suspect word in it. If we count spaces as letters the distance from 'As' to 'followes' in the text is twenty-seven letters; while the distance from 'Another' to 'followes' in the stage-direction is also twenty-seven letters. Surely the conclusion is that in the copy from which the play was set up 'followes' came immediately after 'trenches,' but in the line below. The change of the stage-direction

gates, and is shut in.

62

So, now the gates are ope: now proue good Seconds,

'Tis for the followers Fortune, widens them,

64

61, 62. Another . . . shut in.] Ff, Rowe, Pope. Another . . . to the gates. Theob.+, Varr.'78, '85, Ran. Alarums: the Fight renew'd. Enter, in retire towards their City, the Volscians; Marcius, and the Romans, pressing them. Cap. Another Alarum. The Volscies fly, and Marcius follows them to the gates. Cam.+, Neils. Another

Alarum. The Volscians and Romans re-enter, and the fight is renewed. The Volscians retire into Corioli and Marcius follows them to the Gates. Mal. et cet.

62. gates] the gates F₃F₄, Rowe et seq.

64. followers Fortune,] followers, Fortune Ff.

has concealed the process of the corruption. [Reference to the *Cambridge Ed. Textual Notes* would have shown the writer that he was anticipated in this omission. For its explanation also see preceding note by Wright.—ED.]—*VERITY* (*Student's Sh.*): [The 2nd Folio reading] seems a certain correction, only a single letter being changed; presumably the termination of 'trenches' was still in the printer's thoughts. The suggestions 'As they us to our trenches follow' and 'As they us to our trenches. Follow!' (or *Follow me!*) involve a needlessly drastic alteration.

61, 62. Another Alarum . . . shut in] R. C. RHODES (*Stagery of Sh.*, p. 47): This double direction to enter the gate [l. 66]—one (at the time of action) theatrical and imperative, and one (as a preparative summary) literary and descriptive—is the sign of an edited text as distinct from an unaltered prompt-book.—[In his later work, *Shakespeare's First Folio*, Rhodes discusses this same passage at greater length. In reviewing the changes proposed in l. 60 it is, however, to be regretted that Rhodes has not made better use of the *Text. Notes* in the Cambridge Ed. He attributes to modern editors the reading *followed* of F₂ and to Dyce the omission of the word 'followes,' which is the reading of the Clarendon editor, Wright. Rhodes acknowledges the correctness of this omission, but says (p. 133) a plainer explanation than that offered by its proposer is: 'that the book first contained two curt instructions for Martius Coriolanus, "Followes" and "Enter the Gate," neither of which was deleted when the comprehensive direction [ll. 61, 62] was inserted by some reviser. It is not till the surviving direction that, after a skirmish, he "enters the gate." A reviser making a text clear for readers would not have restricted his work to making additions without deletions. . . . "Enter the Gate" and "Followe" may easily have been written in the player's part, which conjecture justifies the assertion that *Coriolanus* was an assembled text. The notes like "Alarum," however, indicate that the reviser was converting his text into a prompt-book, and not merely revising it for printing, "Alarum" being an instruction for trumpets and drums.'—In a letter to the Editor of *The Times Literary Supplement* for August 31, 1922 Rhodes gives in slightly different form this theory regarding the confusion occasioned by these different stage-directions. This is doubtless the first draught of the passage, as quoted above, from the later work.—ED.]

63. the gates are ope] ABBOTT (§ 343): 'Ope' in this passage seems to be the adjective *open* without the *n*, and not a verb. [Compare, III, i, 164: 'Breake ope the Lockes a' th' Senate,' etc.—ED.]

Not for the flyers : Marke me, and do the like.

65

Enter the Gati.

1.*Sol.* Foole-hardineffe, not I.

2.*Sol.* Nor I.

1.*Sol.* See they haue fhut him in. *Alarum continues*

All. To th'pot I warrant him. *Enter Titus Lartius* 70

66. Enter the Gati.] Enter the Gates. Ff. He enters the Gates. Rowe, Pope, Johns. Varr. Ran. Sta. Cam.+, Wh. i, Dyce ii. charges the flying enemy: Enters the Gates with them; and is shut in. Cap. He enters the Gates and is shut in. Theob. et cet.

67-69. *Foole-hardineffe...him in.*] As two lines ending: *See, they...him in.* Steev. Var. '03, '13, Sing. Hal.

68. *Nor I*] *Nor I*—*Nor I* Ktly conj. [The gates are closed. Sta. [Marcius is shut in. Cam.+, Dyce ii, iii.

69. *Alarum continues*] He is shut in. *Alarum continues.* Johns. Var. '73, Dyce, Wh. i.

70. *pot*] *port* Coll. ii. (MS.).

Lartius] Lucius F₄ (throughout).

70. To th'pot I warrant him] COLLIER (*Notes and Emend.*, etc., p. 349): This is an expression that nobody has attempted to elucidate; it is explained at once by the MS. Corrector: '*Sold.* See, they have shut him in. *All.* To the *port*, I warrant him.' They finish the sentence the soldier has begun. The enemy had shut Marcius into the *port* or gate; and very shortly Lartius directs: 'Let the *ports* be guarded.'—SINGER (ed. ii.): As doubts have been thrown upon this reading of the old copy, it may be as well to observe that the phrase is put into the mouth of characters of a much higher grade by Shakespeare's contemporaries; Whetstone in his poem to the memory of Sir Nicholas Bacon, does not disdain to use it: 'When death doth come all pleasures goe to pot.'—IBID. (*Sh. Vindicated*, p. 210): What possible meaning 'to the *port*' could have I am at a loss to imagine, notwithstanding Mr Collier's attempt to reconcile it to sense as the continuation of an interrupted sentence. I therefore hold this to be another perfectly unnecessary interference with the text.—STAUNTON: 'To the pot,' as Mr Collier better than anyone else ought to know, was one of the most familiar expressions in our early dramatists. Take the following examples from plays which that gentleman must be familiar with: 'Thou mightest sweare, if I could, I would bring them to the pot,' *New Custome*, II, iii; 'For goes this wretch, this traitor, to the pot,' Peele, *Edward I.*, ed. Dyce, i, 115; 'They go to the pot for't,' Webster, *White Devil*, ed. Dyce, i, 117.—MOMMSEN (*Der Perkins-Shakespeare*, p. 246): If reference be not made to the fact that the common phrase *to go to pot* is used without the verb and with the article we must accept the excellent reading to the *port*. Since the soldiers who have seen it speak to the others running past: 'Inside the gate, only think of that!' pointing to the gate. That is very life-like and natural.—DYCE (*Strictures*, etc., p. 155): It is lamentable that Mr Collier should cover himself with ridicule by thus labouring to defend the worst vagaries of the MS. Corrector. A quotation from a drama which Mr Collier himself formerly edited (in *Dodsley's Old Plays*, vol. xi.) is alone sufficient to show the atrocity of the alteration, 'To the port.' [Dyce then quotes the line from Peele's *Edward I.* which Staunton has already given in illustration *ante*; Dyce acknowledges, in parentheses, that since writing the foregoing he has read Staunton's note *ad loc.*, wherein not only this line from *Edward I.* is given, but other passages in illus-

Tit. What is become of *Martius* ?

71

All. *Slaine* (Sir) doubtlesse.

I. Sol. Following the Flyers at the very heeles,
With them he enters : who vpon the fodaine
Clapt to their Gates, he is himselfe alone,
To anſwer all the City.

75

Lar. Oh Noble Fellow !

Who ſenſibly out-dares his fencelleſſe Sword,

78

75. *Clapt to*] *Clapp'd-to* Mal. et seq.
Clap Anon. ap. Cam.

78, 79. Om. Words.

78. *Who ſenſibly out-dares*] Ff, Rowe,
Pope, Knt, Coll. Del. Sing. ii, Ktly,

Wh. i, Cam. Glo. Clar. Neils. *Who*
sensible, outdoes Theob. (Thirlby),
Han. Warb. *Who, sensible, outdares*
Johns. et cet.

tration.—ED.]—W. A. WRIGHT, after quoting Staunton's illustrative passages from Peele and Webster, adds, 'The phrase is taken from the melting-pot.'—SKEAT (*Notes on English Etym.*, s. v. *Pot*, p. 226): I have (hitherto) adopted Wright's note to *Coriolanus*, I, iv, to the effect that 'the figure is taken from the melting-pot.' I now believe that the figure was taken from the much more common *cooking-pot*. Whoever looks at the word *pot* in Littré will see how many French phrases refer to the cooking-pot, and Dr Schmidt, in his *Shakespeare-Lexicon*, seems to take the same view, for he quotes the German parallel phrase which Flügel gives as '*in die Pfanne hauen*, to put to the sword,' lit. to hew into the pan. The reference is here to the shredding of vegetables before they are thrown into the pot to be cooked. I venture to think this expression is far more graphic when we thus refer it in the natural way to the ordinary cooking-pot. Without arguing the point further I add an unmistakable example from King's *Art of Cookery*, first printed in 1708:

'In days of old, our father's went to war,
Expecting sundry blows, and hardy fare;
Their beef they often in their murrions stew'd,
And in their basket-hilts their beverage brew'd.
Some officer perhaps might give consent
To a large cover'd pipkin in his tent,
Where everything that every soldier got,
Fowl, bacon, cabbage, mutton, and what not,
Was all thrown into bank, and *went to pot*.'

With this graphic and simple explanation I can rest satisfied. Hence, when the soldiers remark that Coriolanus has gone 'to the pot,' they mean that he will be cut in pieces. 'The weaker goeth to the pot' occurs in Heywood's *Proverbs* (1562). And still more clearly, in Udall's translation of the *Apophthegmes of Erasmus* (1564), bk i, Diogenes, § 108: 'by the said tyranne *Dionisius*, the ryche and welthy of his subiectes *went* daily to the *potte* and were chopped vp.'—[CASE (*Arden Sh.*) gives several other examples of the use of this phrase, all tending, as he says, to confirm Skeat's deduction that reference is to the cooking pot. The *N. E. D.* follows Wright's interpretation.—ED.]

78. *Who sensibly out-dares*] MALONE: 'Sensible' is here, *having sensation*. So before: 'I would your cambrick were sensible as your finger.' Though Corio-

And when it bowes, stand'ft vp : Thou art left *Martius*, 79

79. *stand'ft*] *stands* Rowe et seq.
art left] *art lost* Coll. i. conj. Coll.

ii, iii, Sing. ii, Dyce ii, Huds. Wh.
worthiest G. Binz (Jahrbuch, xliii, 227).

lanus has the feeling of pain like other men, he is more hardy in daring exploits than his *senseless* sword, for *after* it is bent he yet stands firm in the field.—STEEVENS: The thought seems to have been adopted from Sidney's *Arcadia*: 'Their very armour by piece-meale fell away from them: and yet their flesh abode the wounds constantly, as though it were less sensible of smart than the senselesse armour,' &c., ed. 1633, p. 293; [ed. 1593, p. 317.—ED.]—HEATH (p. 411): I think the common reading, 'out-dares,' that is, feels less fear, has less apprehension of danger, though it be an hyperbolical expression, hath greater propriety than Dr Thirlby's emendation [see *Text. Notes*]. It is the sense, and not the deed, which is the point of the present comparison. For where would be the wonder, that a sensible agent should do more than a senseless instrument, which is incapable of doing anything, further than it is employed by that, or some other, agent?—W. A. WRIGHT: Johnson unnecessarily changed this [adverb to the adjective]. But this use of the adverb is of frequent occurrence in Shakespeare. Compare, for instance, *Jul. Cæs.*, III, iii, 2, where modern editors substitute the adjective: 'And things unluckily charge my fantasy.' Similarly *Temp.*, III, iii, 2; *As You Like It*, I, ii, 162; and *Sonnet* xi, 3: 'And that fresh blood which youngly thou bestowest,' etc. [SCHMIDT (*Coriolanus*) likewise follows and defends the Folio reading.—ED.]

79. Thou art left *Martius*] COLLIER: Possibly we ought to read *lost* for 'left,' a very easy misprint, when in MS. both the *s* and the *f* were carried below the line. 'Thou art *left*,' however, affords a very clear sense.—[Singer in his ed. ii. adopted Collier's conjecture in his text, with a short note to the effect that *s* and *f* were easily confounded, but without any acknowledgement as to the source of this new reading. Collier had been more than human had he let this pass without remark. Accordingly in his ed. ii. he likewise adopts his former conjecture, commending Singer for so doing, and adding that he might at least have mentioned whence this reading was derived, since 'it would not have materially lengthened his note; and his unwillingness to give credit to others may do him some wrong by leading to the supposition that he has a much smaller claim to credit for himself than he really possesses.'—R. G. WHITE also adopts Collier's reading, but, equally as blameworthy as Singer, does not give Collier the credit, merely remarking that in the handwriting of the time *s* and *f* and also *e* and *o* were frequently confounded; adding in conclusion: "'Thou art left," although it is not nonsense, yet has not a sense suited to the context.' HUDSON and DYCE (in his ed. ii.) accept the reading *lost*, the former without any mention of his authority, which omission he rectifies in his ed. ii, but the latter ascribes it to White.—ED.]—BADHAM (*Criticism*, etc., p. 12): It does not appear from the context that Lartius has given up all hope of Coriolanus's escape from Corioli; at all events 'Thou art left *Martius*' is a very strange expression. It would not be very far from Shakespeare's own text if we read 'Thou *priceless* *Martius*!'—SCHMIDT (*Coriolanus*, p. 62) arrives quite independently at the same conclusion as Badham, for which he states his reasons as follows: 'Even if the words *thou art left* in the sense *thou art forsaken, abandoned* were accordant with grammar, they do not harmonize with the situation, and further do not agree with the succeeding words of Lartius, which imply that Coriolanus is dead. For this reason the emendation *thou art lost* was substituted.

A Carbuncle intire : as big as thou art 80
 Weare not fo rich a Iewell. Thou was't a Souldier
 Euen to *Calues* with, not fierce and terrible 82

80. *intire*] Ff, Rowe, Pope, Theob.
 Warb. Johns. *entire* Han. et cet.
art] are Pope i.

81. *Weare*] *Were* F₃F₄.
 82. *Calues*] *Calvus* Rowe. *Calvus*
 Pope. *Cato's* Theob. et seq.

The structure of the verse indicates that an adjective stood in place of "art left," either *aweless* or *peerless*. [Schmidt, thus in doubt of the right word, prints in place of 'art left' the symbol † † †, with an exclamation point after 'Martius.'—ED].—KEIGHTLEY (*Expositor*, p. 360): A line at least has, I think, been left out after 'Marcius'; or there may be an aposiopesis.

80, 81. A Carbuncle intire . . . a Iewell] MALONE: So in *Othello*: 'If heaven had made me such another woman Of one entire and perfect chrysolite, I'd not have ta'en it for her.'—[V, ii, 145. As CASE (*Arden Sh.*) points out, Malone is here apparently quoting from memory. WRIGHT gives the passage correctly: 'If heaven would make me such another world Of one entire and perfect chrysolite I'd not have sold her for it.' On 'carbuncle' in the present passage Wright says: 'The carbuncle here must be the ruby; for the garnet, to which the term is now most commonly applied, is a stone of no great value. The *carbunculus* of Pliny was a generic name for "every kind of red transparent, fiery stone: the Pyrope, the Almandine, and the Red Jacinth, equally with our Ruby"' (King, *Natural History of Precious Stones*, p. 225).—ED.]

82. Euen to Calues wish] THEOBALD: T. Lartius is here summing up his friend's character, as a warrior that was terrible in his strokes, in the tone of his voice, and the grimness of his countenance. But who was this *Calvus*, that wish'd these three characteristics in a soldier? I'm afraid Greek and Roman History will be at a loss to account for such a man and such circumstances join'd to signalize him. I formerly amended the passage and prov'd that the poet must have wrote, 'Even to Cato's wish.' The error probably arose from the similitude in the manuscript of *to* to *lv*, and so this unknown wight, *Calvus*, sprung up. I come now to the authorities for my emendation. Plutarch in the *Life of Coriolanus*, speaking of this hero, says: 'He was a man (that which Cato requir'd in a warrior) not only dreadful to meet with in the field, by reason of his hand and stroke, but insupportable to an enemy, for the very tone and accent of his voice, and the sole terror of his aspect.' This again is confirm'd by the Historian in the *Life of Marcus Cato, the Censor*: 'In engagements' (says he) 'he would use to strike lustily, with a fierce countenance stare upon his enemies, and with a harsh threatening voice accost them. Nor was he out in his opinion whilst he taught that such rugged kind of behaviour sometimes does strike the enemy more than the sword itself.' Mr Pope owns I have clearly prov'd this point, but he seems inclin'd to think the blunder should rather have continued than I should have discover'd the Author guilty of such a terrible anachronism. But is Mr Pope conscious of no other anachronism committed by our Poet in this play? Menenius in one passage talks of Alexander the Great, tho that Prince was not born till 130 years after Coriolanus's death; nay, in another he mentions Galen, whose birth was above 420 years later than that of Alexander.—[In the foregoing note there are two statements which it may be interesting to elucidate. The first is where

[82. Euen to Calues wish]

Theobald says that he had 'formerly amended' the passage as it stands in his text; this refers, not to his *Shakespeare Restored* which appeared in 1726, but to a letter written by him to Mr Matthew Concanen that was subsequently communicated to *Mist's Journal*, March 16, 1727, and there printed without Theobald's permission. The second point is Theobald's reference to Pope. Pope's ed. ii. appeared in 1728, and in vol. viii. he added as an Appendix an article entitled: *Various Readings or Conjectures on Passages of Shakespeare*. This is, in reality, a venomous attack on Theobald's *Shakespeare Restored*. Pope, nettled by this demonstration of the many faults in his first edition, belittles and discounts the value of certain corrections. The reading *Cato's* for 'Calvus' is, however, the only one from the present play to which Pope refers, and in almost the very words Theobald quotes; Pope evidently is referring to the communication in *Mist's Journal* of the preceding year, which corresponds almost word for word with the note as it later appears in Theobald's own edition. (See Nichol's *Illustrations*, etc., vol. ii, p. 200.) It is to this passage in the Appendix of Pope's volume that Theobald refers when he says that Pope accepts his emendation.—ED.] —M. MASON (*Comments*, etc., p. 247): Theobald's alteration has been adopted by all the subsequent editors, who silently admit the charge preferred by Theobald against our author, of great chronological impropriety, in quoting a saying of Cato's in the days of Coriolanus; but the impropriety is to be imputed to the editors themselves and not to Shakespeare, who though he may have been guilty, upon other occasions, of crimes as great as that which he is now accused of, is certainly innocent of this, and has with some degree of art avoided the impropriety with which he is charged. He liked this saying of Cato's, and wished to apply it to Coriolanus, but in order to avoid the anachronism in question, he puts it into the mouth of a certain Calvus, who might have lived at any time. This is, I believe, the first time that an editor ever amended an author merely to make him commit a blunder.—MALONE, in answer to the foregoing remark of Mason, says: 'Had Shakespeare known that Cato was not born till the year of Rome 519, that is, 253 years after the death of Coriolanus (for there is nothing in the foregoing passage to make him even *suspect* that was the case), and in consequence made this alteration, he would have attended in this particular instance to a point of which almost every page of his works shows that he was totally negligent; a supposition which is so improbable that I have no doubt the correction that has been adopted by the modern editors is right. In the first Act of this play we have *Lucius* and *Marcus* printed instead of *Lartius* in the original copy.' Malone concludes his note with an explanation of the misprint 'Calves' for *Catoes* which, as it is substantially identical with that by Theobald (to whom he does not refer), need not be repeated. He mentions that usually the possessive case of nouns ending in a vowel was formed by adding *es*. It is, however, somewhat curious that in the three other passages wherein the name 'Cato' appears in the possessive in the Folio it is uniformly spelt *Cato's*.—ED.—KNIGHT: We quite agree with Malone that the manuscript was *Catoes*; easily mistaken and rendered by the printer 'Calves.' But we do not agree with him that Shakspeare committed the anachronism in ignorance. Shakspeare puts nearly the same words [as in North's *Plutarch*] in the mouth of *Lartius*; feeling that *Lartius*, in thus conveying the sentiment of *Plutarch*, was to the audience as a sort of chorus. He had no vision of a critic before him, book in hand, calling out that Cato was not born until two

Onely in strokes, but with thy grim lookes, and 83
 The Thunder-like percussion of thy founds
 Thou mad'st thine enemies shake, as if the World 85
 Were Feauorous, and did tremble.

Enter Martius bleeding, assaulted by the Enemy.

I. Sol. Looke Sir.

Lar. O 'tis Martius.

Let's fetch him off, or make remaine alike. 90

They fight, and all enter the City.

84. thy] the Rowe i.

87. Enter...] Re-enter... Cap.

hundred and fifty years after the death of Coriolanus. Now Malone, with his exact chronology of the death of Coriolanus, commits in the eyes of modern learning as great a blunder as Shakspeare commits in his eyes.—Miss C. PORTER (*First Folio Sh.*): Since Niebuhr and other modern historians question the historicalness of Coriolanus himself, whose story is based only on Plutarch, who died *circa* A. D. 120, and Livy, who was born only fifty-eight years before Christ, neither historian being regarded, by modern scrutiny, as unimpugnable authority for what occurred in the third century after the founding of Rome, the modern reader may be justified in caring even less than the Poet that Cato, the Censor, followed Martius Coriolanus and his associates by a mere century and a half.—GERVINUS (p. 768): Shakespeare must have known the time when Cato lived from Plutarch's *Cæsar*. But it is possible that as he found several republican Brutuses, so he must have concluded there were several severe Catos. It is certain that he was not so early schooled in Eutropius as we are, nor had he any chronological dictionary to refer to in order to set himself right in his dates. Nevertheless we ought to consider how valuable to the poet was the brevity and suggestiveness of such an intimation as he puts in the mouth of Titus Lartius; it is doubtful whether, if the mistake had been pointed out to him, he would have corrected it, seeing it was so serviceable; nay, it is doubtful whether it was a mistake at all, and not rather a license like Goethe's when he made Faust mention Luther. There is a passage in *Lear* which ought to make us cautious—a passage where the *observance* of chronology constitutes a much greater license than the neglect of it—a passage which looks like a capital stroke of satire addressed to all self-opinionated and pedantic censors (a set of people not lacking even at the poet's time); the passage where the poet says: 'This prophecy Merlin shall make; for I live before his time,' [III, ii, 95].—W. A. WRIGHT: The readers of *Westward Ho* will remember the famous Sir Richard Grenville and his terrible lion voice.

85, 86. as if the World Were Feauorous] STEEVENS: So in *Macbeth*: 'Some say, the earth Was feverous and did shake,' [II, iii, 66].

87. Enter Martius . . . the Enemy] DELIUS: The entrance of Martius bleeding must be imagined as within the town and therefore does not correspond with the stage-direction, *Before Corioli*, which editors place at the beginning of this scene.—ULRICI (*Zusätze und Berichtigungen*, p. 175): The stage-direction of the Folio evidently does not mean that Coriolanus comes out of the Gate on to the stage, since then there would be no need of Lartius and the Romans to enter the town in

[Scene V.]

Enter certaine Romanes with spoiles.

1

1. *Rom.* This will I carry to Rome.2. *Rom.* And I this.3. *Rom.* A Murrain on't, I tooke this for Siluer. *exeunt.**Alarum continues still a-farre off.*

5

*Enter Martius, and Titus with a Trumpet.**Mar.* See heere these mouers, that do prize their hours

7

SCENE V. Cap. et seq. (SCENE VI. Var. '73.)

Within the Town. Varr. Ran. Within Corioli. A Street. Dyce, Cam. Wh. Coll. iii, Huds. ii. Within the Town. A Street. Cap. et cet.

4. *exeunt.*] Om. Theob. +, Varr. Mal. Ran. Steev. Varr. Sing. Knt, Coll. Del. Dyce.5. *Alarum...off.*] *Alarum* afar off. Cap. (after l. 6).6. *Titus*] *Titus* Lartius Rowe, +. *Titus*, Officers, etc. Cap.7. *mouers*] *spoilers* Words. *soldiers* G. Gould.7, 8. *that...Drachme*] Om. Words.7. *hours*] *honours* Rowe ii, +.

order to assist him. It seems to me that, according to Shakespeare's intention, Coriolanus, assaulted by the Volscians, in order to defend his back, fights his way to the walls, and that the top of these was accessible. From here he is visible to the Romans. With this view I have modified the old stage-direction (*Marcus appears upon the walls, bleeding, attacked by the enemy*).

4. *Murrain*] W. A. WRIGHT: *Murrain*, which is properly a cattle plague (see *Mid. N. Dream*, II, i, 97), is used in such execrations like 'plague' itself. See *Temp.*, III, ii, 88: 'A murrain on your monster!' and *Tro. & Cress.*, II, i, 20: 'A red murrain o' thy jade's tricks!' The word was also used of human diseases. In Stow's *Summarie* (1565), fol. 28a, under the date 1094, is a marginal note, 'Great morein of men.' [According to SKEAT (*Dict.*, s. v.) the word is closely allied to Old French *morine*, a dead carcass.—ED.]

7. *mouers*] WHITELAW: These clamourers for their rights, these disturbers of the State.—SCHMIDT (*Coriolanus*), for this use of 'mover' in the sense of a living, moving creature, compares: 'O fairest mover in this mortal round.'—*Ven. & Ad.*, l. 368.—W. A. WRIGHT: That is, these active stirring fellows; contemptuously used of the loiterers for plunder. Others take it as equivalent to 'these agitators.' Shakespeare elsewhere uses 'mover' as he does 'liver' in the sense of living creature, a human being simply. See *Ven. & Ad.*, l. 368. There is probably a play upon all these senses in the present instance.

7. *hours*] JOHNSON, who follows the reading *honours* of Rowe ii, says: 'I know not who corrected it. A modern editor who had made such an improvement would have spent half a page in ostentation of his sagacity.'—MALONE: Mr Poye arbitrarily changed the word 'hours' to *honours*, and Dr Johnson, too hastily I think, approves of the alteration. Every page of Mr Pope's edition abounds with similar innovations. [This last statement is somewhat of an exaggeration, and, in the present instance at least, Pope is not to blame.—ED.]—CAPELL (vol. I, pt i, p. 88): 'Hours' has a very good meaning, and should not have been chang'd into *honours*, as it is in the four last editors; the speaker could never think of applying

At a crack'd Drachme : Cushions, Leaden Spoones, 8
 Irons of a Doit, Dublets that Hangmen would
 Bury with those that wore them. These base flaues, 10
 Ere yet the fight be done, packe vp, downe with them.
 And harke, what noyse the Generall makes: To him
 There is the man of my foules hate, *Auffidious*,
 Piercing our Romanes : Then Valiant *Titus* take
 Conuenient Numbers to make good the City, 15
 Whil't I with those that haue the spirit, wil haste
 To helpe *Cominius*.
Lar. Worthy Sir, thou bleed'ft, 18

8. *Drachme*] F₂F₃. *drachma* Badham,
 Sing. ii, Ktly, Cam. Cla. Neils. *dram*
 Sta. *drachm* F₄ et cet.

10. *them.*] *them*, F₄, Rowe et seq.

11. *vp.*] *up*. Johns.

12. *him*] *him*; Pope, +.

13. *Auffidious*] *Auffidius* F₂F₃. *Au-*
fidius F₄.

16. *haste*] *haffe* F₂.

18. *Lar.*] *Luc.* F₄ (throughout).

that word to the men he is rating; their loss of time in this pilfering was what engag'd his thoughts most, as is evident from all he says afterwards.—STEEVENS: Coriolanus blames the Roman soldiers only for wasting *their time* in packing up trifles of such small value. So, in North's *Plutarch*, 'Martius was marvellous angry with them, and cried out on them, that it was no time now to look after spoil and to run straggling here and there to enrich themselves,' etc.—WORDSWORTH (*Historical Plays*, i, 118) justifies his omission of this and part of the next line on the ground that 'If the reading be correct, the sentiment is awkwardly and harshly expressed.'

8. *Drachme*] ABBOTT (§ 486) and BROWNE (p. 16) mark *drachm*, as in modern texts, as a dissyllable. SMITH (*Dictionary of Greek and Roman Antiquities*) gives the value of the drachma as about 9d 3 farthings.—ED.

9. of a Doit] W. A. WRIGHT: That is, of a doit in value, worth but a doit. A doit was the smallest piece of money (German *deut*, Dutch *duit*), and was worth half a farthing. For 'of' with the price of anything compare *Meas. for Meas.*, II, i, 95: 'A dish of some three pence.' See IV, iv, 23.

9, 10. Dublets . . . that wore them] MALONE: Instead of taking them as their lawful perquisite.—W. A. WRIGHT: Shakespeare dressed his ancient Romans like the English of his own day. (See *Jul. Cæs.*, I, ii, 264.) In the same way he makes the English custom of giving to executioners the clothes of their victims as a perquisite prevail in Rome.—['And of universal custom, also, it may be,' adds Miss C. PORTER, 'the Roman custom, being indicated when the soldiers of Rome, who executed Christ, cast lots for his vesture.']

14. Then Valiant] WORDSWORTH (*Historical Plays*, i, 118): Shakespeare uses 'valiant' as either dissyllable or trisyllable. Here, if it is to stand at all, the metre seems to require the omission of the preceding 'then,' which perhaps is otherwise desirable, to mark the abruptness with which Marcius would here naturally address Titus. Accordingly, I have left it out.

18. thou bleed'st] In dialogue as sharp and forceful as is here intended it is, I think, needless to require absolute consistency in the use of 'thou' and 'you.'

Thy exercife hath bin too violent,
For a fecond courfe of Fight.

20

Mar. Sir, praife me not :
My worke hath yet not warm'd me. Fare you well :
The blood I drop, is rather Phyficall
Then dangerous to me : To *Auffidious* thus, I will appear

Lar. Now the faire Goddeffe Fortune, (and fight. 25
Fall deepe in loue with thee, and her great charmes
Mifguide thy Oppofers fwords, Bold Gentleman :
Prosperity be thy Page.

Mar. Thy Friend no leffe, 29

19, 20. *Thy...For*] As one line Cap.

23. *drop*] *dropt* Han.

24. *Then...and fight*] Ff, Rowe. As two lines, ending *me...and fight* Pope, Theob. Warb. Johns. Var. '73. As two lines, ending *will...and fight* (omitting *to me*) Han. As two lines,

ending *thus...and fight* Cap. et cet.

24. *To Auffidious*] *T'Aufidius* Pope, +.

27. *fwords, Bold Gentleman:*] Ff, Schmidt. *Swords: bold Gentleman!* Rowe, Pope. *swords! bold gentleman!* Theob. Han. Warb. *swords! Bold gentleman,* Johns. et cet.

It will, however, be noticed that Lartius uniformly addresses Martius with 'thou'; Martius says, 'Fare you well' (l. 22), but in l. 29 says, 'Thy friend.' Shakespeare's use of the two forms is in many cases quite consistent with the situation of the characters and the incident, as is shown by ABBOTT, §§ 232, 233, 234.—ED.

20. a second course] DEIGHTON: As though fighting were as a feast to him, with an allusion to the second or principal course of viands at a dinner; compare *Macbeth*, II, ii, 39: 'Sleep that knits up the ravell'd sleeve of care . . . great nature's second course, Chief nourisher in life's feast'; and below, I, ix, 14: 'Yet cam'st thou to a morsel of this feast Having fully dined before.'—CASE (*Arden Sh.*), in reference to the foregoing note by Deighton, says: 'It more probably means bout, encounter of fight; see *Tragedy of Hoffman*, 1631, Act II. *ad init.*, "Well Ile trie one course with thee at the halfe pike," etc. The *N. E. D.* gives *Course*, The rush together of two combatants in battle or tournament; charge, onset; a passage at arms, bout, encounter. In *King Lear*, III, vii, 54, Gloucester says: "I am tied to the stake, and I must stand the course," i. e., I must endure a second relay of dogs set upon me.'

21. praise me not] CASE (*Ibid.*): 'Praise' is possibly here as in *Twelfth Night*, I, v, 268, = estimate; do not thus estimate my powers, do not set yourself as a judge of what I can do. In the passage in *Twelfth Night* Olivia says: 'I will give out divers schedules of my beauty: . . . Were you sent hither to praise me?' [It seems hardly necessary to find any meaning for 'praise' here other than its usual one. Marcius deprecates any commendation yet, as he is but at the beginning of what he intends doing.—ED.]

27. thy Opposers] WALKER (*Crit.*, ii, 233): 'The opposers'—i. e., the enemies'—ut passim apud S. The metre (as it seems to me) and the sense both require this; for 'thy opposers' would properly mean Coriolanus's personal enemies, not the Volscians. Also *Love's Labour's*, I, i, 235: 'I did commend the black-oppressing

Then those the placeth highest : So farewell.

30

Lar. Thou worthiest *Martius*,

Go found thy Trumpet in the Market place,

Call thither all the Officers a'th'Towne,

Where they shall know our minde. Away.

Exeunt

34

31. *Martius*,] Ff, Rowe, Pope i,
Theob. Han. Warb. *Marius*, Pope ii.
Martius. Heath, Johns. *Martius*! Cap.
et seq.

Theob. i. Cla. Herford, Dtn, Cam. ii.
Go, sound Theob. ii. et cet.

32. *place*,] *place*, [To the Trumpet.
Han.

[Exit *Martius*. Cap. Mal. et seq.

33. *a'th'*] *o'th'* F₄, Rowe, +. *of the*
Cap. et seq.

32. *Go sound*] Ff, Rowe, Pope,

34. *Where*] *There* Lettsom.

humour to the most wholesome physic of thy health-giving air.'—DYCE (ed. ii.), in reference to the foregoing remark, says: 'I believe that "thy opposers" is what the author wrote—meaning "thy opponents—those of the enemy who shall oppose thee." In II, ii, 103 Cominius mentions that Coriolanus, when only a stripling, slew "three opposers" in battle; and in IV, iii, 33 we have "his great opposer, Coriolanus."'

30. those] ORGER (p. 58): There are many passages in Shakespeare which seem to indicate that he used 'those' for a genitive plural, as *their* or *theirs*, which use in these places might be marked by an apostrophe, *those'*. This has not been observed by Dr Abbott in his account of his pronouns, but deserves, I think, consideration as affording an easy solution of constructions otherwise exceedingly irregular, e. g., II, ii, 25, 'his ascent is not by such easy degrees as those, who,' etc., i. e., as *theirs who*. Again, *Rich. III*: I, iii, 217: 'If heaven have any grievous plagues in store Exceeding those that I can wish on thee,' i. e., exceeding 'theirs,' the plagues, viz., which she had been imprecating on the others, which might seem to have exhausted her power of cursing, and the line should be read: 'Exceeding *those'* that I can wish on thee.' [Does not 'those' there refer directly to the 'plagues,' and not to any previous imprecations of Anne?—ED.] Again, in *Mer. of Ven.*, I, i, 97: '—would almost damn those ears Which hearing them would call their brothers fools.' And in *Henry VIII*: II, i, 152: 'To stop the rumour and allay those tongues That durst disperse it.' 'Those ears' and 'those tongues' may mean *those hearers* and *those speakers*, as in French they call a person a *mauvaise langue* who speaks evil of others. But it will be scarcely possible to understand on the same principle *Pericles*, I, iv, 39, 'Those palates, *who*,' and I, iv, 34, 'These mouths, *whom*.'

32. *Go sound*] W. A. WRIGHT: The comma after 'Go,' which has been inserted in most modern editions, has no right to be there. Compare *Temp.*, I, ii, 301, 'Go make thyself like a nymph o' the sea'; and in the same play, II, i, 190, 'Go sleep, and hear us.'

34. *Away*] WALKER (*Vers.*, p. 273) arranges this line ending with the word 'minde,' and places the single word 'Away' in a line by itself, for the reason that 'lines of eight or nine syllables, as they are at variance with the general rhythm of Shakespeare's poetry, so they scarcely ever occur in his plays—it were hardly too much to say, not at all.' Besides the present line, among other examples, Walker gives from *Cymb.*, IV, iii, near the end: 'We grieve at chances here. *Away*,' which he treats as here, placing 'Away' in a line by itself.

[Scene VI.]

Enter Cominius as it were in retire, with soldiers.

I

Com. Breath you my friends, wel fought, we are come
Like Romans, neither foolish in our stands, (off,
Nor Cowardly in retyre : Beleeue me Sirs,
We shall be charg'd againe. Whiles we haue strooke
By Interims and conueying gifts, we haue heard
The Charges of our Friends. The Roman Gods,

5

7

SCENE VI. Cap. et seq. SCENE VII.
Var. '73. SCENE IX. Pope, +.

The Roman Camp. Pope, +, Var.
'78, '85. Near the Camp of Cominius.
Cap. et cet.

1. as...retire] Ff, Ktly, Cam. +.
retreating Rowe, +, Var. '78, '85,
Craig. as in retire, Cap. as in re-

treat, Coll. Del. Wh. i. and forces, re-
treating Mal. et cet.

1. with soldiers.] and his forces. Cap.

2. *Breath*] *Breathe* Pope et seq.

5. *strooke*] *struck* F₄.

7. *The Roman*] Ff, Rowe, Pope,
Theob. Mal. Steev. Varr. Sing. i, Knt,
Coll. i, Del. *Ye Roman* Han. Coll.
MS. et cet.

1. Enter . . . with soldiers] Miss C. PORTER (*First Folio Sh.*): Scene vi. is marked by the entrance of Cominius *as it were in retire, with soldiers*. This appearance may have been given by a withdrawal as if with their faces still half turned whence they came from the side of the fore-stage. There later, scene x, it appears that some property-trees screened off the back of the stage, which Aufidius, who had been fighting with Cominius before then and afterwards with Martius, calls 'the Cypress grove.' If Cominius so entered at scene vi, the Messenger and, later, Martius may have entered toward him from the opposite side.

2. we are come off] CASE (*Arden Sh.*): That is, we quit the fight. The Romans temporarily retire, but this is not necessarily implied in 'come off,' which can be used by the side which has the advantage. See *King John*, V, v, 4, when Lewis speaks of the English as 'In faint retire,' and goes on:

'O bravely came we off,
When with a volley of our needless shot,
After such bloody toil, we bid good night;
And wound our tattering colours clearly up
Last in the field, and almost lords of it!'

7. *The Roman Gods*] WARBURTON: This is an address or invocation to them, therefore we should read, 'Ye Roman gods!'—HEATH (p. 412): It is so; but no reason requires that it should be a direct invocation rather than an oblique one in the third person, as in the common reading.—DYCE (*Remarks*, etc., p. 160): The word 'you' in l. 10 shows that '*the Roman gods*' is wrong. Read 'ye'; the original compositor mistook 'ye' for 'ye' (the).—KEIGHTLEY (*Expositor*, p. 160): It is evident from the context that the poet wrote *Ye*, not 'The,' as in *Ant. & Cleo.*, V, ii, 171, ['The gods! it smites me Beneath the fall I have'].—W. A. WRIGHT: This has usually been changed to 'Ye Roman gods,' but Shakespeare in other passages uses the definite article with the vocative in such a manner as to render the

Leade their fuccesses, as we wish our owne, 8
 That both our powers, with smiling Fronts encountring,
 May giue you thankfull Sacrifice. Thy Newes ? 10

Enter a Messenger.

Mess. The Cittizens of *Corioles* haue yffued,
 And giuen to *Lartius* and to *Martius* Battaile :
 I saw our party to their Trenches driuen,
 And then I came away. 15

Com. Though thou speakest truth,
 Me thinkes thou speak'st not well. How long is't since ?

Mess. Aboue an houre, my Lord.

Com. 'Tis not a mile: briefly we heard their drummes.
 How could'st thou in a mile confound an houre, 20
 And bring thy Newes so late ?

9. *encountring*] Ff, Rowe, +. Wh. i,
 Neils. *encountering* Var. '73 et cet.

12. *Corioles*] Ktly, Schmidt. *Corio-*
lus Ff, Rowe. *Corioli* Pope et cet.

13. *Lartius*] *Lucius* F₄ (throughout).

14. *their*] *the* Theob. ii, Warb. Johns.
 Varr. Ran.

14. *Trenches*] *Trenbhes* F₂.

16. *speakest*] *speak'st* Rowe ii. et seq.
truth] *true* Cap.

19. *briefely*] *briefly*, Theob. Warb.
 Johns. Var. '73, Huds.

21. *thy*] *the* Rowe, +.

correction not absolutely certain. For instance, in II, iii, 55; IV, i, 44, and *Lear*, I, i, 271: 'The jewels of our father, with wash'd eyes Cordelia leaves you.' *Jul. Cæs.*, V, iii, 99: 'The last of all the Romans, fare thee well!' In *1 Henry IV*: I, ii, 177, the old copies read: 'Farewell, the latter spring,' and in *3 Henry VI*: V, v, 38, the Folios have: 'Take that, the likeness of this railer here.' Again in *Pericles*, III, i, 1, the early copies read: 'The god of this great vast, rebuke these surges.' It may be said that all these instances are misprints, but the number of them is against such an explanation.—BEECHING (*Henry Irving Sh.*): For the definite article, where we should rather use the pronoun *ye*, compare IV, i, 44. The awkwardness in the present passage is that there is nothing until the pronoun 'you' in l. 10 to decide whether 'the Roman gods' is the second or third person; where there is no ambiguity, as in *Jul. Cæs.*, V, iii, 99, 'The last of all the Romans, fare thee well!' the difference from modern usage hardly attracts attention.

16. *speakest*] W. A. WRIGHT: So printed in the Folios, which have 'speak'st' in the next line. There is nothing in the metre to necessitate the abbreviation to 'speak'st' in the first instance, for in these broken lines it is not uncommon to have a redundant syllable.

19. *briefely*] ABBOTT (§ 35): That is, a short time *ago*, instead of (as with us) *in* a short space of time. Similarly we use the Saxon equivalent *shortly* to signify futurity.

20. *confound*] MALONE: 'Confound' is here used not in its common acceptation, but in the sense of *to expend*. *Conterere tempus*.—STEEVENS: So, in *1 Henry IV*: I, iii, 100, 'He did confound the best part of an hour In changing hardiment with great Glendower.'

Mef. Spies of the *Volces* 22
 Held me in chace, that I was forc'd to wheele
 Three or foure miles about, else had I fir
 Halfe an houre since brought my report. 25

Enter Martius.

Com. Whose yonder,
 That doe's appeare as he were Flead ? O Gods,
 He has the flampe of *Martius*, and I haue
 Before time seene him thus. 30

Mar. Come I too late ?

Com. The Shepherd knowes not Thunder frō a Taber,
 More then I know the found of *Martius* Tongue
 From euery meaner man. 34

22. *Volces*] F₂, Mal. Ran. Steev.
 Varr. Sing. Knt. *Volcies* F₃. *Volscies*
 F₄, Rowe. *Volscians* Pope, +. *Vol-*
cians Cap. *Volsces* Coll. et seq.

26. Enter *Martius*.] After l. 34
 Dyce, Sta. Glo. Cla. Huds. ii, Words.
 Craig, Neils. Enter *Martius* bloody
 and breathless. Coll. iii.

27. *Whose*] *Who's* Rowe et seq.

28. *Flead*] F₂F₃, Johns. Var. '73, '78,
 '85. *Flea'd* F₄, Rowe, Pope, Theob.
 Han. Warb. Cap. *flay'd* Mal. et seq.

29. *flampe*] *stand* Wh. i. (misprint).

30. *Before time*] Ff, Rowe, Pope,
 Theob. Warb. Johns. *Before-time* Han.
 et cet.

31. *Mar.*] *Mar.* (within). Dyce, Glo.
 Cla. Huds. ii, Words. Wh. ii, Craig,
 Neils. *Mar.* (without). Sta.

32-34. Mnemonic Warb.

33. *Martius*] *Martius's* F₄, Rowe.
Martius' Pope et seq.

34. *man*] *man's* Han. Cap. Varr.
 Ran. Steev. Var. '03, '13, Sing. Hal.
 Ktly.

23. *Held me in chace*] MADDEN (p. 54, foot-note): To 'hold in chase' was a phrase in common use—*King John*, I, i, 223; *Lucrece*, l. 1736; *Sonnet* cxliii; [also the present line cited].

23. *that*] For other examples of 'that' equivalent to *so that*, see, if needful, ABBOTT, § 283.

31. *Mar.*] BEECHING (*Falcon Sh.*): Notice how much the scene is improved [by Dyce's stage-direction (*within*)]. Cominius's beautiful lines become a soliloquy.

32, 33. *The Shepherd . . . Martius Tongue*] THEOBALD: This has the air of an imitation, whether Shakespeare really borrow'd it or no, from the original. I mean what Ulysses says in the Greek poet of being able to distinguish Minerva's voice, tho' he did not see her. Sophocles in *Ajace*, [ll. 14-16, Theobald gives the Greek original, which is thus rendered in the Oxford translation: 'O voice of Minerva, my best beloved of deities, how well known do I hear, and grasp with my mind, even though thou be unseen, thy voice like that of the brazen-throated Tuscan trump!'—ED.].

34. *From euery meaner man*] MALONE: That is, from *that* of every meaner man. This kind of phraseology is found in many places in these plays; and as the peculiarities of our author, or rather the language of his age, ought to be scrupulously attended to, Hanmer and the subsequent editors who read here 'every meaner *man's*' ought not, in my apprehension, to be followed, though we should

Martius. Come I too late ?

35

Com. I, if you come not in the blood of others,
But mantled in your owne.

Mart. Oh^l let me clip ye

In Armes as found, as when I woo'd in heart;

As merry, as when our Nuptiall day was done,

40

And Tapers burnt to Bedward.

38. ye| you Cap. Var. '78, '85. Mal.
Steev. Varr. Sing. Knt, Coll. Del. Hal.
Huds. i.

39. In Armes] I Armes F₂. I am
Long MS. (ap. Cam.).

39. I woo'd in heart;] I woo'd; in
heart Theob. (Thirlby) et seq.

40, 41. our...Bedward] I wedded
Words.

41, 42. As two lines, ending War-
riors...Lartius? Pope et seq.

now write so. So in *Cymbeline*: 'Thersites body is as good as Ajax, When neither are alive,' [IV, ii, 252]. Again in *Timon*, 'Friend or brother, He forfeits his own life that spills another,' [III, v, 88].—STEEVENS: When I am certified that this, and many corresponding offences against grammar, were common to the writers of our author's age, I shall not persevere in correcting them. But while I suspect (as in the present instance) that such irregularities were the gibberish of a theatre, or the blunders of a transcriber, I shall forbear to set nonsense before my readers, especially when it can be avoided by the insertion of a single letter, which, indeed, might have dropped out at the press.—DYCE (ed. ii.): Who does not see that in the first of the passages [quoted by Malone] we ought to print Ajax,' just as in a passage of *Tro. & Cress.*, "were your days As green as Ajax," and your brain so temper'd," &c., [II, iii, 265]? And with respect to the passage of *Timon*, 'He forfeits his own blood (M. misquotes it *life*) that spills another,' it need not be defended on the plea that the necessity of a rhyme occasioned an offence against grammar, for '*another blood*' may certainly mean *another blood than his own*.—W. A. WRIGHT: The idiom is not peculiar to English. For instance, in *Psalms* xviii, 33, 'He maketh my feet like hinds' *feet*,' the translators have supplied the word 'feet' in italic to show that it is not in the original. Similarly in *Psalms* xcii, 10, 'But my horn thou shalt exalt like *the horn of an unicorn*,' where the italic words have nothing corresponding to them in the Hebrew. See also *Esther*, iii, 8, 'And their laws are diverse from all people.'—VERITY (*Student's Sh.*): The change to *man's*, corresponding with *Marcus*, is certainly wrong; such uniformity is not Shakespearian at all. Compare *Macbeth*, III, i, 55-57: 'Under him My Genius is rebuked; as, it is said, Mark Antony's was by Cæsar,' i. e., *Cæsar's*.

39. as when I woo'd in heart;] THEOBALD: Dr Thirlby advised the different regulation in the pointing of this passage [see *Text. Notes*], which I have embraced, as I think it much improves the sense and spirit, and conveys, too, the Poet's thought that *Marcus* was as sound in limb as when he went a wooing; and as merry in heart as when going to bed to his bride.—CAPELL (vol. I, pt i, p. 83): The semicolon at 'woo'd' in this line is very foolishly put after 'heart' in all editions preceding the third modern [Theobald]; as the speech is now regulated no reader can be at a loss for its sense, though the expression be somewhat clouded by the improper application of 'clip' to the latter member of it, [ll. 40, 41].

41. to Bedward] STEEVENS: So, in *Albumazar*, 1615: 'Sweats hourly for a dry

Com. Flower of Warriors, how is't with *Titus Lartius*? 42

Mar. As with a man busied about Decrees :

Condemning some to death, and some to exile,
Ransoming him, or pittying, threatning th'other ; 45
Holding *Corioles* in the name of Rome,
Even like a fawning Grey-hound in the Leash,
To let him slip at will.

Com. Where is that Slave
Which told me they had beate you to your Trenches ? 50
Where is he? Call him hither.

Mar. Let him alone,
He did informe the truth : but for our Gentlemen, 53

42. *is't*] *i't* F₂.

Lartius] Lucius F₄.

45. *threatning*] *threatening* Varr. Ran.

Coll. Del. Dyce, Cam.+, Huds. Craig,
Neils.

46. *Corioles*] F₂F₃, Ktly, Schmidt.

Coriolus F₄, Rowe. *Corioli* Pope et
seq.

48. *slip*] *ship* F₂.

53. *truth: but...Gentlemen,*] *truth but*
...gentlemen. Anon. ap. Cam. *truth.*
But, ...gentlemen, Huds. i, Neils.

brown crust to bedward,' [Hazlitt's *Dodsley*, xi, 333].—MALONE: Again, in Peacham's *Compleat Gentleman*, 1627, 'Leaping . . . Upon a full stomacke or to bedward . . . is very dangerous, and in no wise to be exercised,' [ed. 1634, p. 216.—ED.]—W. A. WRIGHT: That is, towards bedtime. In the Authorised Version we have many instances of this splitting up of the preposition 'to-ward.' For example, 'to us-ward' (*Psalm* xl, 5), 'to thee-ward' (1 *Sam.*, xix, 4), 'to you-ward' (*Eph.*, iii, 2), 'to the mercy seat-ward' (*Exod.*, xxxvii, 9), 'to God-ward' (2 *Cor.*, iii, 4). Compare 1 *Henry VI*: III, iii, 20: 'Their powers are marching unto Paris-ward.' See also Chaucer, *Knight's Tale*, l. 882: 'To Thebes-ward with olde walles wyde.'

44. *exile*] W. A. WRIGHT: In Shakespeare the accent on this word is variable. See V, iii, 106. In *The Passionate Pilgrim*, *Two Gentlemen*, *As You Like It*, and *Richard II.* it is always on the first syllable. In 2 *Henry VI*: III, ii, 382, it is on the last; in *Rom. & Jul.* it is three times on the last and twice on the first; while in *Cymb.* it is once only on the last and twice on the first.

45. *Ransoming him*] JOHNSON: That is, remitting his ransom. [For this use of 'ransom' in the sense of *release*, DEIGHTON compares, *Love's Labour's*, I, ii, 65: 'I would take Desire prisoner and ransom him to any French courtier for a new devised courtesy'; for 'him,' thus used indefinitely, ABBOTT (§ 217) compares *Macbeth*, IV, iii, 80: 'Desire his jewels and this other's house'; also *Sonnet* xxix, 6: 'Featured like him, like him with friends possessed.']

47, 48. *Grey-hound . . . Leash . . . slip*] W. A. WRIGHT: Shakespeare has observed minute accuracy in his use of this hunting language. In the *Gentleman's Recreation* (1721), p. 11, among the 'Different Terms for Hounds and Grey-Hounds' we read: 'We let slip a Grey-Hound, and cast off a hound. The string wherewith we lead a Grey-Hound is called a Lease; and for a Hound, a Lyome.' Compare 1 *Henry IV*: I, iii, 278: 'Before the game is afoot, thou still let'st slip.'

53. *but for our Gentlemen*] W. A. WRIGHT: That is, had it not been for our gentlemen. With characteristic impetuosity Coriolanus does not finish his sentence.

The common file, (a plague-Tribunes for them)

The Moufe ne're fhunn'd the Cat, as they did budge
From Rascals worfe then they. 55

Com. But how preuail'd you ?

Mar. Will the time ferue to tell, I do not thinke : 58

54. *plague-Tribunes*] F₂. *plague Tribunes* F₃F₄. *plague! Tribunes* Rowe, Pope, Theob. Warb. Cap. Var. '78, '85, Ran. Ktly, Cam.+, Craig, Neils. *plague on't! tribunes* Han. *plague! Tribunes* Johns. et cet.

58. *tell,] tell?* F₃F₄ et seq. *thinke:]* F₂F₃. *think:* F₄, Knt, Del. *think.* Dyce, Sta. Cam.+, Wh. Words. *think it* Coll. ii, iii. (MS.), Ktly. *think so* Huds. ii. (Lettsom). *think—* Rowe et cet.

—Miss C. PORTER (*First Folio Sh.*): Although the speech is impatient, reckless of formal words as the speaker is of details, we think Martius is less apt to be disjointed than to be at once swift and compact. For this reason it seems to us more in keeping with the whole to heed the sharp pelt of the reply closed with the colon after 'truth.' He exonerates the Messenger at once, whom Cominius has just called 'that Slave' and was going to reprimand for bringing false news. Then Martius goes on naturally in thought to the action that did in truth turn the tide from retreat to victory. Instead of telling this, however, which would amount to praising himself as one equal to the desperate situation, he blames with scorn and irony those who were not, namely, the would-be *Gentlemen*, who, in his sense of what nobility exacts, showed they were unworthy to be trusted. As for this gentry, they ran like the mouse from the cat.

54. a *plague-Tribunes for them*] Miss C. PORTER (*First Folio Sh.*): Rowe's arrangement is objectionable because it makes a halting instead of a swift parentheses [see *Text. Notes*]. Martius, in character and speech alike, is a flame. This side flare of imprecation suffers, also, in the modernised text from being taken out of the parentheses. His thought recurs to the battle-charge, when he stemmed the flight of the 'common file,' cursing them as 'you heard of Byles and Plagues.' So here, between breaths, as it were, he wishes these unworthy clamorers for the privileges of the worthy *Tribunes* bringing down a plague. He says it in the quickest way possible—'(a plague-Tribunes for them).' The play shows, of course, that the 'Tribunes for them' did, indeed, bring down 'a plague' in a peculiar sense when they caused the people to banish Valor in his person later. Surely the formalisms of the eighteenth century have not so deadened the minds of this century that they cannot see how feeble in comparison is the modernised text: 'a plague! Tribunes for them!' Martius, as his poet makes him talk, hated the small words carrying no weight in the sentence as he hated the mob of weak men making up the 'common file' in number, not in valor.

55. *budge*] That is, give way, flee. Compare 'Here pitch our battle; hence we will not budge,' 3 *Henry VI*: V, iv, 66; also *Mer. of Ven.*, II, ii, 20.—W. A. WRIGHT: Coriolanus puts all his contempt for the mob into this colloquial word.

58. *I do not thinke*] DYCE (ed. ii.): If right, this means 'I do not think the time will serve to tell.' Mr W. N. Lettsom proposes '—think so.'—ABBOTT (§ 64) quotes the present line in illustration of the omission of *so* after 'I think,' and as another instance, *Meas. for Meas.*, I, ii, 24: 'G. What in metre? *Luc.* In any proportion or language. G. I think, or in any religion.'—Miss C. PORTER (*First*

Where is the enemy? Are you Lords a'th Field?

If not, why ceafe you till you are so?

60

Com. *Martius*, we haue at difaduantage fought,
And did retyre to win our purpofe.

Mar. How lies their Battell? Know you on w^o fide
They haue plac'd their men of trust?

Com. As I gueffe *Martius*,
Their Bands i'th Vaward are the Antients
Of their beft trust: O're them *Auffidious*,
Their very heart of Hope.

65

68

59. *a'th*] F₂F₃. *o'th'* F₄, Rowe,+.
o'the Cap. et seq.

60, 62. *If not...purpofe.*] As three
lines, ending *Martius...did...purpofe.*
Cap. Steev. Varr. Sing. Dyce, Walker
(Vers. 290), Sta. Ktly, Cam., Huds.
Neils.

62. *purpofe*] *propofe* F₂. *purpofes*
Coll. ii. (MS.).

63, 64. *How...They*] As one line
Rowe ii. et seq.

63. *w*] *what* Ff, Rowe,+, Varr. Ran.
which Mal. et seq.

66. *Their*] *The* Krueger (Jahrbuch,
xxxviii, 236).

Bands] *hands* Knt i. (misprint).

Antients] *Ancients* F₃F₄, Rowe.
Antiates Pope et seq.

Folio Sh.): This is an example of his swift, compressed, but not disjointed diction. He does not break off. . . . The words he has already used serve to complete his sentence, which if fully expanded will run thus: Will the time serve to tell, I do not think the time will serve to tell, what Cominius asks—how they prevail'd. So he turns to the next business.

63–66. Know you . . . the Antients] STEEVENS: So, in the old translation of Plutarch: 'Martius asked him howe the order of the enemies battell was, and on which side they had placed their best fighting men. The consul made him aunswer that he thought the bandes which were in the vaward of their battell, were those of the Antiates,' etc. The old copy reads 'Antients,' which might mean *veterans*; but a following line, [l. 74], as well as this quotation, seems to prove *Antiates* to be the proper reading. Our Author employs *Antiates* as a trisyllable, as if it had been written *Antiat*s.

66. Vaward] That is, the *advance guard*, the *Vanguard*.—CASE compares *Henry V*: IV, iii, 130: 'My lord, most humbly on my knee I beg The leading of the vaward.'

68. heart of Hope] MALONE: The same expression is found in Marlowe's *Lust's Dominion*: 'Your desperate arm Hath almost thrust quite through the heart of hope.' [WRIGHT, who furnishes the missing reference for this line, IV, ii, and CASE, who gives its further location as in Hazlitt's *Dodsley*, xiv, p. 151, both call attention to Malone's wrong assignment of the play to Marlowe; but Malone was doubtless influenced by the fact that the earliest printed copy of the play, 1657, bore Marlowe's name upon the title-page. It has been shown, however, that the play is first mentioned several years subsequent to Marlowe's death. Collier tentatively ascribes it to Dekker, Haughton, and Day. Wright compares *Ant. & Cleo.*, IV, ii, 29, 'Beguiled me to the very heart of loss.' Also, *Timon*, I, i, 286, 'He outgoes The very heart of kindness.' 'In the same sense,' adds Wright, 'of that which is the essential principle of anything "soul" is also used.'

Mar. I do befeech you,
 By all the Battailles wherein we haue fought, 70
 By th'Blood we haue shed together,
 By th'Vowes we haue made
 To endure Friends, that you directly fet me
 Against *Affidious*, and his *Antiats*,
 And that you not delay the present (but 75
 Filling the aire with Swords aduanc'd) and Darts,
 We proue this very houre.

Com. Though I could wish,
 You were conducted to a gentle Bath,
 And Balmes applyed to you, yet dare I neuer 80
 Deny your asking, take your choice of those
 That best can ayde your action.

Mar. Those are they
 That most are willing; if any such be heere,
 (As it were sinne to doubt) that loue this painting 85
 Wherein you see me smeared, if any feare
 Lessen his person, then an ill report : 87

71-73. Lines end, *Vowes...directly...*
Antiats, Pope et seq.

71, 72. *we haue*] *w'ave* Pope, Theob.
 Han, Warb. Johns.

74. *Affidious*] *F*₁.

77. *houre.*] *hour*—Rowe, +.

84. *most are*] *are most* Cap.

87. *Lessen...then*] *F*₂. *Less for...than*
 Rowe i, +, Badham. *Less for...that*
 Rowe ii. *Lesser...than* *F*₃*F*₄ et cet.

See 1 *Henry IV*: IV, i, 50: 'For therein should we read The very bottom and the soul of hope.'—ED.]

71-74. *By th'Blood . . . Antiats*] W. A. WRIGHT: [With Pope's arrangement of these lines] the metre is not perfect, and the advantage of substituting for halting lines others which are irregular is very doubtful. Probably the two short lines (71, 72) are to be read as one.

75. *delay*] WARBURTON interprets 'delay' here in the sense *let slip*, but MURRAY (*N. E. D.*) does not include such among the various meanings of this verb. Under 1. *trans.*, 'To put off to a later time; to defer, postpone,' Murray quotes: 1489, Caxton *Faytes of A.*, I, xxii, 68, 'To delaye the batayle vnto another day'; 1586, B. Young, *Guazzo's Civ. Conv.*, IV, 181b, 'Delaie the sentence no longer.'—ED. (For other examples of the omission of the auxiliary *do* before 'not' with certain verbs, see ABBOTT, § 305.)

86. *if any feare*] SCHMIDT (*Coriolanus*): 'Fear' is here used in its two meanings—to be afraid of, and to fear for. That is, If any man thinks less of his person than he fears evil report, let him, etc. [Thus also W. A. Wright. Although Malone did not refer to this use of the word 'fear' in two senses, it will be seen that Schmidt's paraphrase is almost identical with Malone's.—ED.]

87. *Lessen . . . an ill report*] MALONE (*Variorum*, 1785): I suspect the author wrote, '*Less in his person than in ill report.*' That is, if anyone here esteems his

If any thinke, braue death out-weighes bad life, 88
 And that his Countries deerer then himselfe,
 Let him alone : Or so many so minded, 90
 Waue thus to expresse his disposition,
 And follow *Martius*.

*They all shout and waue their swords, take him vp in their
 Armes, and cast vp their Caps.*

Oh me alone, make you a fword of me : 95

89. *Countries*] *Country's* F₄.
 90-92. Two lines, ending *thus...*
Martius. Ktly.

90. *him alone*:] *him, alone*, Pope, +,
 Cap. Varr. Mal. Ran. Steev. Varr.
 Sing. i, Coll. Del. Hal. Wh. Huds.

Or so many] *or many, if* Pope, +,
 Cap. *or so many*, Varr. Mal. Ran.
 Steev. Varr. Sing. Hal.

91. [Waving his hand. Johns. Varr.
 Mal. Ran. Steev. Varr. Sing. i, Knt,
 Hal. [Waving his sword. Sing. ii, Sta.
 Ktly.

95. *Oh me...of me*] Om. Words.
 Spoken by the Soldiers. Style conj.

(ap. Cam. ii.).

95. *Oh me alone*,] Ff, Rowe, Page.
Oh! me alone, Pope, Theob. Han. Warb.
Oh! Me alone! Johns. Var. '73. *O me,*
alone! Cap. Var. '78, '85, Mal. Ran.
 Steev. Varr. Sing. i, Knt, Coll. i, Del.
 Sta. Wh. i, Huds. i. *O, me alone!*
 Dyce, Cam. Glo. Cla. Rife, Chamb.
 Herf. Verit. *Come! along!* Sing. ii.
Of me alone? Coll. ii. *O me! alone!*
 Ktly. *O, me alone!* Whitelaw. *Go we*
along; Huds. ii. (Whitelaw conj.). *O,*
me alone, Wh. ii, Neils. *O' me alone!*
 Beeching. *Ol me alone?* Craig.
of me:] of me? Cap. et seq.

reputation above his life. So, in *Tro. & Cress.*, 'If there be one among the fair'st of Greece That holds his honour higher than his ease,' [I, iii, 265]. If lesser be admitted, *regard* or some synonymous word is required instead of 'fear' to make the passage sense. [In his own edition five years later Malone adopts the reading of the Third Folio, which he strangely ascribes to Steevens, and thus paraphrases, 'If this reading be right, *his person* must mean his *personal danger*. If anyone less fears personal danger, than an ill name, &c. If the fears of any man are less *for* his person than they are from an apprehension of being esteemed a coward, &c.' To the lines from *Tro. & Cress.*, which he again gives in illustration, Malone adds from 3 *Henry VI*: 'But thou prefer'st thy life before thine honour' (I, i, 246). 'In this play,' he concludes, 'we have already had, sc. iv, l. 26, "lesser" for *less*.' Since Malone does not repeat this conjecture in his own edition and as it does not appear in the *Variorum* of 1821, it may be considered withdrawn.—Ed.]

88, 89. *thinke . . . And that*] For other examples where 'that' conjunctional is omitted and then inserted, see Abbott, § 285.

95. *Oh me alone, . . . a sword of me*] HEATH (p. 412): This is undoubtedly nonsense. I conceive we should read, 'Let me alone; make you a sword of me?' —CAPELL (vol. i, pt i, p. 83): The first part of this line should be utter'd in a tone of surprise expressive of the speaker's taking shame upon himself for having thought that but one man might offer; the latter part of it changes to another of pleasantry, and is address'd to the soldiers who have got him up in their arms and are shouting; neither of these meanings are visible in the punctuation of former copies, to wit, a colon at 'me' and a comma after 'alone.' —SINGER (ed. ii.): The old copy misprints 'Oh me alone' for *O, come along!* So Brutus says in the first scene, 'Let's along,' and the poet's frequent use of the word in the same manner confirms this reading.

[95. Oh me alone, make you a sword of me]

[Through inadvertence, possibly, Singer's text reads 'Come! along!' and not as he asserts it should read in his note.—ED.]—C. & M. COWDEN CLARKE (*Shakespeare*): Marcius has said, 'Let him *alone*, or so many so minded, wave thus'; and, seeing them *all* wave their swords in reply and then take himself up in their arms, which leaves him solely waving his sword, he rapturously exclaims, 'Oh take me alone for weapon among you all! make yourselves a sword of me!'—WHITELAW (p. 23): The reading of the Folios has been explained: (1) Let me alone. Set me down. (2) Oh me! that I should have said 'alone!' Both explanations seem inadmissible. Two emendations deserve notice: (1) that proposed by Collier 'of me alone?'—adopting which it would be better to punctuate 'O' me alone make you a sword? O' me?' (When everyone of you is as good as four Volscians, why am I your only sword? What so great need have you of me?); that of Singer, 'O come along' (more Shakespearian would be '*Go we along*'). The sense is then—connecting 'Make you a sword of me' with what follows—'Use me for your sword, as now you use me' (in a literal sense they had taken him in their arms), 'and every man of you (such men with such a leader) will be worth four Volscians.'—SCHMIDT (*Coriolanus*, p. 71): Both Collier's emendation ('Of me alone') and Singer's ('O come along') are of slight probability, since according to the former we do not understand why Coriolanus finds so strange what has happened to him when it should occur to any other; according to the latter the order 'go we along' has no agreement with the rest of the sentence. Perhaps the verse runs thus: 'Oh me! all one; make you a sword of me,' *i. e.*, 'What are you doing?' (since *oh me* is always an exclamation of painful or at least unpleasant surprise). 'Yet it is all one to me; make a sword of me and wave me as I order you to wave your swords.' *Make* is thus the imperative, and the pointing of the Folio correct.—W. A. WRIGHT: I do not think any of the proposed emendations is less obscure than the original reading. Coriolanus is taken by surprise at the eagerness with which the soldiers rush forward in answer to his appeal. Instead of waving their swords in the air as he had directed, they make a sword of him. Instead of volunteers coming forward singly the whole mass would follow Coriolanus only; none would stay behind. When he saw this he exclaimed, 'Oh, me alone!' and then when they raised him aloft, 'make you a sword of me? brandish me as if I were a sword?'—ROLFE: Of the various conjectures, that of Collier seems most probable, especially if we put it 'O' me alone! but possibly we might get the same meaning out of the original reading: 'What, me alone! do you make me your sword?' Any interpretation of the first clause which makes it independent of the second seems to us inadmissible.—HUDSON (ed. ii.): [The reading suggested by Whitelaw] gives about the same meaning as Singer's, and is, I think, more in the Poet's manner. That meaning is, of course, 'Let us proceed to the work; use me as your sword'; and, as they already have the speaker in their arms, the language is not strained. We have repeated instances of *me* and *we* confounded, and also of *along* misprinted *alone*.—PERRING (p. 293): I take these words to be partly a sort of gentle protest against the hero-worship which they were paying him, partly a preface to the remarks which immediately after he addresses to them. Who were these men who were now so eager for the fray? They were the very men who under Cominius had failed to beat the enemy; yet now that Coriolanus was to captain them, they made sure that they had a very engine of war, a talisman of victory—they *made a sword of him*—they regarded *him* as their sword, *him* as their confidence

[95. Oh me alone, make you a sword of me]

—him and him alone. Coriolanus says not a word to damp this newly kindled ardour; he credits them with it, and shifts the power from himself to them; or rather he shares it with them; if they were the men inwardly which they showed outwardly, no need to set their hopes on him, and him alone; they themselves were equally with him *swords*—terrors to the foe; not one but could be a match for four Volsci; not one but could front the redoubtable Aufidius himself, and push his shield with shield as hard.—BEECHING (*Falcon Sh.*): The first words have been variously amended, best by Collier, ‘*Of me alone,*’ from which Whitelaw, ‘*O’ me alone,*’ *i. e.*, ‘*Am I your only sword?*’ The comma may be placed either after ‘*alone*’ or after ‘*sword*.’ [Beeching accordingly adopts Whitelaw’s conjectural reading both in the *Falcon* and *Henry Irving* editions.—ED.]—PAGE: The reading and meaning of this line are very uncertain. We print it as it stands in the old copies. We think it may give words supposed to be shouted by the soldiers: ‘*Take me if you take no one else*’; make me one of your soldiers. Only ‘*a certain number*’ are to be selected. In the next line Coriolanus goes on with his speech. [Such an arrangement as this is credited to STYLE by the CAM. EDD. in the ed. ii.; and TUCKER BROOKE (*Vale Sh.*) apparently independently arrives at the same conclusion. In his text he assigns this line to *Soldiers* and gives the next and following lines to Marcius, offering as the reason that ‘*The Folio prints the line without indication of speaker, but it is difficult to explain it as part of Martius’s speech.*’ This is, I think, hardly a sufficient reason for an alteration so drastic; when a stage-direction interrupts a speech the name of the original speaker is rarely if ever repeated in the Folio; see, for example, the next scene, ll. 17–20, where Aufidius’s speech is broken by the entrance of the Volces; l. 20 is addressed to them by Aufidius without a repetition of his name. Also scene iv, ll. 60–64. CASE, however, regards such a distribution as possible, since ‘*Marcius had spoken of “filling the air with swords advanc’d,” and had said “Let him, alone.”*’—ED.]—HERFORD (*Eversley Sh.*): The soldiers, called upon to ‘*wave*’ their swords, have proceeded to ‘*wave*’ *him*. He plays on the fact. ‘*Yes, make me your weapon indeed! Follow me up as strenuously as the hand the sword!*’ This is more in keeping with the situation than to put a (?) at ‘*me*,’ as if he jocularly asked *whether they took him for a sword*.—E. K. CHAMBERS (*Warwick Sh.*): All emendations are quite unnecessary. Coriolanus protests good-humouredly against his ‘*chairing*.’ He says: ‘*Is it me alone you “advance”?*’ Advance your swords rather.’—VERITY (*Student’s Sh.*): Where a line is taken in several ways it is seldom that any one is convincing; and that is the case here. First, why ‘*alone*’? It must, I think, imply, ‘*Why not Cominius also?*’ As an old comrade in arms, Coriolanus deprecates the enthusiasm shown for himself at the expense of his superior officer. Then, what does he mean by their ‘*making a sword*’ of him? He refers, of course, to the fact that the soldiers are holding him aloft—‘*advancing*’ him—as if he were a sword; and, on the whole, I think that his remark has no underlying reference, but is simply a light way of dismissing the incident and cutting short the situation. Such renderings [as those of Clarke and Herford] convey a note of self-assertion, almost of pomposity, inconsistent with Coriolanus’s soldierly modesty. The pronoun *me* in ‘*O, me alone!*’ may surely be referred to a verb easily understood from the whole context as defined by the preceding stage-direction. Constructions ‘*according to the sense,*’ especially where the sense may be eked out by a gesture, are an essential part of elliptical dramatic utterance. And we must

If these shewes be not outward, which of you 96
 But is foure *Volces*? None of you, but is
 Able to beare against the great *Auffidious*
 A Shield, as hard as his. A certaine number
 (Though thanks to all) must I felect from all : 100
 The rest shall beare the businesse in some other fight

97. *But is foure*] *But's fore the*
Bulloch.

Volces] F₂. Var. '78, '85, Mal.
 Ran. Steev. Varr. Sing. Knt. *Volcies*
 F₃. *Volfcies* F₄, Rowe. *Volsicians*
 Pope, +. *Volcians* Cap. *Volsces* Coll.
 et seq.

99. *Shield*] *Shiels* F₂.

100, 101. (*Though...The rest*] As one
 line (omitting *from all*) Han. Cap.
 Steev. Var. '03, '13, Leo, Huds. ii,
 Words. As one line Var. '21, Sing.
 Knt, Coll. Del. Dyce, Hal. Ktly,
 Cam., +, Wh. Huds. Craig, Neils.

101. *fight*] *sight* Var. '21 (misprint).

always remember that Shakespeare's plays were written to be acted.—Miss C. PORTER (*First Folio Sh.*): This line has had a hard fate in tame minds. Martius is enraptured when he finds picked men willing to be served by their leader instead of needing to be goaded by him. Finding men with mettle like his own, he offers himself as their sole weapon to use—himself bodily to make a sword out of. As the rest of the excited speech goes, hurried with business, too, as to the selection out of these picked men of a smaller guard to go with him, he imagines them as forming a shield, as he himself will be a sword against Auffidius. This almost poetic battle-ecstasy in a man whose eminence in daring has made him know loneliness is excited by a feeling, for once, of peership in the fellows who are his companions at arms. The speech is completely Shakespearian, owing nothing to Plutarch. The text [of the Folio] best expresses it without any change, even of punctuation.—GORDON: The meaning is, What are you for me alone? is it me alone that you will follow? And do you drop your swords to make me your sword instead, that you lift me thus in the air?—SHERMAN (*Tudor Sh.*): Many editors have considered this line obscure and in need of emendation. It makes, however, excellent and spirited sense as it stands in the Folio: Oh me alone, make you a sword of me; with a sense of exaltation excited by the instant response of the soldiers to his personal appeal, Coriolanus thinks of himself, borne on the shoulders of the troops, as an animated blade, singly invincible against the enemy. 'Take me alone,' the line means as printed in the Folio, 'and use me like a sword.' The introduction of the interrogation mark, proposed by Capell, slightly alters the mood, but not the meaning.—DEIGHTON: I have followed Singer in reading *Of* for 'Oh,' though to give a stronger emphasis I have put a note of interrogation after 'sword' and repeated it after 'me.' The meaning seems to be: Do you by thus raising me in your arms, brandish me as it were your sword, the only sword you would use?—CASE (*Arden Sh.*): If we accept Capell's note of interrogation at the end of this line it would appear that the soldiers' answer to 'Wave thus' was to uplift Marcius, leading him to say: 'What, you wave *me* only? You make *me* your sword?' There is one objection, perhaps, in the fact that the stage-direction is old and shows that the stage-practice was to wave swords as well as to shout and take up the leader.

100, 101. *Though thanks . . . The rest*] ABBOTT (§ 499) includes this among

(As *cause* will be obey'd:) please you to March, 102
 And *four* shall quickly draw out my Command,
 Which men are best inclin'd. 104

102, 103. *to March, And foure*] *march before; And I* Coll. ii, iii. (MS.).

103. *And foure shall Ardour shall* Anon. ap. Cam.

103, 104. *foure...my...best*] *fear...of my...least* Johns. conj. *so I...my...best* Heath. *forth...my...best* Tollet, Ktly.

some...my...best Sing. conj. *we...my...*

best Lettsom. *I...my...best* Huds. ii.

(Cap. sug.) *forestal quickly;...my...*

best Bulloch. *forth I'll...my...best*

Crosby ap. Rlfe.

104. *Which...inclin'd.*] *Which...inclin'd?* Sing. conj.

other examples of apparent Alexandrines wherein 'regular verses of five accents are sometimes followed by a foot, more or less isolated, containing one accent'; Abbott has failed to note the fact that in the present case Boswell, and not Shakespeare, is responsible for the extra foot.—ED.

102-104. As *cause* . . . *best inclin'd*] JOHNSON: I cannot but suspect this passage of corruption. Why should they *march* that *four* might select those that were *best inclined*? How would their inclinations be known? Who were the *four* that should select them? Perhaps we may read, 'And *fear* shall quickly draw out of my command Which men are *least* inclin'd.' It is easy to conceive that by a little negligence *fear* might be changed to 'four' and *least* to 'best.' Let us march, and that fear which incites desertion will free my army from cowards. [This is Johnson's note as in his own edition and *Variorums* 1773, '78, '85. In the *Variorum* of 1821 it is evidently misprinted, as Johnson's conjectural *of* is there omitted.—ED.]—CAPELL (vol. I, pt i, p. 84): 'Cause' is us'd here for contingency, a contingency of moment, such as must be look'd after; 'my command' is the party I would command, namely, such as are 'best inclin'd' to be under it, most dispos'd to go with me; and 'four' in that line is made to stand for four men, four of my officers, by a license that is not commendable, and which might have been avoided by putting *I* in its stead.—HEATH (p. 412): What sense the word 'four' can have here is difficult to guess. Perhaps the poet wrote, 'And so *I* shall quickly draw out,' etc. That is, As the troops march by I shall readily draw out such as are fittest to make up the party which is to act under my command, according as I shall find them most eager to be employed in this service.—STEEVENS: Coriolanus may mean as *all* the soldiers have offered to attend him on this expedition, and he wants only a *part* of them, he will submit the selection to *four* indifferent persons that he himself may escape the charge of partiality. If this be the drift of Shakespeare, he has expressed it with uncommon obscurity. The old translation of Plutarch only says: 'Wherefore, with those that willingly offered themselves to followe him, he went out of the cittie.'—M. MASON (*Comments*, etc., p. 248): Coriolanus means only to say that he would appoint four persons to select for his particular command or *party* those who were best inclined; and in order to save time he proposes to have this choice made while the army is marching forward. They all march towards the enemy, and on the way he chooses those who are to go on that particular service.—J. MITFORD (*Gentleman's Mag.*, Nov., 1844, p. 48): The word 'four' under all explanation appears to us, as it did to Johnson, to be corrupt. We therefore, with attention equally devoted to the sense and to the form of the word we propose to alter, read, '*An hour* shall quickly draw out my command.' So Marcius in his preceding speech said, 'Filling

[102-104. As cause . . . best inclin'd]

the air with swords advanced, and darts We prove this very hour.'—COLLIER (*Notes & Emend.*, etc., p. 349): Here a difficulty has arisen why 'four' were to draw out his command. We print the passage as we find it amended, which shows that the scribe or the compositor (most likely the former in this instance) was to blame: 'Please you march *before*, And *I* shall quickly draw out my command,' etc. Whoever made the copy for the printer must have understood *before* as *by four*, and put it in the wrong place, curing the defect in the metre of the first line by arbitrarily inserting *to*. Nothing could be more natural than for Marcius to direct the soldiers to march in front of him that he might himself make the selection of such as he was to lead. [This reading Collier adopts in both his 2nd ed. and his 3^d. —ED.]—SINGER (*Sh. Vindicated*, &c., p. 211): To say the least of it, this is a very unlikely conjecture indeed. That 'And *four*' should not only have been misprinted for *before* but also have jumped out of its place; that *to* should have been inserted without reason in the first line; and *I* omitted in the second, what an accumulation of errors!—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 320): But why 'four'? Surely four men would not be sufficient for the force which he meditated. The second line [l. 103, as given by the MS. Corrector] is unintelligible, and not to be construed on any known principles of grammar. We would suggest, 'And *those* shall quickly draw out,' etc.; that is, And my command shall quickly draw out, or select, those men which (men) are best inclined to be of service to me. The construction here is awkward, but less awkward, we think, than that of the other emendations.—LEO (*Coriolanus*, p. 120): Generally it was the word 'four' [in this passage] which puzzled the critics. And indeed, when Steevens says, 'he will submit the election to four indifferent persons,' it is a poor and rather indifferent sense, and not at all Shakespeare-like. But there is one word more, which must be regarded otherwise than it has been hitherto, if we want to understand it—the word 'command.' It is impossible for Coriolanus to 'command which men are best inclin'd,' for inclination does not depend upon command; it acts without external influence. But if we understand 'command' as subject, and change 'and four' into *before*, the sense of the phrase seems very clear: 'Before you march my command shall quickly draw out those which are best inclined.'—[Since Leo does not refer to Collier's MS. Corrector it is to be presumed that he was unaware that he is anticipated in a portion of his emendation. Ulrici, in his *Notes* on Herwegh's translation, wherein the translator adopts Leo's reading, speaks in commendation of the change since it departs so little from the original text, although the words 'Please you march before' seem to be in slight agreement with what follows. Ulrici is therefore in favor of Johnson's reading in spite of its divergence, since the order for them to march is in strict accord with the reason as given by Johnson.—ED.]—KEIGHTLEY (*Expositor*, p. 361) reads with Tollet *forth* for 'four,' taking the word 'command' as the subject of the verb 'draw.'—LETTISOM (ap. DYCE ii.): Qu. *we* [instead of 'four'], *i. e.*, Cominius and I. 'Four' may have been derived from the sixth line above.—GRANT WHITE: Why four? The number is a strange one, considering the object in view. The integrity of the passage has been long suspected, but no emendation worthy of notice has been proposed unless 'four' is a misprint for *some*, as Singer conjectured.—HUDSON (ed. i.): [Singer's change] is indeed plausible; but the passage, though something awkward, seems intelligible enough as it stands. Of course the meaning is, that Marcius, in order to save time, will delegate to certain men the office of selecting, for the body he

[102-104. As cause . . . best inclin'd]

is to command, such as have most heart for a post of special danger.—[In his 2nd ed. Hudson is apparently not so sure as to the meaning of this line. He says, 'I cannot imagine—it seems that nobody can—what business "four" has there.' In regard to Singer's substitution Hudson declares that it is 'better than "four," but far from satisfactory'; and of Lettsom's proposal *we* that it is 'better than *some*,' yet, on the whole, he prefers *I*, which was proposed by Capell.—ED.] —BAILEY (ii, 51): Dr Johnson saw clearly enough that 'four' in l. 103 was an intruder, and he proposed *fear* in its place, which, in my opinion, makes the matter worse. The next line [104] can hardly be correct, since all the soldiers had just enthusiastically expressed their eagerness to go on the required service. There could consequently be no question raised by the general as to which men were 'best inclin'd.' A suggestion that occurred to me, after a long pause on these difficulties, presents, if I mistake not, an easy solution of the puzzle. I propose to read: '*Fortune* shall quickly draw out my command Which men are best *included*.' By these alterations, with what goes before, Martius in fact says: 'I must select a certain number; but as all are equally willing, it would be invidious in me to make a personal choice, and I therefore commit the affair to fortune, who shall decide which troops it will be best to include in my command. The matter shall be quickly determined by lot.' It may be added that the first emendation is not at all dependent on the second (which I conceive is more doubtful), but may be adopted without it. The latter, indeed, is scarcely superior to several others, especially to this: 'Which men she best inclines to.' A passage in *King John*, which has nothing, however, to do with drawing lots, is worth citing for the similar cast of expression:

'Then in a moment fortune shall call forth
Out of one side her happy minion,
To whom in favour, she shall give the day.'—II, i, 391-393.

Here we have fortune similarly selecting and favouring.—SCHMIDT (*Coriolanus*, p. 72): That the selection may proceed quickly several must undertake it, and wherefore not four? These four are not named, but Coriolanus, on account of the foregoing demonstration and the nature of their friendly acclamations, submits all to the free choice: 'which men are best inclined' (to refer it to *four*, not to the *command*). 'Command' here means the company who shall be *under the command* of Coriolanus.—W. A. WRIGHT: It has been generally assumed that this line is corrupt and many efforts have been made to emend it. But is it so certain that there is a corruption? Coriolanus deposes to four officers the task of selecting the men who are to go with him. And why four? To which question the only answer is, why not? 'Four' is elsewhere used of an indefinite small number. See *Hamlet*, II, ii, 160: 'You know sometimes he walks four hours together Here in the lobby.' It is hardly likely that Coriolanus would leave to volunteers the selection of the picked men [as suggested by Schmidt].—WORDSWORTH (*Historical Plays*, i, 118) omits these lines, from 'Please you to march' to '*best inclin'd*,' as 'no good explanation of them has been given, the text being probably corrupt.' Wordsworth in quoting the lines introduces, however, a new reading, '*And force* shall quickly draw out my command,' an expression for which, indeed, no good explanation could be given.—ED.—KINNEAR (p. 305): The speech of Marcius ends

Com. March on my Fellowes : 105
 Make good this ostentation, and you shall
 Diuide in all, with vs. *Exeunt* 107

[Scene VII.]

Titus Lartius, having set a guard vpon Carioles, going with I
Drum and Trumpet toward Cominius, and Caius Mar-

SCENE VII. Cap. et seq.	SCENE X.	1. Lartius] Lucius F ₄ (throughout).
Pope, Theob. Han. Warb. Johns.		Carioles] Corioli. Pope, Theob.
SCENE VIII. Var. '73.		Han. Warb. Johns. Corioles, Ktly.
Corioli. Pope, +. The Gates of		Coriolus. Ff et cet.
Corioli. Cap. et seq.		

with 'obey'd.' 'Please you,' &c., is addressed solely to Cominius, who, as general, best knew who were the fittest men. Marcius acts also with propriety, for he had no command. He had previously addressed Cominius, l. 69: 'I do beseech you' . . . 'that you directly set me,' etc. [Kinnear accordingly reads l. 103, 'And you shall quickly,' etc.].—PERRING (p. 294): I rather look for an explanation of the difficulty [as regards the word 'four'] in the notion which Shakespeare entertained of the organization of the army. He speaks of the 'centuries'—the 'centurions'—of the Volsci; there cannot be a doubt that he conceived the Roman army as similarly divided; the number 'four' indicates with sufficient exactness the modest number that Coriolanus was content should accompany him on his errand of danger—*four hundred men and their four officers*—Voilà tout, Soldiers would understand, if scholars cannot.—PAGE: That is, four officers appointed by me. Those who object to the particular number *four* might with equal reason object to any other Coriolanus thought fit to name. To save time the men are to be selected as they march along.—E. K. CHAMBERS (*Warwick Sh.*): There seems no reason for altering the Folio text. The 'four' are the subordinate officers to whom Coriolanus assigns the duty of picking out his command.—[The majority of modern editors follow Mason's interpretation as regards the meaning of l. 103, *i. e.*, that Marcius will depute to four men the selection of those fittest to accompany him. At first sight this would seem the simplest interpretation of the words as they stand in the Folio text—as regards the many emendations we need not concern ourselves at present—but if it be the simplest is it of necessity the best? To me, at least, it is quite out of character with the speaker. Why should he leave to others a task which he has just announced that he himself would undertake? 'A certain number must I select from all' are the words preceding this announcement. In making 'command' and not 'four' the subject to the verb 'draw' Keightley and Leo were, I think, nearer a correct interpretation: that is, My command will quickly draw out four of those who are best suited to the purpose—or rather: March past; and four of those best fitted to my purpose will very quickly determine my choice. The certain number which he needed was but four men. With this interpretation there is no need of any change of the text.—ED.]

106, 107. you shall . . . with vs] BEECHING (*Falcon Sh.*): Cominius, who is less of an idealist than Coriolanus, and knows the men better, adds a promise of spoil. Compare Cassius in *Jul. Cæs.*, III, i, 177.

ius, Enters with a Lieutenant, other Souldiours, and a Scout. 3

Lar. So, let the Ports be guarded; keepe your Duties 5
As I haue fet them downe. If I do fend, dispatch
Thofe Centuries to our ayd, the rest will ferue
For a fhort holding, if we loofe the Field,
We cannot keepe the Towne.

Lieu. Feare not our care Sir. 10

Lart. Hence; and fhut your gates vpon's :
Our Guider come, to th'Roman Campe conduct vs. *Exit*
Alarum, as in Battaile. 13

[*Scene VIII.*]

Enter Martius and Auffidius at feuerall doores. 1

Mar. Ile fight with none but thee, for I do hate thee
Worse then a Promife-breaker. 3

3. a Lieutenant...Souldiours,] an Officer of the Guard, his own Party, Cap. a lieutenant, a party of Mal. Steev. Varr. Sing. Knt, Coll. Dyce, Sta. Hal. Ktly, Wh. i, Huds.

7. Centuries] Centries Theob. Warb. Sentries Johns.

9-11. *We...Hence*] As one line Ktly.

10-12. *Feare not...vs.*] Lines end: *Hence...come...vs* Walker (Crit. iii, 208), Bayfield.

11. *Hence;*] *Hence then*, Ktly. *Hence, get you in*, Words.

vpon's] Ff, Rowe, +, Dyce, Wh. i, Neils. *vpon us* Cap. et cet.

12. *Our Guider come,*] Ff, Rowe, Pope, Han. *Our guider, come!* Theob. Warb. Johns. Var. '73. *Our guider, come*, Han. Cap. *Our guider, come;* Var. '78 et seq.

Exit.] Exeunt. Pope ii. et seq.

13. *Alarum, as in Battaile.* Transferred to l. 1, scene viii. Pope et seq.

SCENE VIII. Cap. et seq. SCENE XI. Pope, +. SCENE IX. Var. '73.

The Roman Camp. Pope, Theob. Han. Warb. Johns. The Field of Battle. Varr. Ran. Field of Battle, between the Roman and Volcian Camps. Cap. et cet.

1. Enter...doores.] *Alarum as in Battel.* Enter...doors. Pope, Theob. Han. Warb. Johns. Neils. *Alarums as of a Battle join'd:* Enter from opposite sides Martius and Aufidius. Cap. *Alarum.* Enter, from opposite sides, Marcius and Aufidius. Dyce, Sta. Wh. i, Craig. *Alarum as in battle,* enter from opposite sides, Marcius and Aufidius. Cam. +. *Alarum, Enter Marcius and Aufidius.* Var. '73 et cet.

7. Centuries] STEEVENS: That is, companies consisting each of a hundred men.—W. A. WRIGHT: So in *King Lear*, IV, iv, 6, 'A century send forth.' Compare Holland's *Livy*, Book i, p. 11, 'At the same time were enrolled and ordained three centuries of gentlemen or knights.'

1. Enter Martius and Auffidius] VERITY (*Student's Sh.*): This scene of personal encounter recalls the meeting of Macbeth and Macduff in the last scene in *Macbeth* and the single combats between the heroic figures of epic poetry, especially of the *Iliad* and *Aeneid*. In epic pictures of battle the dominating element is the personal, the individual, prowess of leaders. The germ of the present scene

Auffid. We hate alike :

Not Affricke owens a Serpent I abhorre

5

More then thy Fame and Enuy : Fix thy foot.

5. *owens*] *holds* Cap.

Craig, Neils. *I envy*. Coll. ii, iii. (MS.),

6. *Fame*] *fame*, Theob.+, Knt, Dyce ii, Huds. Words. Dtn. and

envy 't Kinnear.

Beeching (Falc. Sh.).

and *Enuy*:] and *envy*. Johns. Cap.

6, 7. *Fix thy foot*. Mar. *Let...*] Mar.

Var. '73, Coll. Del. Dyce, Ktly, Wh. i,

Fix thy foot. *Let...* Nicholson ap. Cam.

lies in Plutarch's bare reference to (not description of) the encounters and personal rivalry of Coriolanus and Aufidius.

5. *Affricke*] W. A. WRIGHT: This form of the word occurs three times in Shakespeare, while 'Africa' is found but once—in *2 Henry IV*: V, iii, 104. The two forms were used interchangeably. Compare Shakespeare's *Plutarch* (ed. Skeat), p. 69: 'For he had two provinces, all Spain and Affrick, the which he governed by his lieutenants.' And Holland's *Pliny*, viii, 16: 'From hence it is also, that the Greekes have this common proverbe, That Affricke evermore bringeth forth some new and strange thing or other.' For Africa as the country of serpents see Heywood's *Silver Age* (Works, iii, 125): 'Fly unto Affricke, from the mountains there Chuse me two venomous serpents.'—CASE (*Arden Sh.*): The reason why Africa (Lybya) so teemed with serpents is given in Golding's *Ovid*, *Metam.*, iv, ll. 756–763 (Danter's 1593 ed., sig. H 4):

'And Persey bearing in his hand the monster Gorgons head, . . .

Doth beat the aire with waning wings. And as he overflow

The Lybicke sandes the drops of bloud that from the head did sew

Of Gorgon being new cut off, vpon the ground did fall,

Which taking them (and as it were conceiuing therewithall),

Engendred sundry snakes and worms: by means whereof that clime

Did swarme with serpents euer since, to this same present time.'

6. *More then thy Fame and Enuy*] CAPELL (vol. I, pt i, p. 84): Meaning the envy excited by it; thy envy'd fame; the fame which all other men by myself view with envy; the expression is figurative and of the same nature with one in *Ant. & Cleo.*, [IV, ii, 44, 'Where rather I'll expect victorious life Than death and honour.' Where 'death and honour' is equivalent to *honourable death*.]—MALONE: 'Envy' here, as in many other places, means *malice*.—STEEVENS: The phrase *death and honour* being allowed, in our author's language, to signify no more than *honourable death*, so 'fame and envy' may only mean *detested* or *odious fame*. The verb 'to envy,' in ancient language, signifies *to hate*. Or the construction may be, 'Not Africk owns a serpent I more abhor and envy than thy fame.'—COLLIER (*Notes & Emend.*, etc., p. 350): This cannot be right, inasmuch as, taking 'envy' even in the sense of hate, Aufidius could hardly mean that he abhorred the fame and the hate of Marcius; the printer made a slight error by mistaking the pronoun *I* for the contraction of the conjunction; therefore the MS. Corrector reads, 'More than thy fame *I* envy.'—SINGER (*Sh. Vindicated*, etc., p. 212) thus comments on the foregoing remark by Collier: 'All that is required, without interpolation, is to understand the passage properly as an inversion: Not Afric owns a serpent I abhor—More than thy fame—and envy. Afric owns not a serpent I abhor and hate more than thy fame. Shakespeare's meaning of

Mar. Let the first Budger dye the others Slaue, 7
And the Gods doome him after.

Auf. If I flye *Martius*, hollow me like a Hare.

Mar. Within these three houres *Tullus* 10

9. *If...Hare*] Ff, Rowe, Pope, Han.
As two lines, ending *Martius...Hare*.
Theob. et cet.

Han. *Holla* Dyce. *Holloa* Cam.+,
Neils. *Halloo* Theob. ii. et cet.

10. *Tullus*] Om. Steev. conj.

hollow] Ff, Rowe, Pope, Theob. i,

"envy" may be understood from Baret, who explains "to envie, to have spite at another man's prosperitie." From the tenour of the dialogue the speech requires an expression of more than "envy"—fierce hatred.' [It will be noticed that this is substantially Steevens's explanation, whose note on this Singer prints, without acknowledgement, in his editions.—ED.]—STAUNTON: There is probably some corruption in this line, which would better read, 'More than thy fame *I hate* and envy.' So, in Plutarch, 'Martius knew very well that Tullus did more malice and envy him than he did all the Romans besides.'—DYCE (ed. ii.): Collier is probably right in observing that 'the compositor mistook *I* for the contraction for "and."' Whether Malone's or Steevens's explanation of the Folio reading be the most ridiculous is doubtful. Staunton's suggestion would make the line over-measure. Here 'envy' means *hate, bear ill will to*.—HUDSON: The construction commonly put upon the passage is: 'Not Afric owns a serpent that I more abhor and envy than I do thy fame, 'envy' being interpreted in the old sense of *hate*. But why should Aufidius profess to abhor and hate the fame of Marcius? when the plain truth is that he *desires* or *covets* his fame, and therefore *envies* him the possession of it. We adopt, with little hesitation, a correction from Collier's second folio.—C. & M. COWDEN CLARKE (*Shakespeare*): It appears to us that the sentence means 'Not Africa owns a serpent I abhor more than thy fame and hatred of me'—that hatred which Marcius has just professed.—Rev. JOHN HUNTER: Thy renown in connection with thy malice towards me.—SCHMIDT (*Coriolanus*, p. 73) asks what could have forced the poet to adopt any such construction as that suggested by Steevens in his alternative explanation, and therefore considers that the proper view of the case is that 'fame and envy' here mean *odious fame*.—W. A. WRIGHT: Steevens rightly explains this as an instance of the grammatical figure, hendiadys, in which one idea is expressed by two different words. His second thoughts are not best. The First Folio prints 'fame' and 'envy' with initial capitals to show that they were both regarded as substantives.—Miss C. PORTER (*First Folio Sh.*): That is, thy fame and envy of mine. Each being fixed by the consciousness that the other was the most valiant leader on his side must hate both this eminence and its discount of his own supremacy. Hence the double expression.—BEECHING (*Henry Irving Sh.*) quotes Steevens's explanation, but adds that 'more probably "envy" is a verb parallel to "abhor."' Beeching does not repeat this alternative explanation in his later edition (*The Falcon Sh.*).—ED.—DEIGHTON follows Collier's MS. correction, *I envy*, since 'Marcius says of Aufidius, "I sin in envying his nobility," I, i, 245; and it is not so much his hatred as his jealousy that he here expresses.'

7, 8. Let the first . . . doome him after] STEEVENS: So, in *Macbeth*, 'And damn'd be him who first cries, Hold, Enough!'—V, viii, 34.

Alone I fought in your *Corioles* walles,
And made what worke I pleas'd: 'Tis not my blood,
Wherein thou feeft me maskt, for thy Reuenge
Wrench vp thy power to th'highest.

Auf. Wer't thou the *Hector*,
That was the whip of your bragg'd Progeny,

II. Corioles] Ktly, Schmidt. Coriolus Ff, Rowe. *Corioli* Pope et cet.

II. Corioles walles] Compare II, i, 162, and, for other examples of like construction, ABBOTT, § 430.

15, 16. Wer't thou the Hector . . . bragg'd Progeny] JOHNSON: The Romans boasted themselves descended from the Trojans; how then was Hector the *whip of their progeny*? It must mean the whip with which the Trojans scourged the Greeks, which cannot be but by a very unusual construction, or the author must have forgotten the original of the Romans; unless 'whip' has some meaning which includes *advantage* or *superiority*, as we say 'he has the *whip hand*' for 'he has the *advantage*.'—MALONE: Dr Johnson considers this as a very unusual construction, but it appears to me only such as every page of these plays furnishes; and the foregoing interpretation is undoubtedly the true one. An anonymous correspondent justly observes that the words mean, 'the whip that your bragg'd progeny *was possessed of*.'—STEEVENS: 'Whip' might anciently be used, as *crack* is now, to denote anything peculiarly boasted of, as the *crack* house in the county, the *crack* boy of a school, &c. Modern phraseology, perhaps, has only passed from the *whip* to the *crack* of it. [The foregoing is, I think, an instance of Steevens's love of mischief, and is hardly to be taken as meant seriously. In the *Variorum* editions of '78 and '85 Malone's only note on this passage is: 'Schoolboys at this day use a similar expression, "He is the *crack* of the school." It is not repeated in any subsequent edition; and Steevens is thus, with mock seriousness, supplying a derivation for Malone's inappropriate illustration.—ED.]—MASON (*Comments*, etc., p. 248): The *whip* is a New-Market phrase. I am not much versed in sporting terms, but I believe the owner of the best horse of his year is said to hold the whip, and has actually a whip consigned to his keeping. [It is somewhat unusual for Mason to display such a complete lack of sagacity as in the foregoing. The use of 'whip' in any such sense as he suggests is utterly unknown before the end of the eighteenth century.—ED.]—KEIGHTLEY (*Expositor*, p. 361): Here 'bragg'd' is bragged of, that you brag of; 'progeny,' progenitors; and 'whip,' the implement with which they scourged their foes.—ULRICI (*Zusätze und Berichtigungen*): Shakespeare assuredly well knew that the Romans boasted their descent from the Trojans, therefore 'whip' can here be meant only in the same sense as in *Love's Labour's Lost*, 'love's whip' (III, i, 176), and in *All's Well*, 'his presence must be the whip of the other' (IV, iii, 42); that is, Aufidius calls Hector the scourge with which the Trojans lashed the Greeks.—W. A. WRIGHT: This must mean, unless Shakespeare had entirely forgotten about Hector, the whip with which the Trojans flogged the Greeks. 'Progeny' is used for *race* generally, as in *1 Henry VI*: V, iv, 48: 'Not one begotten of a shepherd swain, But issued of a progeny of kings.'—E. K. CHAMBERS (*Warwick Sh.*): The 'bragg'd progeny' is, of course, the Trojans, from whom the Romans claimed descent. Hector was the Trojan 'whip' or champion. But the taunt would be more effective if Aufidius swore 'by him who

Thou should'st not scape me heere.

17

*Heere they fight, and certaine Volces come in the ayde
of Auffi. Martius fights til they be driuen in breathles.*

19

18. Heere] Om. Cap. et seq.
Volces] Volcies F₃. Volcies F₄,
Rowe. Volscians Pope, +, Sing. Knt.
Volscs Coll. et seq.
in the...] to the... Rowe et seq.
19. Martius...breathles.] Ff, Rowe,
Pope, Theob. Warb. Johns. Exeunt

Mar. and Auf. fighting. Han. (after l.
21). Exeunt fighting driven in by
Martius. Alarum. Retreat. Cap.
(after l. 21). Exeunt fighting. Varr.
Ran. (after l. 21). Exeunt fighting,
driven in by Martius. Mal. et cet.
(after l. 21).

whipped your ancestors.' Has he confused Hector and Achilles?—KINNEAR (p. 306) reads *hope* instead of 'whip,' furnishing several examples from other plays wherein Hector and others are spoken of as the *hope of their country or party*. Kinneare boldly maintains that the Folio reading is a misprint which must mean here 'the *whipper of*,' as in *1 Henry VI*: I, ii, 129: 'Assign'd am I to be the English scourge.' Again, *Ibid.*, II, iii, 15: 'Is this the scourge of France, Is this the Talbot?' 'The exception is,' he adds, 'when applied to heaven. So *Timon*, V, i, 64, "all the whips of heaven"; or to *deities* and *personified powers*, as *Hamlet*, III, i, 70, "the whips and scorns of time." So Attila is "The Scourge of God," but Edward I, "*Malleus Scotorum*.'"—VERITY (*Student Sh.*): The natural sense would be 'the scourge of your progeny' (*i. e.*, he by whom they were scourged), but here the meaning must be either 'the whip possessed by your ancestors' or (less precisely) 'the champion of.' It is very improbable that Shakespeare confused Hector with any Greek hero such as Achilles; for *Tro. & Cress.*, without doubt, preceded *Coriolanus*, and in *Tro. & Cress.* all the great figures of the Trojan War, on either side, are introduced—Achilles, Hector, Agamemnon, and other of the Homeric heroes. The story of the Fall of Troy was the most popular of all classical legends, and had called into being a vast cycle of mediæval poems, romances, and 'histories' such as the 12th century *Roman de Troyes* and its English counterparts the *Troy-Book* of Lydgate and Caxton's *Destruction of Troy*. No tolerably educated Elizabethan (and the old conception of Shakespeare as an inspired ignoramus is surely extinct) could possibly have mixed up Hector and Achilles.—DEIGHTON: This must mean, as Johnson says, 'the whip with which the Trojans scourged the Greeks.' But the expression is a very strange one; and it looks, if one dared to say so, as though Shakespeare had confounded Hector and Achilles, for Aufidius would hardly compliment Coriolanus on the prowess of his ancestor.—CASE (*Arden Sh.*): The sense must be as Johnson put it, 'the whip with which the Trojans scourged the Greeks' or, the primitive weapon of your boasted forefathers. Chambers's remark [as to greater effectiveness in the taunt] is beside the mark. Aufidius does not *swear by anybody*; he says, If you were the most famous and formidable warrior of the race you brag of you should not escape me now. [I do not believe that Shakespeare was in the least confused as to the identity of Hector; have we not sufficient proof of his complete understanding on this point in the fact that in scene iii. he puts into the mouth of Volumnia the reference to Hector's contending against Grecian swords? That the word 'contending' has been questioned is not to the purpose here; it is the word 'Grecian' that shows that Shakespeare recognised Hector as one of the Trojan warriors.—ED.]

18, 19. Heere they fight . . . in breathles] There is here that confusion in stage-

Officious and not valiant, you haue fham'd me 20
In your condemned Seconds.

[Scene IX.]

Flourish. Alarum. A Retreat is sounded. Enter at 1
one Doore Cominius, with the Romanes : At
another Doore Martius, with his
Arme in a Scarfe.

Com. If I should tell thee o're this thy dayes Worke, 5
Thou't not beleue thy deeds : but Ile report it,
Where Senators shall mingle teares with smiles,
Where great Patricians shall attend, and thrug, 8

20. *valiant,*] *valiant!*—Rowe et seq.

21. *In your condemned*] *In your con-*
demnèd Dyce, Huds. ii, Words. *Be-*
gone, contemned Wellesley.

Seconds] *seconding* Han. *second*
Mason.

SCENE IX. Cap. et seq. (SCENE IX.
misprint for SCENE X. Var. '73.)

The Roman Camp. Cap. et seq.

1-3. Alarum...another Doore...]
Enter from opposite sides Cominius

and Romans; Cap. Alarum...Flourish.
Enter at one side, Cominius, and Ro-
mans; at the other side... Mal. et seq.
(subs.).

4. Scarfe] Ff, Rowe, +, Var. '78, '85,
Cam. +. scarf, and other Romans.
Cap. et cet.

6. *Thou't*] F₂F₃, Cla. *Thou'dst* Wh.
i. (Cap. conj.). *Thou'ldst* Cam. i, Glo.
Thou'lt F₄ et cet.

8. *Where*] *Were* Rowe ii.

direction which so often appears in the Folio, when a prolonged action is indicated, due possibly to the fact that the compositor is working from a play-house copy interlined with descriptive directions. The word '*they*' in l. 19 must refer to Aufidius and his aiders, but if they be '*driven in breathles*,' how is Aufidius to make his final remark? and where is Martius while this is being spoken; there is no direction for his *exit*.—ED.

21. *condemned*] JOHNSON: For '*condemned*' we may read *contemned*. You have, to my shame, sent me help *which I despise*.—STEEVENS: Why may we not as well be contented with the old reading, and explain it, 'You have to my shame sent me help, which I must *condemn* as intrusive, instead of applauding it as necessary'? So, in *Lear*, 'No seconds? all myself,' IV, vi, 198.—MALONE: We have had the same phrase in sc. iv. of this play, 'Now prove good seconds,' [l. 63].

6. *Thou't*] DYCE (ed. ii.), in reference to the reading *Thou'dst* (see *Text. Notes*), cites as an example of construction similar to the Folio reading, *Henry VIII*: I, ii, 134: 'That if the king Should without issue die he'll carry it so To make the sceptre his.' He also compares: 'And if I should say, I know him not, I shall be a liar like unto you'—*John*, viii, 55.—W. A. WRIGHT: No doubt *Thou'ldst* is more strictly grammatical [than '*Thou't*'], but instances of '*should*' being followed by '*will*' are not uncommon in Shakespeare. *Com. of Errors*, I, ii, 85: 'If I should pay your worship those again, Perchance you will not bear them patiently.' As '*thou't*' is for *thou wilt*, '*woo't*' (*Hamlet*, V, i, 298) is for *wilt thou*. In *Hamlet*, V, i, 297, where the Folios have '*thou'lt*,' the Quartos read '*th'owt*,' '*th'out*,' or '*thou't*,' as here.

I'th'end admire : where Ladies shall be frighted,
 And gladly quak'd, heare more : where the dull Tribunes, 10
 That with the fustie Plebeians, hate thine Honors,
 Shall fay against their hearts, We thanke the Gods
 Our Rome hath such a Souldier.
 Yet cam'ft thou to a Morsell of this Feast,
 Hauing fully din'd before. 15

Enter Titus with his Power, from the Pursuit.

Titus Lartius. Oh General :
 Here is the Steed, wee the Caparison :
 Hadst thou beheld—— 19

11. *Plebeians*] *Plebeians* F₄.

14, 15. *Yet...before*] Om. Words.

16. with his] and Cap.

17. *Lartius*] *Lucius* F₄ (throughout).

18. *Caparison:*] *caparisons!* Cap.

Varr. Ran.

19. *beheld*] *behold* F₂.

10. gladly quak'd] STEEVENS: That is, thrown into grateful trepidation. To 'quake' is used likewise as a verb active by Heywood, *Silver Age*, 1613: 'We'll quake them at the bar Where all souls wait for sentence,' [ed. Pearson, iii, 145].

11. *Plebeians*] WALKER (*Vers.*, p. 161): 'Plebeian' is pronounced *plébi'an*, as it still is by the common people. [In proof of this Walker quotes, besides the present passage, V, iv, 35: 'The Plebeians have got your Fellow Tribune,' etc.; II, iii, 124: 'Let them have Cushions by you. You are Plebeians.' 'We read, indeed,' adds Walker, *Tit. And.*, I, i: "'With voices and applause of every sort (Patricians and Plebeians, we create) Lord Saturninus Rome's great emperor." But this act, at least, is not Shakespeare's. It is true that in *Henry V: Chorus*, he has:

"Like to the senators of the antique Rome
 With the Plebeians swarming at their heels."]

14. a Morsell of this Feast] SCHMIDT (*Coriolanus*): This cannot here mean a morsel of this feast, but rather, thou hadst in this feast only a morsel, this feast was to thee but a morsel. The use of 'of' is therefore similar to other Shakespearean expressions: 'We lost a jewel of her,' [*All's Well*, V, iii, 1], we lost a jewel in her; 'You shall find of the king a husband,' [*All's Well*, I, i, 7].—W. A. WRIGHT: Cominius appears to mean that the previous reputation of Marcius was so little increased by his present achievement that he was like one who took but a morsel of a feast, having fully dined before.

18. wee the Caparison] JOHNSON: This is an odd enconium. The meaning is, 'this man performed the action, and we only filled up the show.'—KRUEGER (*Jahrbuch*, xxxviii, p. 236) suggests that, since in Plutarch's account we are told that Cominius presented to Martius 'a goodly horse with a caparison,' there is nothing left for us but to read *with the* instead of 'we the.' 'According to the Folio reading,' Krueger concludes, 'we must accept it, that Lartius employs a cold similitude; since he would probably have said: Thou art the steed, we (are) the caparison, and in no case will the sense of this be quite clear; *with*

Martius. Pray now, no more :
 My Mother, who ha's a Charter to extoll her Bloud,
 When she do's prayfe me, grieues me :
 I haue done as you haue done, that's what I can,
 Induc'd as you haue beene, that's for my Countrey :
 He that ha's but effected his good will,
 Hath ouerta'ne mine Act.

Com. You shall not be the Graue of your deferuing,
 Rome must know the value of her owne :
 'Twere a Concealment worfe then a Theft,
 No lesse then a Traducement,
 To hide your doings, and to silence that,
 Which to the spire, and top of prayfes vouch'd,
 Would seeme but modest : therefore I beseech you,

20-22. Mnemonic Warb.

20, 21. *Pray...My Mother*] As one line Pope et seq.

22-24. *When...my Countrey*] Lines end: *I have done...Induc'd...Countrey.* Han. Cap. Mal. et seq.

24. *haue beene*] *have also been* Han. Cap.

27-31. *You shall...that,*] Lines end: *be...know...Concealment...Traducement...that,* Pope et seq.

31-33. *and to...modest*] Om. Words.

the' is as easily mistaken either by eye or ear for 'we the.'—[See Note by MACCALLUM, l. 74 below.—ED.]

20. *Pray now, no more*] E. K. CHAMBERS (*Warwick Sh.*): The humility of Coriolanus only covers a subtler pride. He will not be praised for his valour, for that praise implies that he has done something exceptional and surprising; and he does not wish brave deeds to be thought exceptional and surprising in him.

21. *a Charter to extoll*] JOHNSON: A privilege to praise her own son.

24. *Countrey*] Here, *metri gratia*, pronounced as a trisyllable. For other examples of this lengthening of a syllable after the letter *r*, see ABBOTT, § 477.

25, 26. *He that . . . mine Act*] PROLSS (p. 69): If this and other remarks, as Cominius has it [l. 66], be likewise modesty, it is yet indeed a proud modesty. It may annoy a great and noble nature to be openly and fulsomely praised. It may, however, be asked whether the deprecation of such praise does not afford a greater satisfaction to the self-consciousness. It may well be that what Marcius here says is truly meant—and assuredly he is not one to seek praise, or is in the least as the Tribune Brutus and, later, Aufidius call him, a braggart—but he would perhaps have felt wounded in his self-love had his deeds and deserts remained quite unnoticed. At all events his behaviour on this occasion throws a very clear light on his bearing later in the Senate and on his candidature for the Consulate. Here once again he allows to the soldiers of the people a certain recognition and reference to their own feelings, which is contrary to Plutarch, who makes no reference to this at all.

25. *He that ha's, etc.*] CAPELL (vol. I, pt i, p. 84): Intimating that he himself had come short of effecting it; that what he had done were trifles compar'd with what he wish'd to have done. [MALONE, without referring to Capell's interpretation, gives substantially the same explanation; adding, in illustration of

In signe of what you are, not to reward
 What you haue done, before our Armie heare me. 35

Martius. I haue some Wounds vpon me, and they smart
 To heare themfelues remembred.

Com. Should they not:
 Well might they fester 'gainst Ingratitude,
 And tent themfelues with death : of all the Horfes, 40
 Whereof we haue ta'ne good, and good store of all,

37. *remembred*] Ff, Rowe, +. *remem-*
b'red Neils. *remember'd* Cap. et cet.

41. *store of all*] *store, of all* Rowe et
 seq.

41. *we haue*] *we've* Han. Dyce, Huds. ii.

l. 26, 'The flighty purpose never is o'ertook Unless the deed go with it,' *Macbeth*, IV, i, 145.—ED.]

34, 35. *not to reward* What you haue done] STEEVENS: So, in *Macbeth*, 'Only to herald thee into his sight, Not pay thee,' [I, iii, 102. With all deference to Steevens I must say that the parallelism between these two passages is of the slightest, and the idea conveyed is totally different; here Cominius remonstrates with Marcius for his modesty, and asks that he be allowed to tell the army the real state of affairs before Marcius rewards, or praises, what he himself has done. For 'reward' we might, perhaps, read *re-word*, that is, *repeat*, as in *Hamlet*, III, iv, 142, 'bring me to the test And I the matter will re-word,' etc. With this meaning, Cominius begs Marcius not to repeat his detractions as his deeds, but to allow him first to tell the army exactly what occurred.—ED.]

38. *Should they not*] JOHNSON: That is, *not be remembered*.

39. 'gainst Ingratitude] W. A. WRIGHT: That is, when exposed to ingratitude. Compare *Numbers*, xxv, 4: 'Take all the heads of the people, and hang them up before the Lord against the sun.' And see *King John*, V, iv, 25: 'Which bleeds away, even as a form of wax Resolveth from his figure 'gainst the fire.' Combined with this sense of 'against' there is also the other idea of the wounds closing themselves against external aid and becoming their own deadly surgeons.

40. *tent themselves with death*] W. A. WRIGHT: A 'tent' is a roll of lint which was used by surgeons for probing wounds and introducing into them the means of healing. Hence 'to tent' is first *to probe*, and in a secondary sense *to cure*. See III, i, 286. The wounds having closed themselves against external influences are filled with deadly festering matter instead of the health-giving surgeon's tent. For the substantive 'tent,' see *Tro. & Cress.*, II, ii, 16, 'doubt is call'd The beacon of the wise, the tent that searches To the bottom of the worst.' [In *Notes & Queries*, Ap. 30, 1881, p. 344, J. D. quotes the present passage, and defines 'tent' as here used in the sense of a *liniment* or *embrocation*, quoting in support of this from Migne's *Ducange*, s. v. *tenta*: 'linamentum quod vulneribus apponitur; compresse, bande de lin, olim tente.' But here 'linamentum' is merely the Latin word for *lint*, as may be seen by the French paraphrase.—MURRAY (*N. E. D.*) does not include the meaning *liniment* or *emollient* among the various meanings of 'tent.'—ED.]

41. *good, and good store of all*] W. A. WRIGHT: That is, good in quality and plenty of them. Compare 2 *Henry IV*: IV, iii, 131: 'Husbanded and tilled with excellent endeavor of drinking good and good store of fertile sherris.'

The Treasure in this field atchieued, and Citie,
 We render you the Tenth, to be ta'ne forth,
 Before the common distriution,
 At your onely choyfe.

45

Martius. I thanke you Generall :
 But cannot make my heart consent to take
 A Bribe, to pay my Sword : I doe refuse it,
 And stand vpon my common part with those,
 That haue beheld the doing.

50

*A long flourish. They all cry, Martius, Martius,
 cast vp their Caps and Launces : Cominius
 and Lartius stand bare.*

Mar. May these fame Instruments, which you prophane, 54

- | | |
|--|---|
| 42. <i>Treasure</i>] <i>Threasure</i> F ₂ .
<i>this</i>] <i>the</i> Rowe, +, Varr. Ran. | 45. <i>onely</i>] <i>own</i> Han. Cap.
50. <i>beheld</i>] <i>upheld</i> Cap. |
| 44, 45. <i>Before...At</i>] Ff, Rowe, Pope,
Han. Cap. Coll. Del. Sing. ii, Sta.
Ktly, Wh. i, Craig. As one line Theob.
et cet. | 52. <i>cast</i>] <i>casting</i> Coll. iii.
53. <i>Lartius</i>] <i>Liartius</i> Rowe i. Titus
Lartius Cap. |

54-59. May these same Instruments . . . for th'Warres] THEOBALD: Many of the verses in this really fine passage are dismounted, unnumerous and imperfect. For this reason I have ventured to transpose them to their measure; and the sense, 'tis plain, has been no less maimed than the numbers. To remedy this part I have had the assistance of my ingenious friend Mr Warburton; and with the benefit of his happy conjectures, which I have inserted in the text, the whole, I hope, is restored to that purity which was quite lost in the corruptions. I shall now subjoin his comment in proof of the emendations: 'The meaning that sense requires in the antithesis evidently designed here is this: If one change its usual nature to a thing most opposite, then let the other do so too. But Courts and Cities, being made all of smooth-fac'd soothing, remain in their proper nature. In the second part of the sentence the antithesis between steel and the parasite's silk does not indeed labour with this absurdity, but it labours with another equally bad, and that is, Nonsense in the expression. The Poet's whole thought seems to be this: If drums and trumpets *change their nature preposterously, let Camps do so too*. And in the latter part of the sentence the emendation seems to give a particular beauty to the expression. He had said before, If drums and trumpets prove flatterers; now here, alluding to the same thought, he says, *Then let Hymns, soft music* destined to the praises of gods and heroes, be an overture for the wars; where the overture is used with great technical propriety. I should observe one thing, that the members of these two antitheses are confounded one with another, which is a practice common with the best authors; and it is a figure Rhetoricians have found a name for.' [In his own edition, fourteen years later, Warburton has apparently completely re-written the note on this passage. The main drift

[54-59. May these same Instruments . . . for th'Warres]

is similar, but it is much less verbose. His revision may be read in the *Variorum* of 1821, ad loc., p. 50.—ED.]—UPTON (ed. ii, p. 170): Marcius Coriolanus says this after a flourish of drums and trumpets, and the acclamations of the people. The whole difficulty of the passage (if any) consists in the line, 'Let HIM, &c.,' which he speaks striking his hand upon his heart—*δεικτικως*, as the Grammarians term it. The editors, not seeing this, have strangely altered the whole.—CAPELL (vol. I, pt i, p. 84): All the middle lines of this speech—from the words 'When steel grows' down to 'shout me forth,' inclusive—are disjointed and rang'd amiss in the folios and the two elder moderns [Rowe and Pope], but have nothing else that is wrong in them except the word 'him,' rightly altered to *hymns* in the other moderns, the word *overture* plainly demanding it. The censure that is contain'd in a part of them has two distinct aspects, the tendency of which may be seen in the following paraphrase: When flattery shall creep into camps, let it be no shame for cities and courts to use it; let the practice be general there, be they 'all made of false-fac'd soothing'; and when this happens, that soldiers shall have the softness of parasites, let them be consistent and do other soft things; forgo the drum and the trumpet and march to battle to the sound of soft musics, let the overture to fight be a hymn.—TYRWHITT: The first part of the passage has been altered, in my opinion, unnecessarily by Dr Warburton; and the latter not so happily, I think, as he often conjectures. In the latter part, which only I mean to consider, instead of 'him' (an evident corruption) he substitutes *hymns*; which perhaps may palliate, but certainly has not cured, the wounds of the sentence. I would propose an alteration of two words: 'When steel grows Soft as the parasite's silk, let *this* (i. e., silk) be made A *coverture* for the wars!' The sense will then be apt and complete. When *steel* grows soft as *silk*, let armour be made of silk instead of *steel*.—STEEVENS: It should be remembered that the personal pronoun 'him' is not unfrequently used by our author and other writers of his age instead of *it*, the neuter; and that overture, in its musical sense, is not so ancient as the age of Shakespeare. What Martial has said of Mucius Scævola may, however, be applied to Dr Warburton's proposed emendation: 'Si non errasset, fecerat ille minus,' [Bk I, *Epigram*, xxi.—ED.]—MALONE: Bullokar, in his *English Expositor*, 1616, interprets the word 'overture' thus: 'An overturning; a sudden change.' The latter sense suits the present passage sufficiently well, understanding the word 'him' to mean *it*, as Mr Steevens has very properly explained it. When steel grows soft as silk, let silk be *suddenly converted* to the use of war. We have many expressions equally licentious in these plays. By 'steel' Marcius means a *coat of mail*. So, in 3 *Henry VI*: 'Shall we go throw away our coats of steel And wrap our bodies in black mourning gowns,' [II, i, 160]. Shakespeare has introduced a similar image in *Rom. & Jul.*, 'Thy beauty hath made me effeminate, And in my temper soften'd valour's steel,' [III, i, 120]. 'Overture,' I have observed since this note was written, was used by the writers of Shakespeare's time in the sense of *prelude* or *preparation*. It is so used by Sir John Davies and Philemon Holland. So, in *Twelfth Night*, Viola says, 'I bring no overture of war,' [I, v, 225].—SINGER (ed. i.): I think, with Tyrwhitt, we should read *coverture*. Notwithstanding Malone's ingenious argument, it is impossible to extract sense from the word 'overture,' which anciently, as now, meant 'a motion, or offer made, an opening or entrance.' [Singer does not, however, adopt Tyrwhitt's reading either in his 1st or 2nd editions. In 1853 he published his volume *The Text of Shakespeare*

[54-59. May these same Instruments . . . for th'Warres]

Vindicated, which was a violent attack on Collier's volume, *Notes and Emendations*, therein, p. 213, Singer, commenting on Collier's acceptance of the word *coverture*, says that although he had once thought favorably of adopting this reading he now thinks it doubtful. The alterations which he suggests in the passage are the substitution of a full stop after 'soothing,' l. 57, for the colon of the Folio, and reading *silks* and *them* for 'silk' and 'him.' The former of these Collier later gave as one of the MS. readings.—ED.]—KNIGHT: The commentators have long notes of explanation [on this passage]; and they leave the matter more involved than they found it. The stage-direction of the original which precedes this speech is '*A long flourish.*' The drums and trumpets have sounded in honour of Coriolanus; but displeased as he may be, it is somewhat unreasonable of him to desire that these instruments may 'never sound more.' We render his desire, by the slightest change of punctuation, somewhat more rational:

'May these same instruments, which you profane,
Never sound more, when drums and trumpets shall
I' the field prove flatterers!'

The difficulty increases with the received reading; for, according to this, when drums and trumpets prove flatterers, courts and cities are to be made of false-faced soothing. Courts and cities are precisely what a soldier would describe as invariably so made. But Coriolanus *contrasts* courts and cities with the field; he separates them:

'Let courts and cities be
Made all of false-faced soothing';

and he adds, as we believe,

'Where steel grows soft
As the parasite's silk!'

The difficulties with the received reading are immeasurable. *When* steel grows soft as the parasite's silk the commentators say that *him* (the steel), used for *it*, is to be made an *overture* for the wars; but what 'overture' means here they do not attempt to explain. The slight change we have made gives a perfectly clear meaning. The whole speech has now a leading idea—'Let them be made an overture for the wars.' Let them, the instruments which you profane, be the *prelude* to our wars. Opposed as we are to editorial licence, we hold ourselves keeping within due bounds in substituting *where* for 'when' and *them* for 'him,' for there are several instances of these words having been misprinted in the original copies. We believe that the sense of these lines has been mistaken, in some measure, through the deviations from the metrical arrangements in the original. Our reading follows this arrangement much more closely than that of the modern editors.—COLLIER (ed. i.): We do not think that any of the modern explanations [of this passage] have quite arrived at the full sense of the poet. We regulate the passage as in the First Folio, and, adhering, with a slight exception, to the words of the original, we only adopt a different punctuation. The meaning of Coriolanus seems to be: 'Let drums and trumpets never sound more if they are to be profaned by you into flatterers; leave it to courts and cities to be made of false-faced soothing, when steel grows soft as the parasite's silk; but let them (drums and

[54-59. May these same Instruments . . . for th'Warres]

trumpets) be made a prelude to the wars.' We do not see the necessity of any change but of 'him' to *them*, in which we follow Knight.—[Collier concludes his note with a reference to Tyrwhitt's changes, both of which he rejects, since wherever it is possible to make sense of the Folio reading it should be retained. In his second ed. Collier refers to these same emendations as comparatively small, adopting them both, and remarking that they 'make the whole meaning of the passage . . . as evident as it is excellent.' His paraphrase of the passage is substantially the same as in his ed. i, except that he concludes it thus: 'when steel becomes as soft as the parasite's silk, it is fit that silk should be applied to the purposes of armour—"a coverture for the wars." When steel becomes soft, silk, on the other hand, ought to become hard; and silk was just as well adapted to defend as steel ought to be capable of flattery. If we were at all authorised to read "silk" in the plural, it would not be necessary even to alter *them* to "it."—This last is a slight inadvertence; the original is 'him' not *them*.—ED.]—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 321): The punctuation of this passage requires to be put right. Coriolanus is declaring how much disgusted he is with the flatteries, the flourish of trumpets, and other demonstrations of applause with which he is saluted. But what is the sense of saying let courts and cities be made of hypocrisy, *when* drums and trumpets in the field shall prove flatterers? This has no meaning. We should punctuate the lines thus:

'May these same instruments which you profane,
Never sound more, when drums and trumpets shall
I' the fields prove flatterers. Let courts and cities be
Made all of false-faced soothing,' &c.

The meaning is: When drums and trumpets in the field shall prove flatterers (as they are doing at present), may they never sound more! Let *courts* and *cities* be as hollow-hearted as they please; but let the camp enjoy an immunity from these fulsome observances. When steel grows soft as the parasite's silk (that is, when the warrior loses his stubborn and unbending character), let silk be made a coverture for the wars, for it will then be quite as useful as steel.—DELIUS: Coriolanus execrates the drums and trumpets, since they are profaned in sounding forth in his honor, and then continues, if these turn into flatterers in the field then may courts and cities (which are here set in contrast to the field) well consist of false soothing. If the steel, in which soldiers are clad, becomes as soft as the silken coat of the parasite, then let it (the silken coat or the parasite) serve as a prelude to war; the steel-clad soldiers shall resign the work of war to the silken clad parasite. If Shakespeare refers 'him' to 'silk,' and not to parasite, then 'silk' is here to be understood as personified.—SINGER (ed. ii.): Various attempts have been made to extract a meaning from this passage, and very many various readings have been proposed. Tyrwhitt would read *coverture*, but Shakespeare uses the word *coverture* only for a *concealment*, and has an 'overture' in the sense here attached to it elsewhere. I have left the passage as it stands in the Folio. The leading thought seems to be: 'When drums, trumpets, and warlike instruments are profaned, let them lose their functions—never sound more, and let their places be taken by something else.' I should, however, prefer to read and point thus:

'May these same instruments, which you profane,
Never sound more! shall drums and trumpets, when

[54-59. May these same Instruments . . . for th'Warres]

I' the field prove flatterers? (Let courts and cities be
Made all of false-faced soothing
When steel grows soft as the parasite's silk)—
Let *them* be made an overture for the wars!—
No more! I say,' &c.

'When,' I think, stands for *where* or *in which place*, and *them* relates to the martial instruments. It is 'him' in the old copy, but, as Mr Dyce has remarked, 'The words *him* and *them* are very often confounded by our early printers' (Marlowe's *Works*, vol. i, p. lxxvi.).—DYCE: I read, with Tyrwhitt, *a coverture*, for I cannot but think that the commentators have most signally failed in their endeavors to support the old lection; and nothing can be more ridiculous than Malone's adducing in its defence, from *Twelfth Night*, 'no overture of war,' as if that expression were parallel to 'an overture for the wars'!—HALLIWELL accepts Tyrwhitt's emendation since 'no good sense can be made out of the old text.'—BADHAM (*Text of Sh.*, p. 288): Some have changed 'him' [l. 59] to *them*, but I believe *him* (*i. e.*, the steel) to be right. Adopting Tyrwhitt's conjecture of '*a coverture*,' and changing the punctuation still further, we come to the very simple and intelligible expression:

. . . 'When steel grows
Soft as the parasite's silk, let *him* be made
A coverture for the wars no more,'

which exactly answers to the preceding 'May these same instruments *never sound more*.' And this very repetition of thought in a different metaphor will account for the words 'I say.' But where are they to be placed? Not at the end, where they come in most languidly, but after 'let him,' the words 'be made' being removed to the commencement of the next verse.—WALKER (*Crit.*, iii, 208) agrees with Knight in changing 'him' to *them*, and with Collier in changing 'silk' to *silks*; he further elucidates: "'Overture" refers to "the parasite's silks"; let them, in lieu of mail, be made an overture (*clothing, covering*; compare *coverture*) for the wars! . . . The omission of the final *s*, though not so common as [its addition], is not infrequent in the Folio.'—STAUNTON: If an alteration be absolutely needed, that of *coverture* for 'overture,' understanding 'him' to be used for the neuter *it*, is the least objectionable; but we are strongly disposed to think that 'overture,' if not a misprint for *ovation*, is employed here in the same sense, and that the meaning is: When steel grows soft as the parasite's silk, let him be made, *i. e.*, *let there be made for him*, a triumph, as for a successful warrior.—R. G. WHITE: To Tyrwhitt's reading there is the paramount objection that any soldier, and Coriolanus of all soldiers, would regard courts and cities as made all of false-faced soothing, whether drums and trumpets were used as instruments of flattery or not. Especially would he so speak of them under the circumstances of this occasion. And as to making either steel or silk a *coverture* for the wars, what possible connection is there between armor, or any soldierly equipment, and the flourish against which Coriolanus is protesting? These considerations, as well as the reading to which they lead, I supposed to have occurred first to myself, but I found them substantially given in Knight's *Pictorial Edition*. (I may add that at first I thought of reading also '*where* drums and trumpets')

[54-59. May these same Instruments . . . for th'Warres]

and 'as the *parasite*, silk.') The only objection to the reading of the Folio text (and it is a great one) is its rhythm, which is, in my judgment, both un-Shakespearian and unsuited to the mood of Coriolanus. There must be a pause after 'Never sound more'; and it would be in Shakespeare's manner of versification and especially appropriate to Coriolanus that the exclamation should come there to a full period. The prolongation of the first sentence of the speech, by an accessory clause, into the middle of the next line enfeebles both the protest and the verse. And the next sentence is measurably open to the same objection. But the rhythm of the whole speech with any arrangement is far from being unexceptionable. In the Folio we have a hemistich of seven syllables and three accents, followed by a line of ten syllables and four accents, which certainly indicates corruption of the text or derangement of the verse.—KEIGHTLEY (*Expositor*, p. 361): By 'him' in l. 59 can only be meant the parasite, and what is the meaning of his being 'an overture for the wars'? I feel convinced that it is a printer's error for a noun; and I read *pipes*, which might be thus mistaken. The meaning then would be, when things are so, let pipes and tabors, not trumpets and drums, be used in our armies grown thus effeminate. 'My throat of war be turn'd Which quired with my drum, into a pipe Small as a eunuch's,' etc., III, ii, 138.—VERPLANCK gives Knight's remarks on this passage in full, adding in conclusion, 'Thus the whole sum is: "Let trumpets and drums cease to sound when they become flatterers in the field. Let falsehood and flatterers have the rule in courts and cities, where even steel becomes soft as the parasite's silk. But let martial music be the prelude only to war."'—HUDSON (ed. i.): That is, let the instruments of music be used as a prelude to battle. The passage has caused a great deal of discussion, and as commonly given it seems impossible to make any sense out of it. The only tolerable explanation of the Folio reading is that 'him' is used for *it*, referring to 'silk,' and that 'overture' is a misprint for *coverture*; so that the meaning is, 'when steel grows soft as silk, let armors be made of silk instead of steel.' We keep to the metrical arrangement of the original, and adopt the pointing of Knight, as we also do the changes of 'When' into *Where* and of 'him' into *them*, *where* being a relative adverb referring to 'courts and cities' and *them* referring to 'instruments.' Everyone experienced in proof-reading knows how apt *where* and *when* and *him* and *them* are to be mistaken for each other, so that the changes in this case need not be greatly scrupled. Touching the whole passage as here given, we may observe that Marcius is referring to the 'long flourish' which has just been made by the musical instruments in honour of his stout and valiant action. This he regards as a profanation; a using of that which was meant as an incitement to do, for the purpose of glorifying what has been done. And he wishes not simply, as it is in the common reading, that those instruments may never sound more, but that they may never sound more when thus abused to the end of sounding compliments and flatteries on the battlefield. All such 'fale-fac'd soothing' he would have confined to 'courts and cities,' where steel itself is used for ornament, not for fighting. That Marcius, with his all-devouring passion for war, should speak of courts and cities as made up of false-faced soothing is quite characteristic; but, as he thinks they *are* so already, he would not wish they might *become* so when drums and trumpets leave prompting and turn to complimenting feats of arms.—C. & M. COWDEN CLARKE (*Shakespeare*): We give this passage as worded in the Folio, excepting that we substitute *them* for 'him'

[54-59. May these same Instruments . . . for th'Warres]

in l. 59, on the supposition that the original 'him' is a misprint for 'em; and our interpretation of the whole passage is this: 'May these same instruments which you profane (by this flourish in my honour) never sound more, when thus drums and trumpets in the field prove flatterers! Let courts and cities be made all of false faced adulation when thus martial steel grows soft as the parasite's silken attire! Let them ("these instruments") be made an overture (or used as a prelude) for the wars.' It appears to us that 'when' here has the force of *when thus*, and that it is used in this passage as we sometimes use the word *since*.—Rev. JOHN HUNTER arranges and punctuates this passage thus:

'May these same instruments, which you profane,
Never sound more, when drums and trumpets shall
I'the field prove flatterers! Let courts and cities be
Made all of false-faced soothing! when steel grows
Soft as the parasite's silk. Let them be made
An overture for the wars! No more, I say!'

That is, Leave to cities to be made all of false adulation; but let drums and trumpets be a prelude to the wars.—P. A. DANIEL (p. 22): The alteration I propose is in lines 58, 59:

'Let 'em be made an overture for the wars
No more, I say!'

i. e., Let 'em (the drums and trumpets) no more be made an overture for the wars when steel grows soft, &c. It is scarcely necessary to remark in justification of the change of 'him' to 'em that the two words are frequently confounded in the Folio. Mr Knight changes 'him' to *them*, referring, I believe, to the drums and trumpets, but he has totally changed the punctuation of the speech and, thereby, its meaning. It was no doubt the distance of the demonstrative pronoun from its noun or nouns rather in this instance which led to Tyrwhitt's strange conjecture that when steel grew soft it was to be made a coverture for the wars!—ABBOTT (§ 484) among other examples of words lengthened for metrical reasons quotes l. 58, remarking: "'Soft" is emphasized as an exclamation, but perhaps, on the whole, it is better to emphasize "steel" here.'—'I think neither the one nor the other,' says Elze, as regards this remark by Abbott; he prefers that a pause after 'soft' should take the place of the unaccented syllable.—WHITELAW regulates these lines thus:

'May these same instruments, which you profane,
Never sound more! when drums and trumpets shall
I' the field prove flatterers, let courts and cities be
Made all of false-faced soothing: when steel grows
Soft as the parasite's silk—Let them be made
An overture for the wars no more, I say!'

'It is possible,' remarks Whitelaw, 'the word "overture" (not used elsewhere by Shakespeare in the sense of *prelude*) is corrupt; but failing any probable correction of it, the passage, as given above, may be explained thus: Let your drums and trumpets, profaned to vulgar uses of flattery, never sound more! If even *they* must learn to flatter, if the soldier in his coat of steel must ape the parasite in

[54-59. May these same Instruments . . . for th'Warres]

his silk, let truth vanish out of the earth, and courts and cities go their own way undisturbed, let your drums and trumpets, I say, henceforth be silent!—SCHMIDT (*Coriolanus*) rearranges these lines thus:

'May these same instruments, which you profane,
Never sound more! when drums and trumpets shall
I' th' field prove flatterers, let 'em be made
An overture for the wars no more, I say!
When steel grows soft as th' parasite's silk let courts
And cities be made all of false-faced soothing!'

He thus comments on the whole passage: 'If for no other reason the very meaning of *coverture* would make this conjecture impossible, since it does not mean what decorates and clothes, but what hides and conceals. The somewhat drastic rearrangement of the text speaks for itself, since by no other arrangement can the lines be presented correctly accentuated and metrical. But the chief error which prevails in the line divisions of this passage in the Folio can be easily elucidated if we accept that in the MS. there was a parenthesis including two lines, 58, 59, which the compositor dropped out. 'Him' in l. 59 can be nothing more than a misprint, and 'em is the word which stands nearest to 'him' in form and makes all plain. Although the word 'overture' in the sense of *prelude* is not so used by Shakespeare, why should it not have been known in a sense which it now has?—W. A. WRIGHT: [The retention of 'overture' by Warburton and others in the sense of *prelude*] is open to the objection that no example of the word in this sense has been found in Shakespeare's time, and that Shakespeare uses it in an entirely different meaning. In *King Lear*, III, vii, 89, it has the sense of *disclosure* or *exposure*, as in *Wint. Tale*, II, i, 172. In *All's Well*, IV, iii, 46, V, iii, 99, and in *Twelfth Night*, I, v, 225, it signifies *proposal*, *offer*. The last-mentioned passage is quoted by Malone in defence of the reading 'overture' here, but he evidently misunderstood it. When, therefore, he states that he found the word in the sense of *prelude* or *preparation* in Sir John Davies and Philemon Holland, without quoting any instance from either writer, we may be allowed to question his accuracy. On the other hand, *coverture* is a distinctly Shakespearian word. See *Much Ado*, III, i, 30: 'Who even now Is couched in the woodbine coverture.'—ROLFE: Of the various emendations and explanations of this passage, we adopt Knight's as, on the whole, the most satisfactory—or the least unsatisfactory. [In answer to the last part of the foregoing note by Wright Rolfe says: 'The sound of the trumpet as the signal for beginning the battle is virtually an *offer* of battle. (As in the passage from *Twelfth Night*, I, v, 225: 'I bring no overture of war,' quoted by Malone.) Of course, it is not at all necessary to suppose that 'overture' is used in any technical sense; and to prevent misunderstanding it would be better to avoid the use of *prelude* in paraphrasing the passage, and to give it as White does: 'Let drums and trumpets be used to usher in war,' etc. That is really all that it means, and the expression seems to us thoroughly Shakespearian.' Rolfe's conclusion as to the meaning of the lines is, however, dependent on Knight's reading *them*, whereas the Folio text is 'him' and can refer to the word 'Steel' alone.—ED.]—BEECHING (*Henry Irving Sh.*): The passage by its regular balance has the form of sense, but what the sense may be it is difficult to determine. By laying stress upon 'all' in l. 57 the first clause

[54-59. May these same Instruments . . . for th'Warres]

gains a certain meaning: 'If flattery has reached the field of battle, we must expect courts and cities to be entirely given over to it.' But the second clause eludes interpretation. 'Overture' in Shakespeare means either *disclosure* or *proposal*, and neither of these significations is appropriate to the parasite. The best emendation of the passage is Tyrwhitt's conjecture, *coverture*, altering 'him' to *this*, or, as Steevens suggested, leaving 'him' unaltered in the sense of *it*. *His* for the neuter possessive was common, as *its* was only coming into use; *him* for *it* is another matter. [Beeching follows Dyce's arrangement of the text.—ED.]—PERRING (p. 296) quotes the five passages, besides the present one, wherein 'overture' appears, remarking that in all but one, *King Lear*, III, vii, 89, 'the word means an offering of terms—whether hostile or amicable depends upon the context.' It is, therefore, reasonable to suppose that that is its meaning here. Perring thus personifies 'Overture' with the *ambassador* who bears terms either of war or peace; when such a body, as Coriolanus describes—a man of silk and not of steel—was put forward the warlike sense was out of the question. 'There is no more reason,' concludes Perring, 'why a man should not be said to be *made* an *overture* than a man is said to be *made* a sword, only the former is applied to the coward, the latter (as we have just seen) to Coriolanus. It is far too great a liberty to take with the text to change "overture" to *coverture*.'—HERWEGH (*Coriolanus* ap. ULRICI, p. 161): I have translated this passage according to the punctuation commonly accepted, namely, exclamation marks or a colon after 'never sound more,' and a comma after 'flatterers,' but I am not unmindful that the connection between 'when drums' and 'let courts' remains somewhat obscure. The meaning seems to me perchance this: When drums and trumpets turn into flatterers in the field, why should we reprehend courts and cities if they become made of nothing but false flattery. And then comes a parallel sentence with a second 'if' and a second 'thus.' My poetic sense does not permit me to disturb the versification here. Others have so done and have left the first 'let' in disagreement with the first 'when.' By the unconnected position of 'let courts' we certainly gain in clarity what we lose in harmony. The incomplete verse (l. 57) does not justify us in regarding it as a corruption of the text, whereon the English editors lay such rash hands, whenever a verse of two, three, or four feet appears instead of a regular verse of five feet. On the contrary, I reckon these incomplete verses among the beauties of the Shakespearian versification, comparable to the pauses in music, and have taken pains in my translation as few times as possible to lengthen them out to their five feet. They are frequently used by Shakespeare with a very fine calculation, and his example should generally be followed.—BEECHING (*Falcon Sh.*): The first clause of this difficult speech gains a certain sense by laying stress on 'all.' 'If flattery has reached the field of battle, we must expect courts and cities to be entirely given over to it.'—E. K. CHAMBERS (*Warwick Sh.*): This is the most difficult passage in the play. Warburton proposed to read 'let camps as cities,' on the ground that cities being already corrupt, do not need the example of camps to become so. Shakespeare's point, however, is: 'If camps become flatterers, then let us not be surprised that courts and cities are altogether given up to flattery.' The real crux lies in l. 59. 'Overture' can only mean here a *proposal* or *offer* of war, as in *Twelfth Night*, I, v, 225; and how then can either 'steel' or 'a parasite' or 'silk' be an 'overture'? It seems to me impossible to maintain 'overture'; I have, therefore, adopted Tyrwhitt's conjecture, *coverture*, referring

[54-59. May these same Instruments . . . for th'Warres]

it to 'steel.' I have also slightly rearranged the lines so as to bring 'no more I say' into the first instead of the second period of the speech. This avoids two unmotivated short lines in 57 and 64. It also makes Coriolanus's wish about the steel parallel to his wish about the instruments, 'Let these degenerate instruments and this degenerate steel be used for war no more.'—CHOLMELEY: If the soldier's instruments can flatter, courts and cities may well be made of flattery; and if armor is to imitate silk, we may as well take silk for armor—*i. e.*, the distinction between soldier and courtier is at an end.—VERITY (*Student's Sh.*): Whether 'him,' l. 59, be referred to 'steel' or 'parasite' or 'silk,' I do not see that 'overture' can be so interpreted as to suit at once this and any of the other passages in which it occurs. Shakespeare uses it in two senses. *Disclosure* is not a possible sense here, nor is the other, *viz.*, *offer, proposal*. [Verity here quotes the five other passages outside of *Coriolanus* in which the word 'overture' occurs in Shakespeare.] Hence to interpret it here equivalent to *prelude* (a musical metaphor), or *preparation for*, or *sign of* is to give it a sense unknown elsewhere in Shakespeare. I see no escape, therefore, from the emendation *coverture*; not that it is *per se* an ideal word for the context, since it means *cover, shelter* rather than *covering* in *Much Ado*, III, i, 30, and 3 *Henry VI*: IV, ii, 13 (the two passages in which it is used). It could, however, be used in the sense *cover, covering*, *e. g.*, of clothes. Thus the coverings of leaves made by Adam and Eve are called 'vain covertures' in *Paradise Lost*, x, 337.—MISS C. PORTER (*First Folio Sh.*): It seems to us that Staunton is justified by the context in referring 'overture' to the 'parasite' instead of to 'silk,' supposing also that 'him' is used as frequently in early writings instead of the neuter *it*. But we do not feel that the right sense of 'overture' has been found. We suspect the meaning is very simple, 'overture' being used merely in its etymological sense of *opening* akin to that in *All's Well*, V, iii, 16, 'she had made the overture.' The complexity and hence the difficulty consists in the figurative idea attaching to the use of the word here in this simple sense. Marcius was thinking not of anything in the least abstract, but of an embodied opening, or overture for war, such an opening as he himself had just been in broaching the way of battle into Corioli; and again in constituting himself an opening or overture for the war against the foe in the field when he had desired, as Shakespeare puts it, to be made into a sword opening the way into the Volscian forces. As Plutarch says: 'he made a lane through them and opened a passage into the battell of the enemies.' Now he is being praised for all this, and while really knowing more than anyone how essential the service was, he deprecates such praise of it as would tend to make any less hardihood in men than such deeds require. That is why he is so fierce about it. He loves valor and would have it a matter of course, not exceptional, to be made a fuss over. He is sensitively apprehensive of any softening by praise of the mettle war needs. Therefore he cuts the clamor short. May these war-trumpets, which you profane by sounding in praise of what is merely as it ought to be, sound not a tone more. When war-trumpets and battle-drums flatter on the battlefield (instead of being used for their legitimate purpose to incite to deeds there) let there be nothing in Courts and Cities but 'false-fac'd soothing.' When Steele grows soft as the silk of the parasite, *i. e.*, the *dependent upon other men*, who does not stand alone and take the initiative, then let him be the one, and open out a path for warfare to follow in, *i. e.*, 'an Overture for the Warres.' He ends thus in proud, grim irony of the inadequacy for such an office,

[54-59. May these same Instruments . . . for th'Warres]

of any who does not stand alone, sufficient in himself and in his deed, which is done for the deed's sake, and beyond praise.—SHERMAN (*Tudor Sh.*): Coriolanus with characteristic dislike of popular applause wishes martial instruments confined strictly to martial uses. If drums and trumpets, of which we expect stern sincerity, are prostituted to flattery, then let courts and cities, of which we ordinarily expect less candor, give themselves over wholly to hypocrisy. When the adulation of the city parasite is imitated upon the field of battle, then soldiers have ceased to be themselves, and may as well wear his silk as their steel. [In thus interpreting the last clause Sherman, it will be observed, adopts Tyrwhitt's emendation.—ED.]—DEIGHTON: May these instruments, which you profane by using them for the purpose of proclaiming my triumphs (not for the purpose for which they were intended, that of giving the signal for the onset in battle), never be allowed to sound again! When drums and trumpets shall be employed in war for the purpose of flattery, we may well expect that courts and cities should wear one face of hypocritical cajolery (be made up of hypocrisy and nothing else)! When steel grows soft as the silken garments of the fawning hangers-on of rich men, let it (*him*, the silk) be used as a protection in battle! . . . Even if 'overture' were used in the modern sense [*a prelude*], it would have but little force here. Marcius's meaning clearly is, let things be turned to a use they never as yet had; whereas for drums and trumpets to be used as a prelude to a fight would be for them to be used as they ordinarily were. [There seems to be some confusion here; it is the softened 'steel,' not the 'instruments,' which is to be made an 'overture.'—ED.] Against *a coverture* there are two objections. In the first place, it is very unlikely that *a coverture* should be altered to 'an Overture' (with a capital O); and secondly, though Shakespeare twice uses *coverture*, the word in both instances means a cover that conceals, not a cover that protects, the meaning here required. I have therefore ventured in the place of 'overture' to read *armature*, a word in use (though uncommon) in Shakespeare's time, both literally and figuratively, *e. g.*, Bacon, *Pathway of Prayer*, 1542, 'Prayer is truly called a . . . heavenly armature'; Guillim, *Heraldrie*, 1611: 'For by Armature we understand not only those things that appertaine to the Military profession but also those defensive sciences of Masonry and Carpentry and Metall work' (quotations ap. Murray, *N. E. D.*). I have also for the sake of the rhythm inserted *is* after 'as' in l. 58, [see *Text. Notes*, *ad loc.*—ED.]. To make the contrast really forcible we need instead of 'made' some such word as *cleans'd*, *purg'd*, *free'd*, *stripp'd*; and it is improbable that Shakespeare would have written 'Let him be made' so immediately after 'Let courts be made.' Webster, however, uses *coverture* almost as = dress, 'Instead of gowns my coverture be earth,' *History of Sir Thomas Wyatt*, ed. Dyce, p. 203.—J. D. (*N. & Q.*, 30 April, 1881, p. 345): There does not seem to be any good reason for the alterations [made by Tyrwhitt and by Knight in this passage]. Coriolanus is speaking scornfully, implying that what he assumes is an impossibility, or something too absurd to be considered by reasonable men. He declaims against any future wars on account of the ingratitude of the Roman people, and wishes that the sword may only be drawn as the beginning of a war when it has become 'soft as a parasite's silk,' *i. e.*, never, 'ad Græcas calendas.' [It is, I think, to be regretted that J. D. had not made himself acquainted with the present situation before attempting an elucidation of the text; had he but done so he would have seen that Marcius has not yet experienced ingratitude on the part

[54-59. May these same Instruments . . . for th'Warres]

of the Roman people, but is here reprehending the hyperbolic praise of the soldiers.—ED. He thus continues:] ‘It is objected to this explanation (1) that Shakespeare uses this in the sense of *disclosing*, not of beginning or prelude; and (2) that there is no instance of the word being used in this latter sense so early as the time of Shakespeare. But the word, I need hardly say, means *opening*, and this bears the double sense of *beginning*, as in the *opening* of a play, and also of making known. Cotgrave has: ‘*Overture*: an overture or opening, beginning made, path begun or beaten unto; also manifestation, discovery, uncovering.’ In Bullokar’s *Dict.* (1616) the word appears in this sense, ‘*Overture*, an opening entrance or way made unto; a motion or offer made.’ [See note by Malone, *ante*. This definition does not appear either in the ed. 1616 or 1621.—ED.] The word, then, might be used by Shakespeare in any of these meanings, and this sense of opening or prelude is the only one that can give a reasonable explanation of the passage. . . . The preceding part of the passage is in the same strain. Drums and trumpets do not flatter on the field of battle; they call to stern duty; but when they do flatter, then courts and cities may well be made a *portion* ‘of false-faced soothing.’—ORGER (p. 60): ‘*Overture*’ is so naturally connected with war that the error lies much more probably in ‘him,’ which may very likely be a mistake for some word indicative of the behaviour of the parasite as distinguished from the warrior. ‘Smiles’ are the mark of the courtier, as in *Love’s Labour’s*, V, ii, 331: ‘This is the flower that smiles on every one.’ I would accordingly suggest with diffidence: ‘Let *smiles* be made an overture for the wars.’—G. JOICEY (*N. & Q.*, 28 Nov., 1891, p. 423): In l. 57 if ‘Made all’ were changed to *made well*, and the words were understood to mean *healed* or *cured*, the sentence would very well express the soldier’s idea that courts and cities corrupt men. In the second clause the confusion may have arisen through the compositor or transcriber mistaking the words *wear* and *coverture* for ‘wars’ and ‘overture,’ and then other changes may have been made in an attempt to rectify the passage. How would it do to read somewhat as follows: ‘When steel grows soft as the parasite’s silk Let *it* be made a *coverture* for his *wear*!’ This reading, although it takes great liberty with the text, and is open to objection, would give a proper antithesis: War having turned flatterer, let courts and cities cast off their false-faced soothing, and steel having grown soft as silk, let it be spun into clothing for parasites to wear. The word *coverture* is most like ‘overture’ or the last line might read ‘into *vesture* for his wear.’ The spirit of the speech would tend to cause *wear* to be read ‘wars.’—H. INGLEBY (*N. & Q.*, 6 Feb., 1892, p. 103), unaware apparently that he was anticipated, proposes to arrange and point these lines identically as they appear in Dyce, ed. ii.; he, however, retains the Folio reading ‘overture’ where Dyce follows Tyrwhitt. Ingleby thus paraphrases: ‘Away with these instruments, which you profane! When war-like instruments prove flatterers, then shall our courts and cities be all composed of flatterers too! and when our steel becomes as soft as the flatterer’s silk, then send him (the flatterer) to deliver our messages of war! Let us have no more of these instruments (which are unsuitable to us)!’ In sober prose we should have expected ‘When our drums prove flatterers, then will our courts,’ &c. But in declamatory verse expressive of indignation the imperative is much more effective though less grammatically accurate. It has generally been objected that a soldier would always describe courts and cities as “made of false-faced soothing.” But surely not a citizen of Rome! “Him” is usually

[54-59. May these same Instruments . . . for th'Warres]

changed to *them*, as if the speaker would wish the very things he is rejecting to be again used! Or else it is changed to *it*, which is not much better.'—R. M. SPENCE (*N. & Q.*, 6 Feb., 1892, p. 104): With no change save in the punctuation, and the substitution of *them* (referring to 'instruments') for 'him' in l. 59, I retain the reading in the Folio, [Spence places a full stop after 'flatterers,' after 'silk,' and after 'wars,' with an exclamation point after 'I say'] presenting it thus: 'May I never more hear trumpet or drum if you are to profane them thus. Flattery may well dominate courts and cities when steel-clad warriors thus act like silken parasites. Keep these instruments for their proper use, to sound the battle charge. No more of this fulsome adulation!' [In *N. & Q.* for 3 June, 1899, seven years later than the foregoing note, Spence proposes 'further emendations of the original text,' viz.: *them* for 'him,' which he now refers to 'silk' and therefore proposes that this be changed to *silks*. The patient reader who has journeyed thus far through this long note will be aware, as Spence was not, that in both these conjectures the proposer had long since been anticipated.—ED.]—A. E. THISELTON (*N. & Q.*, 28 Jan., 1899, p. 63): If 'him' is regarded as the dative instead of the objective case the difficulty in this much-discussed line will, I think, disappear. What would be then expressed would be: 'Let an overture for the wars be made to him,' meaning, 'Let a proposal be made to the parasite with a view to engaging his services for the wars. The bribes and flatteries you offer will be congenial to him, and when steel has become soft as the silk he wears, he will make your best soldier.' The words are spoken with infinite scorn, and no doubt contain, in addition, a suggestion that the Romans would like to have a general who would flatter them to their hearts' content, as a parasite flatters his patron. The word 'overture' is peculiarly appropriate in connexion with bribes and flattery. Coriolanus has just refused what he regards as a bribe to pay his sword, and, in the lines which immediately precede, has pictured a world whose ruling principle was flattery. 'Overture' would thus appear to be far more in keeping with the spirit of the context than *coverture*, which has generally supplanted it, while *armature* owes its introduction merely to the manifest deficiency of *coverture*. Besides, when steel has become soft as silk what need of either *coverture* or *armature* for the wars?—G. S. GORDON: 'Him' probably refers to 'steel' by a freedom common in Elizabethan writers. *Coverture*, which is a modern correction, means *covering* or *dress*, so that Coriolanus may be supposed to be ironical: 'When steel grows as soft as the parasite's silk, then let it be made a covering for the wars (and a fine covering it will make!).'—CASE (*Arden Sh.*): I retain the Folio reading, and explain it by regarding 'him' as referring to 'the parasite' and as a dative. Staunton alone, if I am not mistaken, has done so [see note by Thiselton, *ante*.—ED.], but he rashly thought that 'overture' was a misprint for *ovation*, or had that sense. . . . Had l. 59 run 'Let him be made an offer,' etc., the sense would have been unmistakable; and as it stands, it seems to me (whether the line be correct or a misprint, and whatever its artistic demerits as an expression of thought) to admit readily of the following meaning: Let him (the parasite) be made a proposal for the wars. The thought of the passage in this case is: When your drums and trumpets flatter, when the soldier's garb is accommodated to the soft limbs of the parasite, why not complete the round and get the man to match? . . . If *coverture* is read instead of 'overture,' the only proposal commanding attention is that which refers it to silk or steel soft as silk, *without further alteration*. *Coverture* has not

Neuer found more: when Drums and Trumpets shall 55
 I'th' field proue flatterers, let Courts and Cities be
 Made all of false-fac'd fooling :
 When Steele grows soft, as the Parasites Silke,
 Let him be made an Overture for th' Warres :
 No more I say, for that I have not wash'd 60
 My Nose that bled, or foil'd some debile Wretch,

55-57. ...more:...flatterers,...soothing:]
 Ff, Rowe. ...more:...flatterers, soothing.
 Pope. ...more! ...flatterers, ...soothing.
 Han. Del. ...more! ...flatterers,...soothing:
 Sing. Ktly, Whitelaw. ...more,
 ...flatterers! ...soothing, Knt, Wh. i,
 Huds. i, Rlfe, Page. ...more,...flatter-
 ers:...soothing, Coll. ...more! ...flatter-
 ers,...soothing! Theob. et cet.

55, 56. when...[shall...flatterers,] Shall
 ...when...flatterers? Huds. ii. (Sing.
 conj.).

56-63. I'th' field...hyperbolicall,] Lines
 end: Cities...grows...made...I say,...
 bled,...note,...forth...hyperbolicall, Warb.
 Theob. Han. Johns.

56, 57. be...soothing] As one line Pope
 et seq.

56. flatterers, let... flatterers! Let...
 Knt, Huds.

Courts and] courts, as Warb.
 Theob. Han. Johns. Var. '73.

57-63. Made...hyperbolicall] Lines
 end: grows...made...I say...bled...note...
 forth...hyperbolicall Cap. Var. '78, '85,

Ran. Steev. Varr. Sing. i, Hal. Ktly,
 Dyce ii. Lines end: soft...made...I say
 ...bled...note...forth...hyperbolicall Mal.

57. Made all of] Made of all F₃F₄.
 made of Warb. Theob. Han. Johns.
 Var. '73.

57-58. As two lines, ending soft...
 Silke Knt, Wh. i.

58, 59. Om. Words.

58. as] as is Theob. conj. (Nichols. ii,
 480).

Silke] silks Coll. iii. (MS.).

59. him] Hymns Warb. Theob. Han.
 Johns. Cap. this Tyrwhitt. them
 Knt, Coll. i, Wh. i, Huds. Rlfe. it
 Coll. ii. (MS.). pipes Ktly. this Lett-
 som (ap. Dyce ii.).

an Overture] a coverture Var. '78,
 '85 (Tyrwhitt), Ran. Dyce, Coll. ii.
 (MS.), Hal. Cam.+, Craig, Neils.
 Creature Joicey (N. & Q., 3 Dec., 1892).

Warres:] wars!— Theob.+, Cap.
 Varr. Mal. Ran.

61. foil'd] spoil'd Wray ap. Cam.

been found = armor, but it is used for clothes and comes pretty near the sense of protective covering in Nashe, *Summer's Last Will* (Haz.-Dods., viii, 77), cited by an anonymous MS. annotator of Deighton's ed. of *Coriolanus*: 'Will'd that his body spoiled of coverture Should be cast furth into the open fields.' The objection is that it necessitates imputing to Shakespeare a lax use of 'him' for *it* (accusative), which he has not elsewhere employed, in a passage where it especially leads to ambiguity. In the only illustration actually offered from other writers there can be no doubt of the meaning, and the use otherwise fits in more naturally with the thought. See (as quoted by Wright, *ante*) Bacon, *Advancement of Learning*, ii, 22, § 11. Obviously *coverture* could be read with dative *him* referring to the parasite, but *coverture* has not the claims of a Folio reading.—TUCKER BROOKE (*Yale Sh.*) retains the Folio reading, 'overture,' since he considers that Tyrwhitt's alteration does not much assist the interpretation of l. 59. His own interpretation is substantially the same as Staunton's, that 'him' is in the dative, not the objective case, and thus refers to the parasite. 'When soldiers adopt the effeminate ways of courtiers let us recruit our armies among the latter class.'

61. debile] W. A. WRIGHT: That is, *weak*; Latin, *debilis*. It occurs again only

Which without note, here's many else haue done, 62
 You fhoot me forth in acclamations hyperbolicall,
 As if I lou'd my little should be dieted
 In prayfes, fawc't with Lyes. 65

Com. Too modest are you :
 More cruell to your good report, then gratefull
 To vs, that giue you truly : by your patience,
 If'gainst your felfe you be incens'd, wee'le put you
 (Like one that meanes his proper harme) in Manacles, 70
 Then reason fafely with you : Therefore be it knowne,
 As to vs, to all the World, That *Caius Martius*
 Weares this Warres Garland : in token of the which,
 My Noble Steed, knowne to the Campe, I giue him, 74

63. *You...hyperbolicall*] As two lines,
 ending *forth...hyperbolicall* Knt, Coll.
 Del. Dyce, Cam.+, Wh. Huds. Craig,
 Neils. Rlfe.

fhoot] *fhout* F₄, Rowe et seq.

65. *prayfes, fawc't*] F₂F₃. *praifes,*
fawc'd F₄. *praises, sauc'd* Rowe, Pope,

Theob. *praises sauced* Cam.+ *praises*
sauc'd Han. et cet.

68. *giue you*] *give't* you Ran. (Heath).

69. *'gainst*] *against* Ff, Rowe.

71. *be it*] *be't* Dyce ii, Huds. ii,
 Words.

74. *him*] *to him* Rowe.

in *All's Well*, II, iii, 39, 'In a most weak—and debile minister.' Cotgrave gives:
 'Debile: com. Debile, weake, feeble, faint, infirme.'

63. shoot] W. A. WRIGHT: See I, i, 228 and V, v, 6, where 'Vnshoot' is found
 for *Unshout*. This variation of spelling perhaps represents the current pronuncia-
 tion, and if so it illustrates a passage in *Henry V*: III, vi, 81, 'a horrid suit of
 the camp,' where for 'suit' the Folios have 'sute,' and the Quartos of the imperfect
 play 'shout.' There is evidence that in Shakespeare's time *suit* was pronounced
shoot, and the present passage shows that 'shoot' might have been represented by
shout, so that the Quartos do not really point to a different reading.

64. dieted] Compare 'He watch him Till he be dieted to my request,' V, i,
 66.—SCHMIDT (*Lex.*, s. v.) furnishes other examples of this form of the verb.—ED.

66. Com. Too modest, etc.] BEECHING (*Falcon Sh.*): Cominius has a difficult
 part to play, and it is noticeable how well he keeps his temper. As general, it is
 his duty to praise Marcius; as a subordinate, it is Marcius's duty to be 'grateful'
 for his general's praise instead of parading his superiority to it.

68. giue] BRADLEY (*N. E. D.*, s. v. 25): To represent, describe, portray, report.
 Now rare. [The present line quoted as earliest example. ABBOTT compares
Ant. & Cleo., I, iv, 40: 'Men's reports give him much wronged.' According to
 SCHMIDT (*Lex.*) these are the only examples in Shakespeare wherein the word is
 used in the above sense.—ED.]

70. Like one . . . in Manacles] For other examples of lines wherein two extra
 syllables are allowed, if unemphatic, before a pause, especially at the end of a
 line, see ABBOTT, § 458.

74. My Noble Steed . . . I giue him] MACCALLUM (p. 491): Sometimes in the
 survival [of a passage in North] the fact is transformed to figure, the prose to
 poetry. After Marcius's miracles of valour at Corioli Cominius gives him, 'in

With all his trim belonging ; and from this time, 75
 For what he did before *Corioles*, call him,
 With all th'appause and Clamor of the Hoast,
Marcus Caius Coriolanus. Beare th'addition Nobly euer?

Flourish. Trumpets sound, and Drums.

Omnes. Marcus Caius Coriolanus. 80

Martius. I will goe wash :

And when my Face is faire, you shall perceiue
 Whether I blush, or no : howbeit, I thanke you, 83

76. *Corioles*] Ktly, Schmidt. *Coriolus* Ff, Rowe. *Corioli* Pope et cet.

78. As two lines, ending *Beare...euer* Steev. Dyce, Sta. Cam.+, Wh. Huds. ii, Words. Craig, Neils. As two lines, ending *Coriolanus...euer* Johns. et cet.

78, 80. *Marcus Caius*] *Martius Caius* F₃F₄. *Caius Martius* Rowe, Pope, Han.

Caius Marcus Theob. et cet.

80. *Omnes.*] all. Cap. All. Mal. et seq.

81, 94, 98, 108. *Martius*] Ff, Rowe, Pope, Theob. Han. Warb. Wh. i, Cor. Johns. et cet.

81-83. Mnemonic Warb.

testimonie that he had wonne that day the price of prowes above all other, a goodly horse with a capparison, and all furniture to him.' This Shakespeare does not omit. [The present lines quoted.] But the same episode furnishes Titus Lartius with his imagery as he points to the wounded and victorious hero, 'O general Here is the steed, we the caparison,' ll. 17, 18. This illustrates the sort of sea-change that always takes place in the language of North under the hands of the magician, though it may not always be equally perceptible. But it is never entirely lacking even where we are at first more struck by the amount that Shakespeare has retained without alteration.

78. *Marcus . . . euer*] As will be seen by the *Text. Notes* this long line was divided into two, first by Johnson, ending '*Coriolanus . . . euer*'; secondly, by Steevens, ending '*Beare . . . euer*.' WALKER, having evidently the text of the Variorum of '21 only at hand wherein Johnson is followed, remarks, 'A catalectic line is a discord in Shakespeare.' To remedy this he suggests that the lines end as in Steevens's arrangement, apparently unaware that therein he is anticipated by that meticulous prosodist.—ED.—DEIGHTON, following Theobald's rearrangement of the name, says: 'The first is the *prænomen* peculiar to the individual; the second, the *nomen*, or *nomen gentilicium* or name of the clan to which he belonged; the third the *agnomen*, or name, or title, added on (the "addition" as here), given as an honorary distinction. Such *agnomina* were sometimes given by one general to another, sometimes by the army and confirmed by the general-in-chief, sometimes by the people assembled in public, and sometimes assumed by the person himself. Here the *i* in "*Coriolanus*" must be pronounced short.'

81. *Martius*] R. G. WHITE: It has been the general custom to invest *Marcus* immediately with his cognomen, and to prefix this and his following speeches, *Coriolanus* [see *Text. Notes*]. But in the Folio this, with some propriety, is not done until the arrival of the hero in Rome and the proclamation and confirmation of his honors.

82. And when my Face is faire] LEIGH HUNT (*Critical Essays: Appendix*, p. 5), speaking of certain eccentricities of pronunciation committed by John Philip

I meane to ftride your Steed, and at all times
To vnder-creft your good Addition, 85
To th'faireneffe of my power.

Com. So, to our Tent :

Where ere we doe repofe vs, we will write
To Rome of our fucceffe : you *Titus Lartius*
Muft to *Corioles* backe, fend vs to Rome 90
The beft, with whom we may articulate,

84. *times*] *time* Theob. Warb. Johns.

86. *To th'*] *To the* Cap. et seq.

faireneffe] *fairest* Anon. ap. Cam.
farness Badham.

88. *Where ere*] *Where, e're* F₄.

Where e'er Rowe. *Where, ere* Pope et seq.

90, 98. *Corioles*] Ktly, Schmidt.
Coriolus Ff, Rowe (*Corolius* Rowe i.).

Corioli Pope et cet.

Kemble, says that this passage was 'delivered with almost as heroic a resolution as the last; Coriolanus means to be familiar, but Mr Kemble is—what shall we say?—is still Mr Kemble. The word "fair" might positively have been measured by a stop-watch; instead of being a short monosyllable, it became a word of tremendous elongation. We can describe the pronunciation by nothing else than by such a sound as *fay-er-r-r*.'

85, 86. *To vnder-crest . . . of my power*] **WARBURTON**: A phrase from heraldry, signifying that he would endeavor to support his good opinion of him.—**HEATH** (p. 413): I understand the meaning to be, to illustrate this honourable distinction you have conferred on me by fresh deservings to the extent of my power. To 'undercrest,' I should guess, signifies properly to wear beneath the crest as a part of a coat of arms. The name or title now given seems to be considered as the crest; the promised future achievements as the future additions to that coat.—**JOHNSON**, justly dissenting to Warburton's interpretation of 'to the fairness' as meaning *to the utmost*, remarks: 'I know not how "fairness" can mean *utmost*. When two engage on equal terms we say it is *fair*; "fairness" may, therefore, be *equality*; *in proportion equal to my power*.'—**M. MASON**: 'To the fairness of my power' is, as fairly as I can.—**SCHMIDT** (*Lex.*, s. v. *Fairness*, 2.): Spotlessness, unstained honour. [The present line quoted.] Alluding to l. 82.—**LEO** (*Coriolanus*, p. 121): If 'undercrest' is the word of the poet, this must be the sense: In his modesty Marcius is not of opinion to have already merited 'the good addition,' the name of honour, Coriolanus; he promises to merit it by other deeds; for him it is nothing more but a hollow name until he has 'undercrested' it, adorned it by new heroical actions, and to the 'fairness of his power.'—**VERITY** (*Student's Sh.*): That is, And always to support, to the best of my ability, the title you have graciously conferred on me. 'To undercrest'; not simply 'to wear as on the crest,' but 'to support as if it were my crest,' *i. e.*, to act up to it and so justify its bestowal on me, just as a man feels that he must act up to some great family motto. The metaphor from heraldry may be preserved by using the word 'support,' which is a technical heraldic term. The whole utterance is a piece of 'irony.' It is significant of the man that he does not refuse *this* reward like the material reward offered him.

91. *The best*] **JOHNSON**: That is, the chief men of Corioli.

For their owne good, and ours.

92

Lartius. I shall, my Lord.

Martius. The Gods begin to mocke me :

I that now refus'd most Princely gifts,

95

Am bound to begge of my Lord Generall.

Com. Tak't, 'tis yours : what is't?

Martius. I sometime lay here in *Corioles*,

At a poore mans house: he vs'd me kindly,

99

94-96. *The Gods...Generall*] Lines
end: *now...begge...Generall* Han. Cap.
Var. '78, '85 et seq.

95. *now*] *but now* Rowe, Pope, +,
Cap.

97-99. *Tak't...kindly*] As three lines,
ending *lay...house...kindly* (reading
Take it, l. 97) Walker (Crit., iii, 209).

97. *Tak't*] Ff, Rowe, Pope, Theob.
Han. Warb. Dyce, Cam.+ . *Take it*
Johns. et cet.

99. *At*] *And at* Han.

poore] *most poor* Cap. *poor rich*
Words.

kindly] *very kindly* Ktly.

91. articulate] MURRAY (*N. E. D.*, s. v. vb. I, 10.): To come to terms; to capitulate. [The present line quoted. Compare also 1 *Henry IV*: V, i, 72, 'Indeed, these things you have articulated.']

93. I shall, my Lord] As regards this use of 'shall' in answer to an order ABBOTT (§ 315) says: "I shall" has a trace of its old meaning, "I ought"; or perhaps there is a mixture of "I am bound to" and "I am sure to." Hence it is often used in the replies of inferiors to superiors. "*King*. Desire them all to my pavilion. *Glost*. We shall, my lord," *Henry V*: IV, i, 27.'

97. *Tak't . . . is't*] BAYFIELD (p. 192) quotes this line with fifteen others from this play which are but 'sixteen out of forty-eight specimens of the way in which the Folio defaces Shakespeare's work by its passion for abbreviating *it*.' He contrasts nine other lines 'which have accidentally escaped this injury.' The following three examples are, I think, sufficient: 'My hate to Martius. Where I finde him, *were it* At home,' etc., I, x, 27; 'Than the rebuke you *give it*. He loves your people,' II, ii, 66; 'Than one of his ears to hear it. Proceed Cominius,' II, ii, 89.

98. I sometime lay] GORDON: It is impossible not to quote here Sir Henry Wootton's definition of an ambassador: 'an honest man sent to lie abroad for the good of his country.'

99. *At . . . kindly*] To remedy the slight metrical deficiency here ABBOTT (§ 484) reads 'kindly' as a trisyllable, *kind-e-ly*; BROWNE (*Versification*, p. 16) also makes it a trisyllable, but takes the *n* as syllabic, *ki-endly*. On taking such a liberty with this word WORDSWORTH (*Historical Plays*, i, 119) remarks: 'But even supposing this to be allowed, there will remain the further difficulty that in the narrative of Plutarch, from which the incident is taken, the host of Coriolanus is described not as a "poor" but a "rich" man. I have therefore ventured to interpolate *rich*, and to read "a poor-richman's," *i. e.*, one who had been *rich*, but had now become "poor" and wretched as a prisoner. Or, if preferred, the reading might be, "at a rich man's house now poor." Coriolanus calls him, below, "my poor host." Shakespeare has the words "poor-rich" combined (not hyphenated in old ed.), with the meaning *seemingly rich, but indeed poor*, in *Lucrece*,

He cry'd to me : I saw him Prisoner :
 But then *Aufidius* was within my view,
 And Wrath o're-whelm'd my pittance : I request you
 To give my poorer Host freedom.

Com. Oh well begg'd :
 Were he the Butcher of my Sonne, he should
 Be free, as is the Wind : deliver him, *Titus*. 105

Lartius. *Martius*, his Name.

Martius. By *Jupiter* forgot :
 I am wearie, yea, my memory is tyr'd :
 Have we no Wine here ? 110

Com. Goe we to our Tent :
 The blood upon your Vifage dries, 'tis time
 It should be lookt too : come. *Exeunt.* 113

101. *within*] in Rowe i.

109. *memory*] *Mem'ry* Rowe i.

109. *I am*] *I'm* Han. Huds. ii,
 Words.

113. *too*] *F₃F₄*. to *F₂* et cet.

140; and again, *Ibid.*, 97, "poorly rich." It is strange that no editor, so far as I have seen, has noticed the discrepancy between Shakespeare and his authority, Plutarch, in the description of the Coriolan host.'—MACCALLUM (p. 581): The postponement of pity to wrath is a new characteristic detail which shows how these gentler impulses in Coriolanus must yield to his ruling passions. On the other hand, his host is transformed from a rich to a poor man, and thus his humanity acquires a wider range, and we see how it can extend beyond his own class if only there is a personal claim on it. Above all, there is the new illuminating touch of the lapse of memory. Sometimes this has been taken as betraying the indifference of the aristocrat for an inferior whose name he does not think it worth while to remember. Surely not. Coriolanus is experiencing the collapse that follows his superhuman exertions, the exhaustion of body and mind when one cannot think of the most familiar words, but he rallies his strength for a last effort, and is just able to intercede for his humble guest-friend ere he succumbs.—PROLSS (p. 102): Plutarch, by making the host of Coriolanus a rich man, directly bases the leader's request upon the contrast between the former wealth and the present pitiable condition of his host. Shakespeare by making Marcius forget the name of his host seeks not only to exalt the purity of the pity and complete lack of self-seeking in the gratitude of his hero but also that he knows how to value good qualities even in a poor man.—VERITY (*Student's Sh.*): Shakespeare's variation of the man's status [as given by Plutarch] tells in two ways: by heightening our admiration of the hero who, at such a moment, remembers his humble befriender, and by emphasizing the aristocratic, exclusive temper to which the name of a mere man of the people had been of no account.—CASE (*Arden Sh.*): Some critics believe that Shakespeare's purpose in inventing the circumstance of Coriolanus's forgetfulness is to represent him as being so selfish that he does not care to take the trouble to remember the name of his poor host and makes his request 'entirely out of a sense of what his own magnanimity requires of him' (Deighton, [MS.]).

[Scene X.]

*A flourish. Cornets. Enter Tullus Aufidius
bloudie, with two or three Souldiors.*

I

Auffi. The Towne is ta'ne.

Sould. 'Twill be deliuer'd backe on good Condition.

Auffid. Condition ?

5

SCENE X. Cap. et seq. SCENE XII.
Pope, Han. Warb. Johns. SCENE XI.
Var. '73.

The Camp of the Volsci. Pope, +.
The Volcian Camp. Cap. The Camp
of the Volces. Var. '78, '85. Mal. Ran.

Steev. Varr. Sing. i, Knt. The Camp
of the Volsces. Coll. et seq.

4. Sould.; 19. Sol.; 33, 38. Soul.]
1. S. Cap. First Sol. Dyce, Cam. +,
Coll. iii, Craig. 1. Sol. Mal. et cet.

There can, I think, be no doubt that this, or the like, is too ingenious a gloss on one of Shakespeare's natural touches, the amnesia of an exhausted man, which the wine he asks for probably disperses. His nature can answer the bravery of the volunteers in scene vi. with comradeship and respect, and was equally capable of forgetting its pride in answer to kindness accepted from a poor man.—BEECHING (*Falcon Sh.*): Notice how Shakespeare has used this episode to emphasize the generosity of Marcius and its futility because self had stood in the way.

Scene X.] VERITY (*Student's Sh.*): The dominant idea of the scene is 'dramatic irony.' And there is, I think, a peculiar verbal deliberateness in the 'irony.' What Aufidius says in ll. 27-30 is the precise antithesis of what he afterwards does (IV, v.), though in the end (V, vi.) he swings back to his first purpose. We have seen (I, iv, 57, I, vi, 89) the 'ironical' method applied similarly to Aufidius's great rival, hence a parallelism of design and development in the story.

3-5. The . . . Condition?] WALKER (*Crit.*, iii, 210): Perhaps we should arrange:

Aufid. The town is ta'en.

1 *Sold.* 'Twill be deliver'd back

On good condition.

Aufid. Condition!

We may suppose Aufidius to *syllable* the hated word.

3. The Towne is ta'ne] BAYFIELD (191): Is it within the remotest bounds of possibility that Shakespeare wrote 'The town is *tanel*'? Modern editors may seek to beguile us by printing 'ta'en,' but that does not mend the matter; the sound of the syllables is unchanged. What should we think of a modern poet who wrote: 'The Seine is seen,' or 'The lane is lone,' or 'The main doth moan,' or 'The sullen tarn awaked her teen'? Yet we are quite ready to assign to Shakespeare the most preposterous of the Folio's vagaries. It is hardly too much to say that, if the various phenomena we are considering were genuine, he must, as he wrote his plays, have been subject from moment to moment to recurrent fits of lunacy.

4-9. 'Twill . . . mercy] CASE (*Arden Sh.*): Shakespeare plays upon 'condition.' The first (l. 4), *favourable terms*, when repeated by Aufidius, suggests *state* to him and accounts for his remark, ll. 5, 6; his second repetition suggests *quality*. The

I would I were a Roman, for I cannot, 6
 Being a *Volce*, be that I am. Condition ?
 What good Condition can a Treatie finde
 I'th'part that is at mercy? five times, *Martius*,
 I haue fought with thee; so often hast thou beat me : 10
 And would't doe so, I thinke, should we encounter
 As often as we eate. By th'Elements, 12

7. Volce] F₂, Cap. Var. '78, '85, Mal.
 Ran. Steev. Varr. Sing. Knt. Volcie
 F₃. Volscie F₄, Rowe. *Volscian*
 Pope, +. *Volce* Var. '73 et cet.

9. I'th'] *I' the* Cap. et seq.
 12. As] *And* F₂F₃.
 th'] Huds. Words. *the* Ff et cet.

whole passage runs: It will be restored on good condition (favourable terms). *Auf.* Condition! A nice condition we are in! I would . . . for I cannot . . . be an unyielding enemy, a free spirit. Condition indeed! What good *quality* will treaty-granters discover that is at their mercy? For this last sense of 'condition' (*manners, quality, disposition*) see II, iii, 99, *post.* It is common.

7. Volce] CAPELL (vol. I, pt i, p. 85): *Volce* and *Volces* or *Volcies*—the names us'd by Shakespeare, and which he had from his Plutarch—are vanish'd out of all modern copies except the first [see *Text. Notes*]; and so is *Coriolus*, a word as constantly us'd by him instead of *Corioli*; the present editor thought it right to dismiss the old readings as they have done, except in this place, where the measure is hurt by their *Volcian*. The speaker's sense is expressed with great force, being a puffy exalting of his own valour, and a debasing of that of his countrymen. He speaks again of this valour at l. 20 in the same confident terms that we have here, adding that his rage against Marcius should make it upon some future occasion 'fly out of itself'; that is, exceed the bounds of true valour, and degenerate into fury and perfidy; preparing us by this declaration for the actual future commission of what is threatened in a part of this speech.—[Johnson, whose edition appeared almost contemporaneously with Capell's *Notes*, likewise calls attention to the change *Volcian* as destructive to metrical regularity, but has not the hardihood of Capell to depart from the example of his predecessors Pope and Theobald.—ED.]

9. I'th'part . . . at mercy] W. A. WRIGHT: Compare *Tro. & Cress.*, IV, iv, 116: 'If e'er thou stand at mercy of my sword.' In the old language of the law courts a person was said to be *in misericordia*, or *à merci*, when he had rendered himself liable to a penalty which was imposed at the *mercy* of the court. The phrase 'in mercy' in the same sense occurs in *Lear*, I, iv, 350: 'He may enguard his dotage with their powers And hold our lives in mercy.' In Cowel's *Law Dictionary* 'Misericordia' is defined as 'an Arbitrary Amerciement imposed on any for an Offence; for where the Plaintiff or Defendant in any Action is amerced, the Entry is *Ideo in Misericordia*.'

9. five times] THEOBALD (*Letter to Warburton*, Feb. 12, 1729, Nichols, ii, 480): Well; Marcius after this goes home; stands up for the Consulship; is banished; never meets any more with Aufidius till he seeks him in his own palace; and then Aufidius says: 'Thou hast beat me out TWELVE several times,' &c. Either Aufidius, or our poet, has a very treacherous memory, and I am afraid History will hardly help to reconcile the contradiction.

If ere againe I meet him beard to beard, 13
 He's mine, or I am his : Mine Emulation
 Hath not that Honor in't it had : For where 15
 I thought to crush him in an equall Force,
 True Sword to Sword : Ile potche at him some way,
 Or Wrath, or Craft may get him. 18

17. *True...Sword:] (True...Sword) 17. potche] poach* Heath (Rev.), Wh.
 Mal. Ran. Steev. Varr. Sing. Knt, Sta. i, Dyce ii, Huds. ii, Words.
 Hal.

13. beard to beard] STEEVENS: So in *Macbeth*, 'We might have met them dareful, beard to beard,' [V, v, 6].

14-18. Mine Emulation . . . may get him] MALONE (*Supplemental Observations*, i, 219): I am not so honourable an adversary as I was; for *whereas* I thought to have subdued him in equal combat, our swords being fairly opposed to each other; but now I am determined to destroy him in whatever way my resentment or cunning may devise. 'Where' is used here, as in many other places, for *whereas*. [For examples of 'where' in this sense, see ABBOTT, § 134.]—COLERIDGE, in his Notes on this play, commenting on this and the next speech of Aufidius, says: 'I have such deep faith in Shakespeare's heart-lore that I take for granted that this is in nature, and not as a mere anomaly; although I cannot in myself discover any germ of possible feeling which could wax and unfold itself into such sentiment as this. However, I perceive that in this speech is meant to be contained a prevention of shock at the after-change in Aufidius's character.'—VERPLANCK: Such a criticism from Coleridge is worthy the reader's consideration, but I cannot myself perceive its justice. The varying feelings of Aufidius are such as may be often observed to arise in the contentions of able and ambitious men for honour or power, and are just such as would, under these circumstances, be natural in a mind like that of Aufidius—ambitious, proud, and bold, with many noble and generous qualities, yet not above the influence of selfish and vindictive emotions and desires. The mortification of defeat embitters his rivalry to hatred. When afterwards his banished rival appeals to his nobler nature, that hatred dies away and his generous feeling revives. Bitter jealousy and hatred again grow up as his glories are eclipsed by his former adversary; yet this dark passion too finally yields to a generous sorrow at his rival's death. I think that I have observed very similar alternations of such mixed motives and sentiments in eminent men in the collisions of political life.—HUDSON (*Sh's Life, Art*, etc., ii, 487), after quoting in part the foregoing remark by Coleridge, says: 'The speech is hard indeed; but I do not take it as a fair index of the speaker's real mind; it seems to me but one of those ebullitions of rage in which men's hearts are not so bad as their tongues; the impulsive extravagance of a very ambitious and inconstant nature writhing in an agony of disappointment. In such cases dark thoughts often bubble up from unseen depths in the mind, yet do not crystallize into character. Still it must be owned that Aufidius comes pretty near putting the thought of the speech into act at last.'—MACCALLUM (p. 586): It seems strange that Coleridge should say this, for it is proved by not a few examples that baffled emulation may issue in an envy which knows few restraints. Peril was the avowal rather than the temper which struck him as verging on the unnatural or abnormal. Those who

Sol. He's the diuell.

Auf. Bolder, though not fo fubtle: my valors poifon'd, 20
With onely fuff'ring ftaine by him : for him
Shall flye out of it felfe, nor fleepe, nor fanctuary, 22

19. *diuell*] *devil* F₃F₄.

20. *fubtle*:] *subtle*. Johns. Cam.+,
Coll. iii, Huds. ii, Craig, Neils.

valors] *valor's* F₃F₄. *valour* Pope,
Theob. Han. Warb. Johns. Ran. Coll.
ii. (MS.), Sing. ii, Dyce ii, Huds. ii,
Words. *valour's* Rowe et cet.

20, 21. *poifon'd...him*:] Ff, Rowe.
(*poison'd...him*) Pope, Theob. Han.
Warb. Ran. Coll. ii, Sing. ii, Ktly,
Dyce ii, Huds. ii. *poison'd...him*; Cap.

Dyce, Cam.+, Huds. i. *poison'd...him*; Mal. et cet.

21. *With*] *Which* M. Mason (Comments, 249).

22. *Shall*] 'T shall Coll. MS.

it felfe] *itself*. Coll. Del. Sta.
Ktly, Wh. i, Neils.

22-30. *nor fleepe...heart*] Mnemonic
Warb.

22. *nor fleepe*] *not sleep* Rowe ii, +.

deliberately adopt such an attitude do not usually admit it to themselves, still less to their victims, and least of all to a third party, which may admonish us that Aufidius's threats were not deliberate, but mere frantic outcries wrung from him in rage and mortification. Yet they spring from authentic impulses in his heart, and though they may for a time be hidden by his superficial chivalry, yet they will spread and thrive if the conditions favour their growth. When they have over-run his nature and choked the wholesome grain, he will not point to them so openly and will name them by other names. But they are the same and differ from what they were only as the thorny thicket differs from its parent seeds. They have always been there, and it is well that we should be aware of their presence from the first. . . . In short, it is not to be taken as his definite program from which he inconsistently deviates when the opportunity is offered at Antium for carrying it out, but as the involuntary presentment, which the revealing power of anguish awakens in his soul, of the crimes he is capable of committing for his master passion, a presentiment that in the end is realised almost to the letter.—T. PAGE: We do not feel Coleridge's difficulty here; we regard the words, awful as they are, as scarcely to be taken seriously; they represent simply a temporary furious outburst of anger couched in the wildest language Aufidius can discover on the spur of the moment.

17. *potche*] MURRAY (*N. E. D.*, s. v. Poach, v². Forms: poche, potch, poach, 3b.): To make a stab or thrust *at* as in fencing. Also *fig. Obs. rare*. [The present line quoted.]

20-22. *my valors . . . of it felfe*] BEECHING (*Henry Irving Sh.*): My valour, poisoned simply by losing colour in comparison with his, shall, in order to do him hurt, leave its true nature altogether and become cowardly. Aufidius means he will turn assassin. To 'stain' or *distain* was originally not to dye, but to *take colour out*. Compare *Ant. & Cleo.*, III, iv, 26, 27, 'I'll raise the preparation of a war Shall stain your brother.' [Beeching in his text reads with Pope 'valour,' placing a comma after that word and also after 'him,' l. 21.]

20, 21. *valors poison'd, . . . him*:] TYRWHITT: The construction of this passage would be clearer if it were written thus: 'my valour poison'd With only suffering stain by him, for him,' etc. [The *Text. Notes* will demonstrate that Tyrwhitt has not collated the texts of his predecessors.—ED.]

Being naked, ficke; nor Phane, nor Capitoll, 23
 The Prayers of Priests, nor times of Sacrifice:
 Embarquements all of Fury, shall lift vp 25

23. *ficke;*] *sick*. Sta. *seek* Long MS.
 (ap. Cam.).

24. *times*] *time* F₄, Rowe i.

25. *Embarquements*] *Embarkments*
 Rowe, Pope, Theob. *Embankments*

Han. Cap. Huds. ii. *Embarrments*
 Warb. Johns. *Embalkments* Daniel.

25. *of Fury*] *of fancy* Warb. conj.
 (Daily Journal, Apr. 8, 1729).

22. *sanctuary*] WALKER (*Vers.*, p. 163): 'Sanctuary' is very often a dissyllable. In old times the word, like the thing itself, was in frequent use, and, like other familiar terms, became shortened for convenience sake. In Sir Henry Ellis's *Letter's Illustrative of English History*, as quoted, *Athenæum*, No. 973, p. 625, col. 3, letter from Lawrence Stubbs to Cardinal Wolsey, *the sanctuary men* are called in three places *Sentuary men*, *Ib. the Sentuary*. *Santry* still exists as a family name; so, by the way, does *Sanctuary*. [Walker furnishes several examples, among them the present line, wherein, for the sake of the metre, 'Sanctuary' is to be pronounced *sanct'ry*.—ED.]

23. *Being naked, sick*] BEECHING (*Falcon Sh.*): That is, 'Nor nakedness, nor sickness.' Compare *Matthew*, xxv, 35, 36, 'I was a stranger, and ye took me in: Naked, and ye clothed me: I was sick, and ye visited me,' etc. [Beeching is possibly right, but at the same time it is to be remembered that Shakespeare, and other writers of his time, frequently use 'naked' in the sense of *defenseless, unarmed*. See SCHMIDT (*Lex.*, s. v. 3) for examples. On the other hand, that 'sick' is here coupled with 'naked' is in favour of Beeching's comparison.—ED.]

25. *Embarquements*] WARBURTON: The dramatic art of this speech is great. For after Aufidius had so generously received Coriolanus in exile, nothing but the memory of this speech, which lets one so well into Aufidius's nature, could make his after perfidy and baseness at all probable. But this line [l. 25] is corrupt. For tho', indeed, he might call the *assaulting* Marcius at any of those sacred seasons and places an *embarkment* of fury; yet he could not call the *seasons and places themselves*, so. We may believe, therefore, that Shakespeare wrote: '*Embarrments* all of fury,' &c., *i. e.*, obstacles. Tho' those seasons and places are all obstacles to my fury, yet &c. The Oxford Editor [Hanmer] has, in his usual way, refined upon this emendation in order to make it his own; and so reads *Embankments*, not considering how ill this metaphor agrees with what is said just after of their lifting up 'their rotten privilege' which evidently refers to a wooden *bar*, not an earthen *bank*. These two generals are drawn equally covetous of glory: But the Volscian not scrupulous about the means. And his immediate repentance, after the assassinate [*sic*], well agrees with such a character.—HEATH (p. 413): As *Embarrments* is a word quite new from Mr Warburton's own coinage, from whence he hath so plentifully besprinkled our poet's works with terms of base alloy, I am not much inclined to accept it for current. The reading of the former editions was *embarkments*. Why may not this word have the same meaning as *embargo*, derived from the Spanish, *embargar*, to arrest, stop, or stay; whence also in the same language, *embaracion*, an arresting or stopping? Or if the reader should think a new word should be coined for the occasion, why not as well *embargments*? Mr Warburton's cavil about the uniformity of the metaphor is mere trifling. For an *embarrment* made with a wooden bar, as he chooses to have it, unless the said

Their rotten Priuiledge, and Custome 'gainst 26
 My hate to *Martius*. Where I finde him, were it
 At home, vpon my Brothers Guard, euen there
 Against the hospitable Canon, would I
 Wash my fierce hand in's heart. Go you to th'Citie, 30
 Learne how 'tis held, and what they are that must
 Be Hostages for Rome.

Soul. Will not you go ?

Auf. I am attended at the Cyprus groue. I pray you 34

30. *in's*] in his Cap. Varr. Mal.
 Ran. Steev. Varr. Sing. i, Knt, Del.

Hal. Ktly.

34. *Cyprus*] cypress Rowe et seq.

bar be supposed to lift up itself, can no more lift up a privilege than an embarkment can.—STEEVENS: The word in the old copy is spelt 'embarquements,' and, as Cotgrave says, meant not only an *embarkation*, but an *embargoing*. The 'rotten privilege and custom' that follow seem to favor this explanation, and therefore the old reading may well enough stand, as an *embargo* is undoubtedly an *impediment*.—MALONE: In Sherwood's English and French Dictionary, at the end of Cotgrave's, we find: 'To imbark, to imbargue. *Embarquer*.' 'An imbarking, an imbarguing. *Embarquement*.' Cole, in his *Latin Dictionary*, 1679, has 'to *imbargue*, or lay an *imbargo* upon.' There can be no doubt, therefore, that the old copy is right. If we derive the word from the Spanish, *embargar*, perhaps we ought to write *embargement*; but Shakespeare's word certainly came to us from the French, and therefore is more properly written *embarquements* or *embarkments*.—WALKER (*Vers.*, p. 163), without reference to Hanmer, says: 'EMBANKMENTS *all of fury* is the true reading.'—WIMSHURST (*N. & Q.*, 11 March, 1905, p. 184), without reference either to Hanmer or Walker, also says that *Embankments* seems to be the word needed.—ED.

28. At home . . . Brothers Guard] JOHNSON: In my own house, with my brother posted to protect him.

28. Brothers Guard] KEIGHTLEY (*Expositor*, p. 361): With the fullest conviction I read for 'brother's guard' *household hearth*; for that was the very place where he did find him. 'He got him up straight to the chimney hearth, and sate him down' (North's *Plutarch*). Besides, we never hear that Aufidius had a brother; and it should be *under*, not 'upon,' the guard; a man is, or stands, on his own, not on another's guard. In *Rich. II*: IV, i, [282] we have 'under his household roof'; and *household hearth* occurs in Campbell's *Gertrude of Wyoming*, iii, 17. [In both his editions, 1864 and 1865, Keightley records this reading, which later, in his *Expositor* (1867), became of 'fullest conviction,' merely as a *conjectural* reading. As to Keightley's objection that this should be *under*, not 'upon' guard, of which he says there are no examples, Wright, following Johnson's interpretation of the foregoing words, quotes in illustration: 'The messenger Came on my guard,' *Ant. & Cleo.*, IV, vi, 23, *i. e.*, while I was on guard. The quotation given by Steevens, 'The lieutenant watches tonight on the court of guard,' is not, I think, apposite; 'the court of guard' means the *court where the guard is placed*, as is shown by Othello's words in a later scene, 'In night and on the court of guard and safety' (II, iii, 216).—ED.]

34-38. I am attended . . . I shall sir] BAYFIELD (p. 194): So the Folio, which

('Tis South the City Mills) bring me word thither 35
 How the world goes : that to the pace of it ,
 I may spurre on my iourney.
Soul. I shall sir. 38

34, 35. *I pray you...thither*] As one line Knt.

34. *I pray you*] As separate line Johns. Cap. Varr. Mal. Ran. Steev. Var. '03, '13, Sing. Hal.

35. *City Mills*] *City Mill* F₄, Rowe i. *city-mills* Theob. Warb. *city walls* Wray conj. ap. Cam. *city mills* Rowe ii. et cet.

38. *sir.*] *sir.* [Exeunt. Rowe et seq.]

editors follow apparently without suspicion, although l. 34 is a purposeless Alexandrine. The abbreviation 'Tis' is at the bottom of the mischief, and we should read and arrange thus:

'I am attended at the cyprus grove
 I pray,—it is south the city mills—
 Bring me | word thither | how the | world goes, that | to
 The : pace of it | I may | spur on my | journey.—I shall, sir.'

34. attended] That is, *waited for*. Compare I, i, 74; I, i, 265.

35. 'Tis South the City Mills] TYRWHITT: But where could Shakespeare have heard of these *mills* at Antium? I believe we ought to read, 'Tis south the city a *mile*.'—STEEVENS: Shakespeare is seldom careful about such little improprieties. Coriolanus speaks of *our divines*, and Menenius, of *graves in the holy churchyard*. It is said afterwards that Coriolanus talks like a *knell*; and *drums*, and *Hob*, and *Dick* are, with as little attention to time or place, introduced in this tragedy.—MALONE: Shakespeare frequently introduces those minute local descriptions probably to give an air of truth to his pieces. So in *Romeo & Juliet*, '—underneath the grove of sycamore, That westward rooteth from the city's side,' [I, i, 128]. Again, 'Nightly she sings on yon pomegranate tree,' [*Ibid.*, III, v, 4]. Mr Tyrwhitt's question may be answered by another question: Where could Lydgate hear of the mills near Troy? 'And as I ride upon this flode On eche syde many a mylle stode, When nede was their graine and corne to grinde,' *Auncient Historie*, &c., 1555.—W. A. WRIGHT: It is worth while observing, as an indication that in such cases of local colouring Shakespeare had probably London in his mind, that in the year 1588 the Mayor and Corporation of the City petitioned the Queen that they might build four corn mills on the river Thames near the Bridge, and the Masters of the Trinity House certified that the erection of these mills 'on the south side of the Thames upon the Starlings above the bridge' would breed no annoyance. The 'city mills,' therefore, in Shakespeare's time were close to the Globe Theatre.

38. I shall sir]: For this use of 'shall,' see note by ABBOTT, I, ix, 93, *ante*.—RALEIGH (p. 102): The whole First Act of *Coriolanus* is so full of alarums and excursions and hand-to-hand fighting, with hard blows given and taken, that it is tedious to Shakespeare's modern admirers, but it gave keen pleasure to the patrons of the Globe. *The Comedy of Errors* is noisy with beatings and the outcries of the victims. All these things, though it discolour the complexion of his greatness to acknowledge it, were imposed upon Shakespeare by the tastes and habits of his patrons and by the fashions of the primitive theatre. It was on this robust stock that his towering thought and his delicate fancy were grafted.

Actus Secundus.

[Scene I.]

Enter Menenius with the two Tribunes of the people, Sicinius & Brutus. 2

Men. The Agurer tels me, wee fhall haue Newes to night. 5

1. Actus Secundus] ACT II. SCENE I.
Rowe.

Rome. Rowe, +, Varr. Ran.
Rome. A Publick Place Cap. et seq.

2, 3. Enter...Brutus.] Ff, Cam. +,
Neils. Enter Menenius with Sicinius.

Rowe i. Enter Menenius with Sici-
nius and... Rowe ii, +, Varr. Ran.
Enter Menenius, Brutus, and Sicinius.
Cap. et cet.

4. Agurer] Augur Pope, +. Augurer
Ff, Rowe et cet.

1. Actus Secundus] BEECHING (*Falcon Sh.*): The first part of this scene is an amusing study in manners. Notice the superior tone Menenius adopts towards the Tribunes, soon passing into downright rudeness, which they hardly resent, while he loses his temper at once when they in turn only hint at a home-truth. The entry of the ladies makes us forget plebeian Rome, and leads up to the triumph. The last part of the scene is a reminder that to ridicule or ignore the Tribunes is not to draw their sting.—VERITY (*Student's Sh.*): The purpose of this prelude is to show that Coriolanus's brilliant exploits and services to his country have not affected the causes of dissension between the patricians and the people (represented by the Tribunes) nor the popular feeling of grievance against Coriolanus himself.—E. K. CHAMBERS (*Warwick Sh.*): The subject of the first act was the nobility of Coriolanus; for all his faults he is lifted before our eyes to an heroic level. The subject of the second act is his inherent weakness, leading up to and explaining the tragic crisis of his fate in the third act. The first need for a would-be leader of men is a certain sympathy with average every-day humanity. Of this Coriolanus has nothing; he is too completely self-centered and self-absorbed. It is the function of the second act to bring this out, and to show how irreconcilable is the hostility between him and the plebeians. The crucial test of this is the canvassing for the consulship in which Coriolanus's insolent demeanor gives occasion to his enemies the Tribunes to destroy the momentary popularity which he has won by his valour.—MISS C. PORTER (*First Folio Sh.*): This scene passes on the fore-stage. At l. 98 the stage-direction of the Folio shows that Brutus and Sicinius go *Aside*, not off the stage. Since the rest, after Coriolanus enters in triumph, pass in procession following him across the stage, it may be that the Tribunes pass way out upon the projecting fore-stage, and, standing with their backs to the audience and at one side, at the back of the procession, come forward after it has passed out at the opposite side, presumably on its way to the *Capitoll*. After the Messenger comes to summon them they follow in the same direction.

4. Men.] DELIUS (*Die Prosa in Sh's Dramen, Jahrbuch*, v, p. 269): Menenius

Bru. Good or bad ?

6

Men. Not according to the prayer of the people, for they loue not *Martius*.

Sicin. Nature teaches Beasts to know their Friends.

Men. Pray you, who does the Wolfe loue ?

10

Sicin. The Lambe.

Men. I, to deuour him, as the hungry Plebeians would the Noble *Martius*.

Bru. He's a Lambe indeed, that baes like a Beare.

Men. Hee's a Beare indeede, that liues like a Lambe.

15

10. *who*] *whom* Pope, +, Coll. Huds.

confronting the two Tribunes lets his tongue go on without restraint in a humorous manner of speech—which beautifies neither himself nor them—with complete pleasure to himself. Also in his talk with the Roman matrons he gives expression to his joy over the return of Marcius in the fresh and hearty manner to which prose so aptly lends itself. [See also Notes by Delius, I, i, 5, 6; I, iii, 3.—ED.]—E. K. CHAMBERS (*Warwick Sh.*): Menenius, not a very serious politician, nor personally dignified, finds it exceedingly amusing to ‘roast’ the Tribunes. He does not, however, come off without some home-truths in return. Shakespeare is fairly impartial in his analysis of the weaknesses of both parties. To his cynical point of view there is not much to choose between them. And how vivid and characteristic his portraits are! Just so might a genial Pall Mall clubman and a couple of London county-councillors satirize each other today.

4. *Agurer*] W. A. WRIGHT: Pope altered this to *Augur*, apparently regarding the speech as verse, but ‘augurer’ is the more common form in Shakespeare. See *Jul. Cæs.*, II, i, 200: ‘The unaccustomed terror of this night, And the persuasion of his augurers.’

9–11. *Nature . . . The Lambe*] EATON (p. 125): The ideas here seem borrowed from *Ecclesiasticus*, chap. xiii, ‘Every beast loveth his like, and every man loveth his neighbor. All flesh consorteth according to kind, and a man will cleave to his like. What fellowship hath the wolf with the lamb?’ verses 15, 16, 17. [WORDSWORTH (*Sh’s Knowledge & Use of Bible*, p. 220) compares l. 9 with *Isaiah*, i, 3: ‘The ox knoweth his owner, and the ass his master’s crib.’—CARTER (p. 457) also quotes this last in illustration of l. 9.—ED.]

10. *Pray you . . . loue*] JOHNSON: When the Tribune, in reply to Menenius’s remark on the people’s hate of Coriolanus, had observed ‘even beasts know their friends,’ Menenius asks ‘whom does the wolf love?’ implying that there are beasts which love nobody, and that among those beasts are the people.—B. CORNWALL: Menenius probably means to infer that the tribune’s rule is not without an exception; and that the people are not, in the particular referred to, more discriminating than the wolf.

10. *who*] For other examples of a like neglect of inflection in relative pronouns see ABBOTT, § 274.

11. *The Lambe*] BEECHING (*Falcon Sh.*): Sicinius answers in haste, meaning that the friends of the people are those that do them no harm. Perhaps in

You two are old men, tell me one thing that I shall aske
you. 16

Both. Well fir.

Men. In what enormity is *Martius* poore in, that you
two haue not in abundance? 20

Bru. He's poore in no one fault, but stor'd withall.

Sicin. Especially in Pride.

Bru. And topping all others in boasting.

Men. This is strange now : Do you two know, how 24

16. *two are*] *are two* Warb. Johns.
Var. '73.

19. *poore in,*] *poor*, Pope, +, Cap.
Varr. Ran. Steev. Var. '03, '13.

21. *withall*] *with all* F₃F₄ et seq.

22. *in Pride*] *pride* F₄, Rowe.

23. *boasting*] *boast* Ff, Rowe, Pope,
Theob. Han. Cap.

Menenius's question stress should be laid on 'does.' 'Whom *does* your Roman wolf love?'

19. In what . . . poore in] MALONE: Here we have another of our author's peculiar modes of phraseology, which, however, the modern editors have not suffered him to retain; having dismissed the redundant 'in' at the end of this part of the sentence.—STEEVENS: I shall continue to dismiss it till such peculiarities can, by authority, be discriminated from the corruptions of the stage, the transcriber, or the printer. It is scarcely credible that in the expression of a common idea, in prose, our modest Shakespeare should have advanced a phraseology of his own in equal defiance of customary language and established grammar. As, on the present occasion, the word 'in' might have stood with propriety at either end of the question, it has been casually, or ignorantly, inserted at both. [By way of reply to the foregoing remarks by Steevens, Malone merely refers to a note on a line from the *Chorus* preceding Act II. of *Rom. & Jul.*, 'for which love groan'd for,' in vol. vi. of *Variorum* 1821, wherein Malone justifies the redundant preposition as a grammatical peculiarity of the time, instancing the present line in *Coriolanus*, and also, 'The scene wherein we play in,' *As You Like It*, II, vii, 139. Steevens refuses to accept these as valid examples, since both are taken from the Folio text and therefore 'stand on no surer ground than that of copies published by ignorant players and printed by careless compositors.' He adds: 'I utterly refuse to admit their accumulated jargon as the grammar of Shakespeare or of the age he lived in.' Malone in support of his statement and in answer to Steevens's challenge quotes in answer the following examples of this redundancy in contemporary writers: Lyly's Prologue at Court, to *Campaspe*: 'So are we enforced upon a rough discourse to drawe on a smooth excuse.' *Job*, ch. xli, vers. ii, Barker's Bible, 1599: 'Out of his nostrils cometh out smoke.' Letter from Lord Burghley to the Earl of Shrewsbury, Jan. 23, 1587-8, Weymouth MSS: 'I did earnestly enquire of hym, in what estate he stood in for discharge of his former debts.' In another letter from the same to the same, October 26, 1586: 'To the which it is ment that we all should put to our names.'—For other examples from Shakespeare see, if needful, ABBOTT, § 407.—ED.]

you are cenfured heere in the City, I mean of vs a'th'right 25
hand File, do you?

Both. Why? ho ware we cenfur'd?

Men. Because you talke of Pride now, will you not be angry.

Both. Well, well fir, well. 30

Men. Why 'tis no great matter : for a very little theefe of Occasion, will rob you of a great deale of Patience : Giue your difpofitions the reines, and bee angry at your pleasures (at the leaft) if you take it as a pleasure to you, in being fo : you blame *Martius* for being proud. 35

Brut. We do it not alone, fir.

25. *a'th'*] F₂F₃. *o'th'* F₄, Rowe, +.
o'the Cap. et seq.

25, 26. *right hand*] *right* Rowe ii,
Pope.

26. *File,*] Ff, Rowe, Pope, Theob.
Han. Warb. Cap. *file?* Johns. et cet.

27. *Both*] F₂, Sta. Cam. +, Words.
Craig, Neils. Bru. F₃F₄, Rowe, +,
Varr. Ran. Tri. Capell. *Both* Trib.
Mal. et cet.

27. *ho ware*] F₁.

30. *Both*] Ff, Rowe, +, Varr. Ran.
Sta. Cam. +, Words. Craig, Neils. Tri.
Capell. *Both* Trib. Mal. et cet.

33. *dispositions*] *disposition* Theob. i,
Steev. Varr. Sing. i, Knt.

34. *pleasures (at the leaft) if...*] Ff,
Rowe, Pope. *pleasures; at the least*
if... Han. *pleasures; at the least if...*
Theob. et cet.

25. censured] W. A. WRIGHT: That is, what opinion is formed of you, how you are estimated. See I, i, 294, and compare *Much Ado*, II, iii, 233, 'I hear how I am censured.' And *Jul. Cæs.*, III, ii, 16, 'Censure me in your wisdom.'

25, 26. *right hand File*] SCHMIDT (*Coriolanus*): That is, men of rank who are the right hand of the state. The parliamentary sense of right and left is here quite untenable.—GORDON: That is, by us of the conservative ranks. The 'left-hand file,' by the same token, would be radical opposition represented by the Tribunes. [On this point Schmidt is undoubtedly correct; the use of Right and Left in the parliamentary sense is too modern for application here.—FORTESCUE (*Shakespeare's England*, vol. i, ch. iv, *The Army*, p. 114) says: 'A file in these days consists of two men. In the sixteenth century it numbered at least ten. . . . Again, the place of honour to military men has always been the right of the line, and accordingly a captain always drew up his best and choicest men in the right-hand files of his company.' Fortescue quotes this present line in illustration.—ED.]

31, 32. *theefe of Occasion*] W. A. WRIGHT: 'Of' is used frequently to connect two nouns in apposition, as 'city of London.' Compare *Richard II*: I, iii, 196, 'Banish'd this fair sepulchre of our flesh.'—GORDON: You are a mighty impatient pair, Menenius means to say; a very little occasion will put you out. To convey this meaning it would have been enough to say 'a very little occasion will rob you,' &c. But if 'occasion' can be said to 'rob,' why not complete the metaphor and call it a 'thief'? There is nothing active or possessive about the 'of' [in the phrase 'city of London'], it merely connects in apposition. The meaning is that London is a city. The meaning of 'thief of occasion' is that occasion is a thief.

Men. I know you can doe very little alone, for your
helpes are many, or else your actions would growe won- 37
drous fingle : your abilities are to Infant-like, for dooing
much alone. You talke of Pride: Oh, that you could turn 40
your eyes toward the Napes of your neckes, and make
but an Interiour furuey of your good felues. Oh that you
could.

Both. What then fir ?

Men. Why then you should discover a brace of vn- 45
meriting, proud, violent, testie Magistrates (alias Fooles)
as any in Rome.

Sicin. *Menenius*, you are knowne well enough too.

Men. I am knowne to be a humorous *Patritian*, and 49

39. *to*] *too* Ff.

41. *toward*] *towards* Rowe, +, Varr.
Ran. Mal. Steev. Varr. Sing. Knt.

44. *Both*] F₂F₃, Cam.+ . *Men.* F₄.
Bru. Rowe et cet.

45, 46. *vnmeriting*] *as unmeriting*
Rowe, +, Cap. Var. '78, '85.

46. *testie*] *resty* F₂.

49. *Patritian*] *Patrician* F₄.

39. *single*] That is, *trivial, insignificant*. Compare *2 Henry IV*: I, ii, 207, 'Is not your chin double, your wit single.'

41. *eyes toward . . . your neckes*] JOHNSON: With allusion to the fable which says that every man has a bag hanging before him, in which he puts his neighbor's faults, and another behind him, in which he stows his own.—DELIUS: This elucidation by Johnson does not accord with what follows; the Tribunes are to look not behind, but within, themselves—'toward the napes' must, moreover, be *only* in the direction of your necks.—CASE (*Arden Sh.*) quotes Johnson's elucidation and adds, 'Dr Tyrrell kindly provides the following note: "The original fable of Æsop, reproduced by Phædrus, IV, 10, [Bk IV, *Fable ix*, ed. Dyche, 1713.—ED.] was that Jupiter has furnished every man with two wallets, one hanging down on his breast and containing his neighbor's faults, which are always before his eyes, and the other hanging down his back out of sight, and filled with his own faults. This is referred to by Horace (*Sat.* II, iii, 299) and by Catullus (xxii, 21), who seems to speak of one wallet with two parts. Persius (iv, 24) slightly varies the image by giving every one a single wallet to hang behind him, and making each neglect his own, and look exclusively on his neighbor's wallet (variously called *pera* and *mantica*)."'—[All of which is excellent as a note on Johnson's note, but has little if anything to do with the present line in *Coriolanus*. In spite of the fact that Johnson's note has been accepted by many commentators, I am quite in accord with Delius that the context will not admit of any reference to this fable here. The very next words should have shown Johnson that as Menenius asks them 'to make but an interior survey' of themselves there could be no thought of an *exterior* wallet either front or back. TUCKER BROOKE (*Yale Sh.*) says: 'A variation of the fable is found in *Tro. & Cress.*, III, iii, 145, where Ulysses says, "Time hath, my lord, a wallet at his back, wherein he puts alms for oblivion."' But this is again a note on Johnson and not on this passage in *Coriolanus*.—ED.]

one that loues a cup of hot Wine, with not a drop of alay- 50
 ing Tiber in't : Said, to be something imperfect in fauour-
 ing the first complaint, hasty and Tinder-like vppon, to 52

50. *with not*] *without* Coll. ii. (MS.).

51. *imperfect*] *imperfect*, Theob.
 Warb. Johns. Cap. Varr. Ran. Mal.
 Steev. Varr. Sing. Knt, Coll. Del. Hal.
 Ktly, Wh. i. *impatient* Anon. ap.
 Cam.

52. *first complaint*] *thirst complaint*
 Coll. ii, iii. (MS.), Huds. ii. *first conceit*

or *impulse* Ulrici conj.

52. *Tinder-like*] Ff, Rowe i, Dyce,
 Sta. Wh. Cam.+, Words. Huds. ii,
 Craig, Neils. *tinderlike* Theob. *tinder-*
like, Rowe ii. et cet.

vppon, to] *vpon, to* Ff, Rowe i.
upon too Rowe ii. et seq. *too, upon*
 Anon. ap. Cam.

50, 51. not a drop of alaying Tiber in't] STEEVENS: *Lovelace*, in his *Verses to Althea from Prison*, has borrowed this expression: 'When flowing cups run swiftly round, With no allaying Thames,' &c. See Percy, *Reliques*, &c. (3d ed.), ii, p. 324.—HALLIWELL: Mr Fairholt sends me this note: 'A remarkable illustration of the allusion here made to the use of warm drinks by the Romans is furnished from the discoveries made at Pompeii. Under the staircase of a shop in that city where warm decoctions were sold a bronze urn of beautiful workmanship was discovered which is now deposited in the Museo Borbonico at Naples. [Fairholt gives a sectional drawing of this urn, which shows a spherical receptacle for the wine, surrounding an inner chamber for hot coals. The wine was poured in at one side and drawn off by a cock at the lower opposite side. I give this note for what it may be worth. Shakespeare's antiquarian knowledge as regards warm drinks among the Romans could hardly have been obtained through the discovery made at Pompeii, as Fairholt insinuates, since such had not been made until at least one hundred and fifty years after Shakespeare's death. The allusion here is, of course, to the popular mulled wine of Shakespeare's day.—ED.]—W. A. WRIGHT: Compare V, iii, 94, and *Mer. of Ven.*, II, ii, 195, 'allay with some cold drops of modesty Thy skipping spirit.' Baret (*Alvearie*, s. v.) has, 'Alaied: tempered with water. Dilutus. . . . He alaieth wine with water. Lympha temperat merum.' See also Huloet's *Abcedarium* (1552): 'Alaye wyne. Diluo. . . . Alayd wyne. Aquaticum Vinum.'—BEECHING (*Henry Irving Sh.*): There were originally two verbs of this form, one being purely English and meaning *to put down, reduce*; the other through French, from Latin *alligare*, now written *alloy*, after the modern French form, and meaning *to mix*. The senses very much ran into each other, and were in time referred to a single verb. The metaphor here might be either that of *reducing* (as in *Paradise Lost*, x, 566, 'Fondly thinking to allay their appetite') or that of *mixing with alloy*.

52. the first complaint] COLLIER (*Notes and Emendations*, etc., p. 351): Few scenes are worse printed in the early copies than this between Menenius and the two Tribunes: it is full of literal errors, and of some which are important to the author's sense, and are set right in manuscript in the Second Folio. What is 'the first complaint' in connexion with Menenius's love for 'a cup of hot wine'? It is merely an error from mishearing on the part of the copyist; for, undoubtedly, we ought to alter 'first' to *thirst*—'the *thirst* complaint.' The humour is entirely lost in the old misprinted text; and although no objection need be raised to *with not* instead of 'without,' nothing could be easier than the misprint of one word for the other; seeing that *thirst complaint* must be right, we can readily believe in the

[52. the first complaint]

less important change.—SINGER (*Text of Sh. Vindicated*, p. 213): The alteration of 'first' to *thirst* is not necessary, for it seems that 'thirst' was sometimes provincially pronounced and spelt *first* and *furst*. Thus, in *Piers Ploughman*, passus vii: 'For whetshod thei gaugen A furst and a fingered,' i. e., thirsty and hungered. Menenius uses it jocularly.—ANON. (*Blackwood's Maga.*, Sep., 1853, p. 321): No sense can be extracted from 'first complaint' by any process of distillation. The old corrector, brightening up for an instant, writes '*thirst* complaint,' on which Mr Singer remarks [as in the foregoing note]. Come, come, Mr Singer, that is hardly fair. Let us give the devil his due. What one reader out of every million was to know that 'first' was a provincialism for *thirst*? We ourselves, at least, had not a suspicion of it till the old corrector opened our eyes to the right reading—the meaning of which is, 'I am said to have a failing in yielding rather too readily to the *thirst* complaint.' This emendation covers a multitude of sins, and ought, beyond a doubt, to be promoted into the text.—DELIUS: 'It is said of me, I am somewhat weak therein, that I favour the first complaint or charge, that I give judgment to the first plaintiff, without a further examination of the case.'—This mode of procedure of Menenius with a client stands in direct opposition to the utterly tedious procedure in like cases with which he later reproaches the Tribunes.—DYCE: Mr Collier asks: 'What is "the first complaint" in connexion with Menenius's love for a cup of hot wine?' But is it quite certain that any 'connexion' was intended between '*the first complaint*' and '*a cup of hot wine*'? At least if the Folio faithfully represents the author's punctuation, none was intended; for in the Folio we find a colon after 'Tiber in't,' while 'the first complaint' is disjoined only by a comma—'hasty and tinder-like upon too trivial motion'—*words which assuredly do not in any way allude to Menenius's love for drinking*. Again, is '*the thirst complaint*' a probable expression? In short, I consider the MS. Corrector's alteration a very doubtful one; and I have the satisfaction of knowing that Mr John Forster concurs with me in that opinion. I must add that Mr Singer's explanation of '*first*' appears to me even more unlikely than the MS. Corrector's new reading, by which indeed it was evidently suggested.—STAUNTON: What is 'the first complaint'? At one time we conceived the sprightly, warm-hearted old senator, among his other failings, 'cried out of women,' and referred to what Ben Jonson as obscurely terms 'the primitive work of darkness' (*Devil is an Ass*, II, ii.); but what militates against this supposition, and the wonderfully acute emendation of Collier's MS. Corrector also, is the doubt whether 'complaint' obtained the sense *malady* or *ailment* until many years after these plays were written. If it did not bear this meaning in Shakespeare's day, the only explanation of 'something imperfect in favouring the first complaint' appears to be that he was too apt to be led away by first impressions; to act rather from impulse than from reflection.—INGLEBY (*Sh. Controversy*, p. 144), in his chapter on Philological Tests as to the genuineness of the corrections in Collier's Folio, instances the foregoing objection by Staunton in regard to the modernity of 'complaint' in a medical sense, remarking that the 'whole phrase would be nonsense' unless 'complaint' were there employed with that meaning. 'Now I think,' adds Ingleby, 'the latter position indisputable; but I have not examined a sufficiently large number of instances to arrive at any decided opinion on the former point. However, it is not improbable that this test-word may ultimately be found to be of great value in the determination of the question of the genuineness of the

[52. the first complaint]

manuscript notes of the disputed folio.'—LEO (*Coriolanus*, p. 121): If 'first complaint' does not stand in connexion with the mysterious charms of the worship of Venus, I would suggest the following explanation: Menenius gives his own portrait as that of an Epicurean. He confesses to liking drinking and revelling, so that I wonder he does not say anything about eating. But perhaps he does; he does not at all favour 'the first complaint,' for else he would favour the complaint of the Plebeians, and since he already in the first words has confessed to like drinking, the 'thirst' has no reason to complain. That Menenius is known to be a gourmand appears from the remark of Brutus, 'you are well understood to be a perfecter giber for the table—,' and if we therefore take the *f* in 'favouring' as a misprint for long *f*, and remember that Menenius says,

'but when we have stuff'd
These pipes and these conveyances of our blood
With wine and feeding, we have suppler souls
Than in our priest-like fasts. . . .' (V, i, 63–66),

we are induced to search in 'the first complaint' for a misprint for something belonging to the culinary art; and the words 'priest-like fasts' remind us of the time when fasting was ordered—the lenten time. Is it not possible that 'first complaint' is a misprint for *feast of lent*, and that instead of 'in favouring the first complaint' we ought to read 'in favouring the *feast of lent*.' (I will not too strongly advocate a change in the word *feast*, and reading *fish* for it. See *Pericles*, II, ii, 'we'll have flesh for holidays, fish for fasting days.') At all events the sense given by the emendation is quite in keeping with the whole portrait: Menenius likes neither wine allayed with Tyber, nor lenten food, nor retiring to bed early—in short, he confesses to being a jolly fellow. [Leo prefaces his note with the modest disclaimer that he himself does not 'pretend to attach much importance to it'; again some fifteen years later (*Jahrbuch*, xv, p. 55), in reference to his proposed emendation, he says: 'I gladly surrender it to the laughing critics of the editors, since I myself regarded it only as an attempt, a makeshift, but I really believe it was beneficial, either to specify formerly proposed emendations or to refer to them as needless and incorrect.'—*Si sic omnes*, etc.—ED.]—R. G. WHITE (*Sh. Scholar*, p. 359): Collier's Folio suggests, with reason, that we should read, 'without a drop' and 'the *thirst* complaint.' Common sense will not set the latter word aside because Mr Singer has discovered that '*thirst* was sometimes provincially pronounced *first* and *furst*.' Shakespeare does not make Menenius talk like a West of England ploughboy.—IBID. (ed. i.): How lamentably from the purpose have the commentators been in their exegesis and correction of this passage! I myself in my youth and haste (see *Shakespeare's Scholar*) having followed the multitude to do evil. All readers, too, according to my observation, refer 'said to be' to 'allaying Tyber'; but it is Menenius who, being 'hasty and tinder-like upon too trivial motion,' is said to be 'something imperfect in favouring the first complaint' brought to him. All the clauses of this sentence are but specifications of his traits of character.—A. A. (*Notes & Queries*, 19 March, 1864, p. 231): It has been proposed to read the '*thirst* complaint'; but is not the passage better as it stands? Menenius says he has two faults, or complaints. The *first* that he is 'humorous'; the *second* that he is too fond of a cup of hot wine, and that this *second* complaint has rather a tendency to aggravate the *first*. I do not remember

[52. the first complaint]

such a phrase as 'the thirst *complaint*' in any author. [Staunton's objection that 'complaint' here in the sense of *malady, disorder* is too modern renders the foregoing interpretation untenable.—ED.]—HUDSON declares that the Folio reading has 'neither sense nor humour' and therefore there can be little hesitation in accepting that of Collier's MS. Corrector 'as it makes both the sense and the humour perfect.' This note Hudson repeats unchanged in his ed. ii.—ED.—C. & M. COWDEN CLARKE (*Shakespeare*): 'The first complaint' appears to us clearly to refer to the first clause of Menenius's speech, his being 'a humourous patrician,' which is the first complaint made against him, while his being 'one that loves a cup of hot wine,' &c., is the second complaint made against him. He goes on to explain what is 'the first complaint' by adding 'hasty and too tinder-like upon too trivial motion,' which exactly interprets the word 'humourous' as used by Shakespeare in one of the senses it bore in his time.—REV. JOHN HUNTER: That is, somewhat weak in at once showing by my looks when I am displeased.—SCHMIDT (*Coriolanus*, p. 86) quotes at some length two interpretations of this passage: the first, that which is commonly accepted, viz., Menenius is too apt to give judgment in the case of an appeal without due deliberation; second, that some commentators have understood by 'the first complaint' the sin of Adam and Eve, symbolised by the eating of the apple; Georg Herwegh, who edited this play for Ulrici's ed., is responsible for this; he has had no followers, but, as Schmidt objects, Menenius is represented as an old man, and besides he is not given to speaking so euphemistically. Schmidt is quite in agreement with those editors who hold that the text is here corrupt, but maintains that no emendation thus far proposed is acceptable (Leo's '*feast of lent*' he only refers to as 'a curiosity'). In conclusion he offers his own solution of the difficulty, which as an original emendation is even more of 'a curiosity' than Leo's; it is that we here read *thirst-complaint*. No reference is made to the fact that this is the reading of Collier's MS. Corrector or that any other editor so reads following that correction. Schmidt naïvely explains that *f* and *th* are near allied in sound and that as the Tribunes speak of hunger Menenius confesses to a sympathy with the thirsty ones. This is, however, but one of many indications in Schmidt's notes to this play that he had not consulted—perhaps even did not know of—the MS. corrections in Collier's Folio.—ED.—W. A. WRIGHT: That is, in hastily judging a case without waiting to hear the other side; not wasting time upon trifles like the Tribunes. It has been objected to this reading that Menenius would not speak of himself in such depreciatory terms, and justify the Tribunes' attack. But it is his humour to say of himself the worst that popular opinion says of him, and so to disarm his opponents; that he is quick of temper and hasty of tongue, that his bark is worse than his bite, that he never stops to think whether his outspokenness will give offense. There appears to be no necessity for change, and certainly none for reading with Collier 'the thirst complaint' or with Leo 'savouring the feast (or fish) of Lent.'—ROLFE: That is, somewhat faulty as a magistrate in forming an opinion of a case before hearing the other side.—GORDON: Somewhat imperfect because of a way I have of favouring the first complainant. I suppose this means that he gave the impression, when he was on the bench, of being keener to get through and away than to hear both sides and give deliberate judgment. [The majority of modern editors is in favour of the view that Menenius admits that he is a little too prone to give judgment without considering the case sufficiently. Staunton's objection to 'complaint'

triuiall motion : One, that conuerfes more with the But- 53
 tocke of the night, then with the forehead of the morning.
 What I think, I vtter, and ſpend my malice in my breath. 55
 Meeting two ſuch Weales men as you are (I cannot call
 you *Licurguſſes*,) if the drinke you giue me, touch my Pa-
 lat aduerfly, I make a crooked face at it, I can fay, your 58

56. *Weales men*] *Weals-men* F₃F₄.

57. *you*] *your* F₂F₃.

Licurguſſes,) *if...*] *Lycurguſes*.
If... Spedding.

58-67. *I can...too*] Om. Words.

58. *can* *fay*] Ff, Rowe, Pope,
 Schmidt. *can't say* Theob.+ , Var. '78,
 '85, Cam.+ . *cannot say* Cap. et cet.

used in a medical sense here is to the point and is quite enough to cause rejection of this MS. correction, if for other reasons it were not quite unnecessary, as Wright sagely remarks. According to MURRAY (*N. E. D.*, s. v. complaint, 6.) the earliest use of this word in the sense of *malady* occurs in 1705.—ED.]

53, 54. One, that . . . of the morning] LETTSOM (ap. DYCE ii.): These words should come before 'said to be something imperfect,' &c. [l. 51]; and 'complaint' should perhaps be *complainer*.

53. *conuerses more*] W. A. WRIGHT: That is, associates more, is more conversant with. Compare *As You Like It*, V, ii, 66: 'I have, since I was three years old, conversed with a magician.' The word is less frequently used by Shakespeare in its more restricted modern sense.

53, 54. *Buttocke of the night*] JOHNSON: That is, rather a late lie down than an early riser.—MALONE: So, in *Love's Labour's Lost*: 'It is the king's most sweet pleasure and affection, to congratulate the princess at her pavilion, in the posteriors of this day; which the rude multitude call the afternoon,' [V, i, 94.—Malone quotes another somewhat similar expression from *2 Henry IV.*; but is not the above 'exquisite phrase,' as W. A. WRIGHT terms it, sufficient to show that such was not intended as the coinage of the brain of Menenius on this occasion?—ED.]

56, 57. *I cannot call you Licurguſſes*] C. & M. COWDEN CLARKE (*Shakespeare*): This fleer of the old patrician has doubly humorous force of allusion; since it not only refers to the renowned Spartan lawgiver, Lycurgus, who was a man that banished luxury and possessed large wisdom with utmost severity of morals, but it also includes reference to a King of Thrace, named Lycurgus, who abolished the worship of Bacchus from his dominions, and ordered all the vines therein to be cut down, in order to preserve himself and subjects from the temptations and consequences of a too free use of wine.—ORGER (p. 61): This passage has been left without alteration by the editors, when the suppression of the parenthesis is, I think, evidently demanded by the sense. Menenius is piquing himself on his frankness, and declares that he cannot call such politicians as these Lycurguſſes on any occasion when he falls in with them. I think it clear we should read, 'Meeting two such wealsmen as you are I cannot call you Lycurguſſes. If the drink,' etc.

58. *I can say*] SCHMIDT (*Coriolanus*): This is needlessly altered by modern editors to *I cannot say*. 'I can say' is here used as the ancient and modern phrase *I dare say*. Menenius means, 'You have delivered the matter very well, if I do not find in your talk the ass as an ingredient (in compound),' i. e., if it is not all pure asininity. That the alteration *cannot* renders the phrase more easily intelligible may not be gainsaid.

Worhippes haue deliuer'd the matter well, when I finde
 the Affe in compound, with the Maior part of your fylla- 60
 bles. And though I must be content to beare with those,
 that fay you are reuerend graue men, yet they lye deadly,
 that tell you haue good faces, if you see this in the Map 63

62. *graue men*] *graue* F₂F₃. *grave*
 F₄, Rowe.

63. *tell you haue*] *tell you, you haue*
 Pope, +, Cap. Var. '78, '85, Ran. Coll.

MS., Wh. Cam. +, Dyce ii, Huds. ii,
 Craig. *tell, you haue* Mal. Steev. Varr.
 Sing. i, Coll. i, Hal. Huds. i.

60. the Ass in compound] W. A. WRIGHT: Shakespeare was thinking of the Latin he learnt at school, and the 'As in præsentī,' etc.—ROLFE: That is, when I find your talk so asinine.—GORDON: That is, most of your words with a large mixture of the ass in them, most of what you say very foolish. The phrase sounds like a punning version of a grammar rule: 'as in compound with major part of syllables'; but I have failed like others to find such a rule in the most likely place, *Lilly's Latin Grammar*.—BEECHING (*Henry Irving Sh.*): That Menenius means to call the Tribunes asses is clear, but what is his joke? Shakespeare, of course, knew that -as was a common termination of Latin words, but Menenius talked Latin no less than the Tribunes. Probably Shakespeare had in mind some Latin Grammar rule in which were the words 'as in compound with the major part of the syllable.'—VERITY (*Student's Sh.*): Possibly Menenius means that the Tribunes belong to the class of argumentative opinionated people who are always ready to give their reasons (as = 'since, because') and justify themselves and their actions. [Verity agrees with Wright that there is here possibly the same quibble as in *Hamlet*, V, ii, 43; and also cites *Twelfth Night*, II, iii, 184, 185.—ED.]—SHERMAN (*Tudor Sh.*): A pun on the last syllables of Sicinius and Brutus. [In this connection compare Hamlet's reply to Polonius, 'It was a brute part of him [Brutus] to kill so capital a calf there,' III, ii, 110.—ED.]

62. they lye deadly] Compare: 'The villaine lieth deadly, he reviles me bicause I bid him make hast,' Gascoigne, *Supposes* (1566), III, i, p. 211, ed. Cunliffe.—ED.

63. tell you] CASE (*Arden Sh.*): Though Pope reads *tell you, you*, and others *tell you you*, the text may be correct. Menenius says in substance: I must bear to hear you called reverend grave men; and he may also say: It is a big lie to report you have good faces.

63. you haue good faces] GORDON: This jest has not been understood. To understand it we must go back to 'ass.' We are in the region of desperate puns. After 'ass' and as in l. 60 it was easy to think of *ace*. *Ass* and *ace* were pronounced alike, and Shakespeare had been very guilty of the pun about twelve years before in *Mid. N. Dream*, V, i, 315-317 ('Less than an *ace*, man, for he is dead; he is nothing.' 'With the help of a surgeon, he might yet recover, and prove an *ass*'). It was this *ace* that suggested 'faces.' 'Faces' was a regular word for 'face-cards' (*i. e.*, king, queen, knave), and 'face' and *ace* ran naturally together. Compare Cotton's *Complete Gamester* (1674): 'If you have neither ace nor face you may throw up your game' (*N. E. D.*). On this and the ordinary meaning of 'faces' Menenius puns. You are worthy 'asses,' he says, and speaking of 'aces,' they are deadly liars that report you have good 'faces.' This is not easy punning, but

of my Microcosme, followes it that I am knowne well e- 64

'faces' is pointless without it.—CASE (*Arden Sh.*): There are probably two senses here: (1) good faces, honest faces, the indices of good hearts, the denial of which destroys any credit not already ironically subtracted from 'reverend, grave'; (2) handsome faces. This closes Menenius's speech so far as it relates to his own faults as they may appear to the two Tribunes: he loves strong wine; he is hasty; he revels late; he speaks his mind; he shows it too (here the list leaves what is generally known and becomes an attack on the Tribunes); he does not applaud their words, for he finds them foolish; if he must not contradict the titles that belong to age when others bestow them on them, he thinks their looks ugly in both senses. This they may see in him, as he goes on to tell them. 'I cannot grant the finality of Gordon's ingenious view that *ass* suggested *ace*, and that *ace* suggested "faces." It entirely ignores the intervening clause, "and though . . . reverend, grave men," which sufficiently accounts for what follows, not to say that it is almost inevitable for Menenius to proceed from attack on character to attack on looks. It cannot be said, as Gordon does, that "'faces' is pointless without" the pun he suggests.' [With this I quite agree; I may even go further and say that for philological reasons Gordon's deduced pun is inadmissible, since it depends entirely upon the sense in which 'faces' is to be taken. His quotation from Cotton is too late (1674) to be acceptable as an example of Shakespearian usage. The name applied to 'face cards,' according to MURRAY (*N. E. D.*), was 'coat, or cote cards' (from the brightly coloured costumes of the king, queen, and knave) down to the end of the seventeenth century, for example, 1563. Foxe, *Actes & Monuments*, etc., p. 1282, 'The best cote carde in the bunche, yea thoughe it were the Kyng of Clubbes.' Again, 1591. Florio, *Second Fruites*, 69, 'I have none but coate cardes.' In the same edition of Cotton's *Gamester*, and on the same page from which Gordon quotes, we find: 'The value of your coat-cards and trumps.' By an easy transition the term was changed to our modern one, *court-cards*.—Ed.]

63, 64. Map of my Microcosme] VERITY (*Student's Sh.*): That is, his face. Shakespeare uses 'map'=image or picture of, and here the face is regarded as a picture of a man's whole character and constitution (a favourite thought with Spenser). For the figurative use of 'map' cf. *Sonnet lxxviii*: 'Thus is his cheek the map of days outworn.' [Verity interprets 'If you see this' as referring to 'this character,' l. 66, *i. e.*, all that he has been saying of himself. 'The line of thought,' adds Verity, 'is not very clear (to me), but obviously Menenius is nettled at Sicinius's words in l. 45, and shows his annoyance by reiterating them with ironical emphasis.']—CASE (*Arden Sh.*): This map or chart may be Menenius's face, as Verity interprets, or, more probably, merely the collective impression of Menenius possessed by the Tribunes and delivered from various sources—repute, personal observation of his habits, etc., perception of his opinion of themselves.

64. Microcosme] W. A. WRIGHT: That is, my little world, man being regarded as the universe in little. Menenius still remembers the apologue which he addressed to the citizens in the first scene of the play. The same idea of man being a microcosm occurs several times in Shakespeare. In his discourse on the virtues of sherris-sack (2 *Henry IV*: IV, iii, 116-122) Falstaff says: 'It illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and then the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great and puffed up with this retinue, doth any deed

nough too? What harme can your beefsome Conspectuities
gleane out of this Charracter, if I be knowne well enough
too.

65. *beefsome*] F₂, Ktly. *beefom* F₃. 65, 66. *Conspectuities*] *conspicuities*
befom F₄, Rowe, Pope. *bisson* Beeching. *bisson* Theob. et cet. Del. conj. *conspectivity* Whitelaw
conj.

of courage.' [References or allusions to the body of man as a microcosm or world in little are found in many of the writers contemporary with Shakespeare and those before him. The idea is very ancient. For other examples and illustrations see a note on the lines 'the state of man Like to a little kingdom,' *Jul. Cæs.*, II, i, 75, 76, this edition.—ED.]

65, 66. *beefsome Conspectuities*] THEOBALD: If the editors have formed any construction to themselves of this epithet 'besom,' that can be *à propos* to the sense of the context—*Davis sum non Oedipus*: it is too hard a riddle for me to expound. Menenius, 'tis plain, is abusing the Tribunes, and bantering them ironically. By 'Conspectuities' he must mean their *sagacity, clearsightedness*; and that they may not think he is complimenting them he tacks an epithet to it, which quite undoes that character, i. e., *bisson*, blind, bleer-eyed. Skinner, in his *Etymologicon*, explains this word, *Caecus*: vox agro Lincoln usitatissima. Ray concurs, in his *North and South Country Words*. And our author gives us this term again in his *Hamlet*, where the sense exactly corresponds with this interpretation: 'Run barefoot up and down, threatening the flames With bisson rheum,' [II, ii, 528], i. e., *blinding*. It is spoken of Hecuba, whose eyes o'erflow and are blinded both with tears and the rheums of age. [MALONE, in elucidation of the word *bisson*, quotes the above passage from *Hamlet* without any notice that both explanation and quotation are Theobald's.—ED.]—HALLIWELL (*Folio Edition*) quotes from Boucher's *Glossary of Archaic & Provincial Words*, s. v. *Bisson*, as follows: 'That is, blind. Skinner's explanation and etymology of this word are almost beneath notice, owing, I imagine, to his having too hastily taken it for granted that *bisson*, in Shakespeare's time, did really signify positive blindness. It has long appeared to me that *bisson* is fairly deducible from the Saxon verb, of which the literal import is *respicere*; and *respicere*, exactly translated, means *to look back upon*. Shakespeare may be thought to have this idea in his mind when in a speech by the same personage, just before that in which *bisson* occurs, he says: "You talk of pride; oh, that you could turn your eyes towards the napes of your necks, and make but an interior survey of your good selves." And it is still more probable that this idea, having taken possession of his mind, led him immediately after to use the word *bisson*, which, I conceive, is its true sense, notwithstanding its having acquired, in process of time, a somewhat different one in provincial speech. *Bisson rheum* it would be harsh, and forced beyond all precedent, to interpret into blindness occasioned by rheum or a defluxion; nor would it add much, if anything, to the sense and meaning of the passage, even if the context would admit of such an interpretation. The whole speech has, and was intended to have, an air of obscurity and mysteriousness, that it might with the more effect, as well as with greater safety, convey more than met the ear. The passage in *Coriolanus*, in which we have the odd phrase of "bisson conspectuities,"² is also, with the same view, dark and ambiguous, that its ironical severity might

Bru. Come fir come, we know you well enough. 68

Menen. You know neither mee, your felues, nor any
thing : you are ambitious, for poore knaues cappes and 70
legges : you weare out a good wholefome Forenoone, in

71. legges] *lungs* G. Gould.

be the more poignant. "Bisson conspectuities," as I would interpret it, means, and is equivalent to, indirect or distorted view, &c. It is easy, if not natural, to regard distorted vision as imperfect; and an imperfect sight as blindness.'—The unfortunate derivation by Skinner to which Boucher alludes is quoted in Nares, s. v. *Bisson* as 'from *by*, for *besides* or *without*, and *sin*, a Dutch word signifying *sight*: the sight being the most excellent sense.'—[For the various forms in which this word appears and earlier examples of its use, see *N. E. D.*, s. v. *Bisson*.—ED.]—W. A. WRIGHT: That is, your purblind powers of vision. In 'conspectuities' Menenius is playing upon the ignorance of the Tribunes with a word of his own invention. The word is from the A.-S. *bisen*, blind, which is found in the Lindisfarne MS. of the Gospels printed for the Surtees Society. In *Matt.*, ix, 27, 'duo caeci' is rendered 'tuoegē bisene,' and as an alternative to the latter word 'blinde' is added. Again in *Matt.*, xi, 5, 'caeci vident' is rendered 'biseno gesea.' In the Old English poem, *The Owl and the Nightingale* 243, 'bisne' and 'blind' are distinguished: 'A dai thu art blind other bisne,' by day thou art blind or dim-sighted. 'Beesen' is still familiar in Lincolnshire (see Brogden's *Provincial Words*, &c., used in Lincolnshire), and 'Bizzen blind,' purblind, is in Miss Baker's *Northamptonshire Glossary*. The form 'Beesome,' 'beesom,' or 'Besom,' which is found in the folios, is perhaps only a dialectic variety or corruption of 'bisson.' Among the words in the late Sir Frederic Madden's Collection, which is now in my possession, I find under the head 'Bysom' a quotation from a poem with the proverbial title 'The bysom ledys the blynde' (MS. Harl. 5396, fol. 295; printed in Wright and Halliwell's *Reliquiæ Antiquæ*, ii, 283), and another from MS. Add. 11,307, fol. 115 b:

'Ther stod Longius a bisom knyght,
Thei maden hym vnder the rode go.'

In the latter example the 'bisom knyght' is the same as 'Longeus the blind' or 'blynde Longeus' of the *Cursor Mundi*, 16,385. Richardson quotes from Udal's translation of Erasmus's Paraphrase on *Mark*, viii. (fol. 52 b): 'This man was not poreblynd, or a litell appayred, and decayed in sight, but as bysome as was possyble to be'; where the Latin is 'sed profundissima caecitate obrutus.' See also Huloet's *Abcedarium*, 'Blynde or besom borne. Cæcigenus.' The analogy of the Dutch *bijziend*, near-sighted, is apparently accidental, although it is referred to by Ettmüller (*Lexicon Anglo-Saxonicum*, p. 294), who regards 'bisen' as equivalent to 'bíseónde.'

70, 71. cappes and legges] MALONE: That is, for their obeisance shown by bowing to you. To make a leg was the phrase of our author's time for a bow, and is still used in ludicrous language.

71. you weare out . . . Forenoone] WARBURTON: It appears from this whole speech that Shakespeare mistook the office of *praefectus urbis* for the Tribune's

hearing a cause betweene an Orendge wife, and a Forset- 72
feller, and then reioune the Controuerfie of three-pence
to a second day of Audience. When you are hearing a
matter betweene party and party, if you chaunce to bee 75

72. *Orendge wife*] *Orange-wife* F₄.
72, 73. *Forset-feller*] F₂F₃. *Faufet-*
feller F₄, Rowe i. *faucet-seller* Neils.
fosset-seller Rowe ii. et cet.
73. *reioune*] *adjourn* Pope, +, Coll.
MS.

73. *the*] a Pope, +.
Controuerfie] *controversion* Rowe
ii.
75. *betweene party*] *between a party*
F₄, Rowe, Pope.

office. ['But,' comments W. A. WRIGHT, 'he merely followed North's *Plutarch* in regarding the Tribunes as magistrates.'—ED.]—CAMPBELL (p. 119): In this drama, in which we should not expect to find any allusion to English juridical proceedings, Shakespeare shows that he must have been present before some tiresome, testy, choleric judges at Stratford, Warwick, or Westminster. [The present passage quoted. Campbell also remarks, without reference to Warburton, on the mistake as regards the office of the Tribunes.—ED.], 'but in truth,' he adds, 'Shakespeare was recollecting with disgust what he had witnessed in his own country.'—'And if so, what then?' asks J. M. Robertson (*Baconian Heresy*, p. 85). 'Is this any proof of profound legal knowledge? Where the claim is so feeble, it is hardly worth while to offer parallel instances; but, as usual, they are easily found. The testy and choleric judge, a lamentably common figure in Tudor England, appears in Webster's *White Devil*; in Chapman's *Admiral of France*; in Massinger's *The Fatal Dowry*, and in Lodge and Greene's *Looking Glass For London*. In *The Duchess of Malfy* (I, i.) Webster makes Antonio say of the Duke that he "will seem to sleep o' the bench Only to trap offenders." Is *this* such a reminiscence as proves legal training?'—BEECHING (*Falcon Sh.*): The description would no doubt apply to Robert Shallow, Esquire. We may add that IV, vi. shows that this character of the Tribunes is overdrawn.

72, 73. *Forset-seller*] W. A. WRIGHT: That is, a seller of faucets or taps. Palsgrave (*Lesclaircissement de la langue Francoyse*) gives: 'Faucet to drawe wyne—*faucet* z, m.; *broche a estouper le vin*.' And Cotgrave, 'Guille: f. The quill, or faucet of a wine vessell.' The French forms of the word given in Cotgrave are *Faulset* and *Fausset*. See Massinger, *New Way to Pay Old Debts*, IV, ii, 'They are good souls As ever drew faucet.'—CASE (*Arden Sh.*): Originally *faucet* had the meaning of the peg or screw, as opposed to *spigot*, the tube with which it makes up the tap, and it has still this meaning in the Sheffield dialect. Compare Lyly, *Mother Bombie*, II, v. (ed. Fairholt, ii, 101): '*Memp*. I'll teach my waghalter to know grapes from barley. *Pris*. And I mine to discern a spigot from a faucet.' But *fauset*, rarely *fosset*, was early used for the whole tap. See instances in *N. E. D.*, which include the spelling in the text. Mr A. P. Paton has shown that *forseta* = little chest or coffer (*cistella*, *arcella*) in Gouldman's *Latin Dict.*, and *forset* (and also *forser*) occurs much earlier; see Furnivall's *Earliest English Wills*, E. E. T. S., p. 70, l. 31, and p. 91, l. 20, and note '*Ital. forziere*, a chest, a forcet, . . . *Florio*, 1598.' But a seller of taps is more likely to be coupled with an orange-seller than a seller of caskets.

73. *reioune*] CRAIGIE (*N. E. D.*, s. v. 1.): To adjourn, postpone, defer, put

pinch'd with the Collicke, you make faces like Mummers, set vp the bloodie Flagge against all Patience, and in roaring for a Chamber-pot, dismisse the Controuerfie bleeding, the more intangled by your hearing : All the peace you make in their Cause, is calling both the parties Knaues. You are a payre of strange ones. 76 80

Bru. Come, come, you are well vnderstood to bee a 82

79. *bleeding*] *pleading* Coll. ii. (MS.), Huds. ii.

off. 1556. *Chron. Gr. Friars* (Camden), 66: 'Item the terme reurnyd from the Assencion unto Myhylmas.'

76, 77. *Mummers*] W. A. WRIGHT: That is, *maskers* or *masqueraders*. See Cotgrave (*Fr. Dict.*): 'Mommeur: m. A Mummer; one that goes a mumming. Mommon, as Mommeur; Also, a troupe, or companie of mummers; also, a visard, or maske.' Brand (*Popular Antiquities*, i. 461, Bohn's ed.) says, speaking of Christmas, 'Mumming is a sport of this festive season which consists in changing clothes between men and women, who, when dressed in each other's habits, go from one neighbour's house to another, partaking of Christmas cheer, and making merry with them in disguise.' The etymology of the word is uncertain. The Germans have *mumme*, *mummen*, *mummer*, and *mummerei*; the Dutch, *mommen*, &c.; and in consequence a Teutonic origin has been assigned to the word. But, on the other hand, the French *mommeur*, *mommerie*, the Italian *mommeo*, *mommea*, *mommeare*, and the Spanish *momeria*, seem all to point to the Latin *momus* as the origin of the word. In Minsheu's *Spanish Dictionary* an explanation occurs which illustrates the present passage: 'hazer Mómios, to make mops and mowes with the mouth, to make visages and foolish faces.'

77. *set vp the bloodie Flagge*] JOHNSON: That is, declare war against patience. There is not wit enough in this satire to recompense its grossness.—W. A. WRIGHT: The red flag was the signal of battle. See *Henry V*: I, ii, 101: 'Stand for your own, unwind your bloody flag.' And *Jul Cæs.*, V, i, 14: 'Their bloody sign of battle is hung out.' The famous Dr Sacheverall, in his sermon at Oxford in 1702, on *Proverbs*, viii, 15, denounced as apostates and traitors to the Church of England those of her members who were favourable to the dissenters: 'Against Whom every Man, that Wishes Its Welfare, ought to hang out the Bloody Flag, and Banner of Defiance.'

79. *bleeding*] SINGER (*Text of Sh. Vindicated*, p. 213): The substitution [by Collier's MS. Corrector] of *pleading* for 'bleeding' is very plausible as a probable misprint.—HUDSON (ed. i.): Here again we derive a judicious and valuable correction from Collier's second Folio. It is not easy to discover why 'bleeding' should be used in such a connection. [Hudson in his ed. ii. returns, however, to the Folio text without comment.—ED.]—LEO (*Coriolanus*): I have no doubt that Collier's Correction is right in emending this word to *pleading*; the pleading controversy is entangled.—GORDON: Instead of healing the dispute, they only wound it further and send it away raw and bleeding. It was proverbial to say of a raw or unfinished affair that it still 'bled.' Compare *The Buggbears* (1564), IV, iii: 'Thou hast sene nothings yet, to that thou shalt see. For yet it lies and bledes.'

perfecter gyber for the Table, then a necessary Bencher in 83
the Capitoll.

Men. Our very Priests must become Mockers, if they 85
shall encounter such ridiculous Subjects as you are, when
you speake best vnto the purpose. It is not woorth the
wagging of your Beards, and your Beards deserue not so
honourable a graue, as to stusse a Botchers Cushion, or to
be intomb'd in an Asses Packe-saddle; yet you must bee 90
saying, *Martius* is proud: who in a cheape estimation, is
worth all your predeceffors, since *Deucalion*, though per-
aduenture some of the best of 'em were hereditarie hang-
men. Godden to your Worships, more of your conuer-
sation would infect my Braine, being the Heardsmen of 95

83. *for*] of Warb. Johns.

86. *are,*] *are*; F₄, Rowe, Pope, Theob.
Han. Warb. *are*. Johns. et seq.

87. *purpose. It*] *purpose, it* F₄ et seq.

90. *Packe-saddle*]; *pack-saddle*. Rowe
et seq.

93. *'em*] Ff, Rowe, Coll. *them* Pope
et cet.

94. *Godden*] *God den* F₂F₃. *Good-e'en*

F₄, Rowe, Pope ii, Theob. Han. Warb.

Johns. Varr. *Good-eeen* Pope i. *Good*

e'en Cap. Ran. Mal. Steev. Varr. Sing.

Knt, Hal. *Good den* Coll. Del. Ktly,

Wh. i, Huds. Craig. *God-den* Dyce,

Sta. Cam.+ , Words. Huds. ii, Neils.

95. *Heardsmen*] *herdsman* Coll. i.

83. perfecter gyber . . . then . . .] Modern grammatical construction would here require *rather than*. See ABBOTT (§ 390, end), who compares this passage with *Tempest*, V, i, 28: 'The rarer action is In virtue than in vengeance.'—ED.

85. Our very Priests . . . Mockers] STEEVENS: So, in *Much Ado*, 'Courtesy itself must convert to disdain, if you come in her presence,' [I, i, 123].—E. K. CHAMBERS (*Warwick Sh.*): Menenius has become more abusive than witty. The shaft of the Tribunes, who hinted that even by the Patricians he is not taken very seriously, has gone home.

89. to stusse a Botchers Cushion] W. A. WRIGHT: Compare Lily's *Mydas*, v. 2 (Works, ii, 63, ed. Fairholt): 'A dozen of beards, to stusse two dozen of cushions.' A botcher was a patcher of old clothes. See *Twelfth Night*, I, v, 51: 'If he mend, he is no longer dishonest; if he cannot, let the botcher mend him. Anything that's mended is but patched.' Huloet, *Abcedarium*, gives, 'Bodger, botcher, mender, or patcher of olde garments. Rudiarius.'

92. *Deucalion*] W. A. WRIGHT: *Deucalion* was the Greek Noah. Compare *Winter's Tale*, 'Far than *Deucalion* off,' IV, iv, 442; that is, more remote in relationship than *Deucalion*.

94. *Godden*] SINGER (ed. ii.): 'Good den,' I think, meant *good day*, and not *good e'en* or *evening*. See *Rom. & Jul.*, II, iv, 116. [This reference, cited by Singer, shows very clearly that in the time of Shakespeare the hours after noon were indiscriminately termed either *afternoon* or *evening*, as is the custom in the southern states of America. It is not by any means a proof that 'God den' meant *good day*.—ED.]

94, 95. your conuersation . . . being] For other examples of a participle with pronoun implied in a pronominal adjective see ABBOTT, § 379.

the Beastly Plebeans. I will be bold to take my leaue of 96
you.

Bru. and Scic.

Afide.

Enter Volumina, Virgilia, and Valeria.

How now (my as faire as Noble) Ladyes, and the Moone 100
were thee Earthly, no Nobler ; whither doe you follow
your Eyes so fast ?

Volum. Honorable *Menenius*, my Boy *Martius* approaches : for the loue of *Iuno* let's goe. 104

96. *the...Plebeans.*] *the...Plebeians.* Ff, Rowe, Pope, Theob. Han. Coll. Wh. i, Neils. *beastly Plebeians.* Warb. Johns. Var. '73. *the...Plebeians;* Cap. et cet.

98. Bru. and Scic. Afide. Enter Volumina...Valeria.] Brutus and Sicinius afide. Enter Volumina and Valeria. Ff. Exeunt Brutus and Sicinius. Enter Volumina...Valeria. Rowe. Exe. Brutus and Sicinius. SCENE II. Enter Volumina...Valeria. Pope, Han. Brutus and Sicinius stand aside. As Menenius is going out, enter Volumina...Valeria. Theob. Warb. Johns. Enter, hastily, Volumina, Virgilia, Valeria, and a great Crowd of People: Tribunes join the crowd. Cap. Enter Volumina, Virgilia, and Valeria. Var. '73, '78, '85, Ran. Enter Volum-

nia, Virgilia, and Valeria, and a great crowd of people. Mal. Brutus and Sicinius retire. Enter Volumina...Valeria, &c. Steev. Dyce, Coll. ii, Sta. Wh. Words. Huds. ii. Brutus and Sicinius retire to the back of the scene. Enter Volumina...Valeria. Var. '03, '13, '21, Sing. Knt, Coll. i, Del. Hal. Ktly, Huds. i. Brutus and Sicinius go aside. Enter Volumina...Valeria. Cam.+, Craig, Neils.

99. SCENE II. Warb. Johns.

100. *now (my as...)* Ff, Rowe, Pope. *now my (as...)* Theob. Warb. *now my as* Johns. Var. '73. *now, my fair as* Var. '78, '85. *now, my as...* Han. et cet.

100, 101. *and...Nobler*] In parentheses Johns. et seq.

98. Bru. and Scic. Aside] Miss C. H. HAYHURST (p. 8): Rowe's change here [see *Text. Notes*], it would seem, is a poor one, because dramatically it is much more effective to have the Tribunes present to view the great ado made by the people at the triumphal entry of Coriolanus to which they refer a little farther on in the scene.

100. (my as faire as Noble) Ladyes] P. SIMPSON (*Sh. Punctuation*, p. 94): [In the Folio] compound nouns or adjectives are enclosed within brackets, where we should employ the hyphen if we used any punctuation at all. Compare I, i, 132 *ante*; and 'In ranke, and (not to be endur'd) riots Sir.'—*King Lear*, I, i, 226.

101, 102. whither . . . so fast] CASE (*Arden Sh.*): Shakespeare here beautifully refers to the eager glances of the expectant ladies, which were, as one might say, darted out before them towards the place where their warrior was about to appear. We might compare Montano's expression in *Othello*, II, i, 35-37: 'Let's to the seaside, ho! As well to see the vessel that's come in, As to throw out our eyes for brave Othello.' In Miss Jackson's *Shropshire Word Book*, 1867, we find: 'Follow your looks boys and come to the fire,' quoted from the *Shropshire News*, Nov. 20th, 1897.

Menen. Ha? *Martius* comming home?

105

Volum. I, worthy *Menenius*, and with most prosperous approbation.

Menen. Take my Cappe *Iupiter*, and I thanke thee :
hoo, *Martius* comming home?

2. *Ladies.* Nay, 'tis true.

110

Volum. Looke, here's a Letter from him, the State hath another, his Wife another, and (I thinke) there's one at home for you.

Menen. I will make my very houle reele to night :
A Letter for me?

115

Virgil. Yes certaine, there's a Letter for you, I saw't.

108. *Cappe*] *cup* Warb.

109. *hoo,*] *Ho*, Cap.

[throwing up his cap. Coll.

Ktly, Neils.

110. 2. *Ladies.*] Both. Rowe, +. Vir.

Val. Cap. Cam. +, Huds. ii. Vol. Vir.

Dyce, Sta. Craig.

116. *saw't*] Ff, Rowe, +, Knt, Dyce,
Cam. +. *saw it* Cap. et cet.

108. Take my *Cappe*] WARBURTON: Tho' Menenius is made a prater and a boon-companion, yet it was not the design of the poet to have him prophane, and bid Jupiter take his cap. Shakespeare's thought is very different from what his editors dreamed of. He wrote, Take my *cup*, Jupiter, *i. e.*, I will go offer a libation to thee for this good news, which was the custom of that time. There is a pleasantry, indeed, in his way of expressing it, very agreeable to his convivial character. But the editors, not knowing the use of this *cup*, alter'd it to 'cap.'—HEATH (p. 414): Mr Warburton's religious zeal is alarmed at the common reading, 'my cap,' which he therefore alters to *my cup*, but it unfortunately happens that, being in the street, he hath no cup at hand to make the libation out of; and though Mr Warburton understands this to be an engagement, that he will go home and offer the libation aforesaid, yet he seems in no great haste to acquit himself, but tarries on the stage until the procession is ended. In truth this gentleman's religion needed not have been so immoderately scrupulous. Here was no prophaneness intended. Menenius, on hearing the good news of Marcius, his return with victory, throws up his cap into the air as a token of his exultation; and at the same time that he thanks Jupiter offers him his cap, being the first thing that came to hand, as an acknowledgement of his protection of the republic. This is followed by a huzza in the usual form: 'Hoo, Marcius coming home!' Now what reason can be given why our poet might not have imagined a cap thrown up into the air with thanks as acceptable an offering to Jupiter as a libation, at least till an opportunity of offering the latter should present itself? But be this as it will, the libation is certainly out of the case for the reasons already given.—JOHNSON: Shakespeare so often mentions throwing up caps in this play that Menenius may be well enough supposed to throw up his cap in thanks to Jupiter.—MALONE remarks that Warburton's proposed change is an indication of how little Warburton knew of Shakespeare.—W. A. WRIGHT: He throws his cap into the air, Jupiter being especially the god of the sky.

Menen. A Letter for me ? it giues me an Estate of fe- 117
 uen yeeres health ; in which time, I will make a Lippe at
 the Physician: The most soueraigne Prescription in *Galen*,
 is but Emperickqutique ; and to this Preferuatiue, of no 120
 better report then a Horfe-drench. Is he not wounded ?
 he was wont to come home wounded ?

Virgil. Oh no, no, no.

Volum. Oh, he is wounded, I thanke the Gods for't.

Menen. So doe I too, if it be not too much : brings a 125
 Victorie in his Pocket? the wounds become him.

120. *Emperickqutique*] F₂. *Emper-*
icktique F₃F₄. *empericktick* Rowe.
emperic Pope, Theob. Han. Warb. Cap.
empiric Johns. Var. '73, '78. *em-*
perick qutique Var. '85. *empirictic*
 Del. Cla. *empiric physic* Coll. ii, iii.

(MS.), Huds. i. *empiricutick* Mal. et
 cet.

125. *it be*] *he be* F₄, Rowe, +.

a] Ff, Rowe, Theob. i, Knt.
he a Pope, Han. a' Theob. ii. et cet.

126. *Pocket?*] *pocket*, Han.

119. *Galen*] GREY: An anachronism of near 650 years. Menenius flourished Anno U. C. 260, about 492 before the birth of our Saviour. Galen was born in the year of our Lord 130, flourished about the year 155 or 160, and lived to the year 200.

120. *Emperickqutique*] RITSON (*Remarks*, p. 141): 'The most sovereign prescription in Galen (says Menenius) is to this news but empiricutick,' an adjective evidently formed by the author from empirick (*empirique*), a quack.—COLERIDGE (*Notes on Coriol.*): Was it without, or in contempt of, historical information that Shakespeare made the contemporaries of Coriolanus quote Cato and Galen? I cannot decide to my own satisfaction.—COLLIER (*Notes & Emend.*, etc., p. 351): *Emperickqutique* was not, if we are to believe the old Corrector, formed from 'emperick,' [as Ritson suggests], but was a blunder of the printer for two words which he absurdly combined in one, namely, 'empirick' and 'physique,' as physic was then often spelt: we ought, therefore, to read, 'the most sovereign prescription in Galen is but empiric physic,' etc. 'Empiric *physic*' is, of course, only quack medicine.—SINGER (*Sh. Vindicated*, p. 213): The proposed reading, *empirick physique*, is plausible. The Corrector of my second Folio has effaced six letters in the middle of the word, leaving it *empirique*, which answers every purpose. The third Folio made a step toward it by printing *empiricktique*.—HUDSON (ed. i.): There can be little doubt that 'empirickqutique' is a misprint for empirick physique, the correction in Collier's Folio.

125, 126. brings a Victorie] CAPELL (vol. I, pt i, p. 85): Here's another of Menenius' speeches, damag'd of the moderns by length'ning it—'Brings *he* a victory, etc?' The excess of Volumnia's joy breaks out, as nature wills that it should do, in indirect answers and broken expressions: 'On's brows, Menenius,' speaking exultingly, and instead of—*he has it on his brows*, Menenius; meaning the oaken garland that follows. And Menenius is not much behind her in extasy; showing it in short questions and quick passings from person to person; his sudden turn to the Tribunes (who are retir'd, and not gone as some editors make

Volum. On's Browes : *Menenius*, hee comes the third 127
time home with the Oaken Garland.

Menen. Ha's he disciplin'd *Auffidius* foundly ?

Volum. *Titus Lartius* writes, they fought together, but 130
Auffidius got off.

Menen. And 'twas time for him too, Ile warrant him
that : and he had stay'd by him, I would not haue been so 133

127. *Browes* : *Menenius*,] Ff, Rowe,
Pope. *brows*, *Menenius*. Johns. *brows*,
Menenius; Theob. et cet. (subs.).

129. *Ha's*] F₂F₃. *Hath* Rowe ii, +.

Has F₄, Rowe i, et cet.

130. *Lartius*] *Lucius* F₄.

133. *and*] Ff, Rowe. *if* Pope, +.

an' Cap. et cet.

them), and then again to *Volumnia*, is of this nature; and so his abruptness in his tale of the wounds.

127. *On's Browes: Menenius*,] MASON (*Comments on Johnson & Steevens*, 1778, p. 249): This speech is wrong pointed; there should be a comma after *Menenius*, for it was the oaken garland, not the wounds, that *Volumnia* says he had on his brows. It appears afterwards that his wounds were in the shoulder and left arm. [As will be seen from the *Text. Notes* the pointing to which Mason takes exception is due to Theobald. The colon and comma of the Folio give actually the sense Mason requires.—ED.]—MALONE, in answer to Mason, says: 'In *Jul. Cæs.* we find a dialogue exactly similar,

"Cas. No, it is Casca; one incorporate
To our attempts.—Am I not stayed for Cinna?
Cin. I am glad on't," [I, iii, 136],

i. e., I am glad that Casca is incorporate. But Mason appears to me to have misapprehended the passage. *Volumnia* answers *Menenius*, without taking notice of his last words, "The wounds become him." *Menenius* had asked, "Brings he victory in his pocket?" "He brings it," says *Volumnia*, "on his brows, for he comes the third time home brow-bound with the oaken garland, the emblem of victory." If these words did not admit of so clear an explanation, in which the conceit is truly Shaksperian, the arrangement proposed by Mason might perhaps be admitted, though it is extremely harsh, and the inversion of the natural order of the words not much in our author's manner in his prose writings.'—PYE (p. 246): Mr Malone appears to me to have misapprehended the note of Mr Mason, who seems to give precisely the same meaning with Mr Malone. Indeed, I read both the notes several times over with very great attention before I could find what other meaning could be adduced from Mr Mason's note, but at last I found that he must suppose Mr Mason explains the passage thus, 'He comes the third time home, with the oaken garland on's brows,' a construction, as express'd, very uncongenial with Shakespeare's prose style. By comma I conceive Mason meant generally a stop; there is a colon in this edition. I prefer a period. This direction should have convinced Mr Malone that there was no idea of connecting so closely 'his brows' with what follows; if he had said *only* a comma, there might have been some ground for the supposition. But the illustration from *Jul. Cæs.* exactly corresponds with the idea of Mr Malone.

fiddious'd, for all the Chests in Carioles, and the Gold
that's in them. Is the Senate posselt of this? 135

Volum. Good Ladies let's goe. Yes, yes, yes : The
Senate ha's Letters from the Generall, wherein hee giues
my Sonne the whole Name of the Warre : he hath in this
action out-done his former deeds doubly.

Valer. In troth, there's wondrous things spoke of him. 140

Menen. Wondrous : I, I warrant you, and not with-
out his true purchasing.

Virgil. The Gods graunt them true.

Volum. True ? pow waw.

Mene. True? Ile be fworne they are true : where is 145
hee wounded, God faue your good Worships? *Martius*

134. fiddious'd] <i>fidi-used</i> Hal.	144. pow waw] Ff, Rowe, +, Cla.
<i>Carioles</i>] Ktly, Schmidt. <i>Coriolus</i>	<i>pow wow</i> Cap. et cet.
Ff, Rowe. <i>Corioli</i> Pope et cet.	146. <i>your</i>] <i>their</i> Han.
137. <i>ha's</i>] <i>has</i> F ₄ .	

134. fiddious'd] WORDSWORTH (*Historical Plays*, i, 120): This is explained to mean treated as Coriolanus treated Aufidius. And if this be correct the word may be compared with, '*Master Fer.* I'll fer him,' &c., *Henry V*: IV, iv, 27; with the use of the participle 'mousing' in *King John*, II, i, 371; and with the verb 'to badger' = to annoy, as dogs do a badger. . . . It occurs to me that the word here may possibly be formed from 'Fidius,' the Volscian and Sabine name of the god Hercules—'trounced by him as by another Hercules!' (there is a reference to Hercules below, IV, i, 22, and again IV, vi, 126); not, however, without allusion to Aufidius's name, which may have been derived from Fidius. Respecting this Volscian Hercules see Ovid, *Fasti* vi, 213.

138. the whole Name of the Warre] W. A. WRIGHT: That is, the whole credit or glory of the war. Compare *Henry VI*: IV, iv, 9: 'York set him on to fight and die in shame, That, Talbot dead, great York might bear the name.' [It is, I must admit, with hesitation that I question any interpretation by Dr Wright, but may not this phrase refer to the fact that Cominius bestowed upon Marcius the title Coriolanus from the siege of Corioles? In I, ix, 71-73 Cominius says: 'Therefore be it known . . . That Caius Martius wears this war's garland . . . and from this time For what he did before Corioles, call him . . . Marcus Caius Coriolanus.' It is the account of this incident that Cominius includes in his report to the Senate.—ED.]

146. wounded, God saue your good Worships] THEOBALD (*Letter to Warburton*, February 12, 1729; Nichols, *Illustrations*, etc., ii, 481): You, dear Sir, alter the pointing of this passage, and imagine the people are to be apostrophised. It is true, the pointing is to be corrected, but Mr Pope's inaccuracy has given rise to your latter suspicion, for where he marks, l. 98, *Exeunt Brutus et Sicinius*, the old books only say *Brutus and Sicinius aside*, so that they do not go out, but only retire a little back to overhear what the ladies and Menenius talk of. Now when Menenius hears Marcius is returning from his conquest, he insultingly turns upon the Tribunes and cries: 'God save your good worships! Marcius is coming; he has more cause to be proud.' [See *Text. Notes*, l. 148.—ED.]

is comming home : hee ha's more caufe to be prow'd : 147
where is he wounded ?

Volum. Ith'Shoulder, and ith'left Arme : there will be
large Cicatrices to shew the People, when hee shall stand 150
for his place : he receiued in the repulse of *Tarquin* feuen
hurts ith' Body.

Mene. One ith'Neck, and two ith'Thigh,there's nine
that I know.

Volum. Hee had, before this last Expedition, twentie 155
fiue Wounds vpon him.

Mene. Now it's twentie feuen ; euery gash was an
Enemies Graue. Hearke,the Trumpets. 158

148. *wounded?*] Ff, Rowe, Pope.
wounded? [To the Tribunes. Theob.
Warb. (after l. 146), Johns. Cap. Varr.
Mal. Ran. Steev. To the Tribunes,
who are standing back. Coll. ii. To
the Tribunes who come forward. Var.
'03 et cet.

149, 153. *Ith'...ith'*] *I'the...i'the* Cap.
et seq.

153. *two*] *one too* Warb. Theob. Han.
Johns. Varr. Ran.

155. *this*] *his* F₄, Rowe, Pope.

157. *it's*] *'tis* Rowe ii,+, Varr. Ran.

158. *Enemies*] *enemy's* Rowe et seq.

153, 154. *there's nine that I know*] *WARBURTON*: Seven,—one,—and two, and these make but nine? Surely we may assist Menenius in his arithmetic. This is a stupid blunder, but wherever we can account by a probable reason for the cause of it, that directs the emendation. Here it was easy for a negligent transcriber to omit the second *one* as a needless repetition of the first, and to make a numeral word of *too*.—*MALONE*, after quoting the substance of Warburton's explanation and proposed changes, adds this comment: 'It is not without reluctance that I encumber my page by even mentioning such capricious innovations, but I am sometimes obliged to do so to introduce the true explanation of passages.'—This note Boswell did not include in the *Variorum* of 1821. *MALONE* does not provide any explanation, evidently preferring that that task be undertaken by *UPTON*; see next note.—*ED.*—*UPTON*: The old man, agreeable to his character, is minutely particular: 'Seven wounds? let me see; one in the neck, two in the thigh—Nay, I am sure there are more, there are nine that I know of.'—*SCHMIDT* (*Coriolanus*): Menenius concludes aloud an enumeration he has made to himself, and according to which Coriolanus has nine wounds, following the incidents just related by *Volumnia*.—*HUDSON* (ed. ii.): Menenius probably has no reference to the wounds *Volumnia* was speaking of, but is probably trying to reckon up and locate those already known to himself; he therefore specifies three, and then, in his haste, merely states the gross number.—*E. K. CHAMBERS* (*Warwick Sh.*): Menenius is not adding three to *Volumnia*'s seven and making nine of them. He corrects her number by adding up all the *Tarquin* wounds, first aloud, then to himself, and finds there were nine.—*CASE* (*Arden Sh.*): The usual explanation is that Menenius silently completes a reckoning of the wounds and arrives at a total of nine. I believe he supplements by opposing *neck* and *thigh* to *body*, and then he, or the poet, hastily claims nine instead of ten.

A showt, and flourish.

Volum. These are the Vlhers of *Martius*: 160
 Before him, hee carries Noyse;
 And behinde him, hee leaues Teares;
 Death, that darke Spirit, in's neruie Arme doth lye,
 Which being aduanc'd, declines, and then men dye.

*A Sennet.**Trumpets found.*

165

*Enter Cominius the Generall, and Titus Lati-
 us: be-
 tweene them Coriolanus, crown'd with an Oaken
 Garland, with Captaines and Soul-
 diers, and a Herald.* 169

159. flourish.] flourish within. Cap.
 Coll. iii.

160-162. As two lines verse, ending:
Before him...Teares. Han. Mal. Steev.
 Varr. Sing. Coll. Sta. Hal. Ktly. Om.
 Words.

161, 162. As prose Pope, Theob.
 Warb. Johns. Cap. Var. '03, '13, '21.

Knt. Del. Dyce, Wh. Cam.+, Huds.
 Craig, Neils.

162. *And*] Om. Han.

SCENE III. Pope, Han. Warb. Johns.

165. Sennet] Sonet Ff. Sonnet Rowe

i. Om. Rowe ii, +, Var. '78.

found.] Om. Cap.

166. Lati-] Lartius F₂F₃. Lucius F₄.

160-162. These are . . . Teares] WALKER (*Crit.*, i, 20) remarks that these lines are, in the Folio, wrongly printed as verse, whereas they should be prose. See *Text. Notes* also.—ED.

163, 164. Death, that darke Spirit . . . men dye] R. G. WHITE: For reasons that will be apparent to the critical reader, when his attention is directed to the subject, I cannot accept this couplet as Shakespeare's. The second line might be even poorer in thought, and yet have the external semblance to Shakespeare's work, in which it is now utterly deficient. I believe the lines to have been added to the prompter's book to please the actor of *Volumnia* with a round, mouth-filling speech.—HERWEGH (*Erläuterungen und Bemerkungen*, ed. ULRICI, p. 163): My poetic sense cannot recognise these verses, especially the utterly flat second one, as Shakespearian. They are not worth the time spent upon a painful translation of them. I quite agree with Grant White. [Herwegh is, I think, to be commended for his excellent paraphrase of this couplet:

'Der finst're Tod den Nerv'gen Arm ihm lenkt,
 Das Leben flieht, wo er ihn hebt und senkt.'

—HUDSON (ed. ii.) and ROLFE likewise agree with White that these lines are un-Shakespearian.—ED.]—VERITY (*Student's Sh.*): What rhyme there is in Shakespeare's later plays is seldom if ever accidental. Here it lends a rhetorical emphasis to *Volumnia*'s great pride in her son. It is a supreme moment, that demands an extra something for its full expression, and the rhyme gives the something.—BAYFIELD (p. 193): Surely the author of this wretched bombast was not Shakespeare? It reads like actor's 'gag,' and 'in's' is for once probably genuine.

165-169. Trumpets sound . . . a Herald] J. C. YOUNG (p. 40): In the second scene of the second Act of *Coriolanus*, after the victory of the battle of Corioli, an

Herauld. Know Rome, that all alone *Martius* did fight 170
Within Corioles Gates : where he hath wonne,

171. *Corioles*] Ktly. *Coriolus* Ff, Rowe. *Corioli's* Johns. Var. '85, Coll. Sing.
ii, Wh. i, Huds. *Corioli* Pope et cet.

ovation in honour of the victor was introduced with great and imposing effect by John Kemble. On reference to the stage directions of my father's interleaved copy I find that no fewer than 240 persons marched, in stately procession, across the stage. In addition to the recognised *dramatis personæ*, thirty-five in number, there were vestals, and lictors with their fasces, and soldiers with the spolia opima, and sword-bearers, and standard bearers, and cup-bearers, and senators, and silver eagle-bearers, with the S. P. Q. R. upon them, and trumpeters, and drummers, and priests, and dancing girls, &c., &c. Now, in this procession, and as one of the central figures in it, Mrs Siddons had to walk. Had she been content to follow in the beaten track of those who had gone before her she would have marched across the stage, from right to left, with the solemn, stately, almost funereal, conventional step. But at the time, as she often did, she forgot her own identity. She was no longer Sarah Siddons tied down by the conventions of the prompter's book; she broke through old traditions—she recollected that, for the nonce, she was Volumnia, the proud mother of a proud son and conquering hero. So that, when it was time for her to come on, instead of dropping each foot at equi-distance in its place, with mechanical exactitude and in cadence subservient to the orchestra; deaf to the guidance of her woman's ear, but sensitive to the throbbings of her haughty mother's-heart, with flashing eye and proudest smile, and head erect, and hands pressed firmly on her bosom, as if to repress by manual force its triumphant swellings, she towered above all around, and rolled, and almost reeled across the stage; her very soul, as it were, dilating and rioting in its exultation; until her action lost all grace, and yet became so true to nature, so picturesque, and so descriptive that pit and gallery sprang to their feet, electrified by the transcendent execution of the conception.

166. *Titus Lartius*] P. A. DANIEL (*Time Analysis*, etc., New Sh. Soc. Trans., 1877-79, p. 185, foot-note): The introduction of *Titus Lartius* in this scene is an oversight which has hitherto been unnoticed, but which modern editors might take on themselves to correct. *Lartius* does not speak, nor is he mentioned in the dialogue as being present. In I, ix. *Cominius* places him in charge of *Corioli*. In II, ii. he is supposed to be still there, for *Menenius* says, 'Having determined of the *Volsces* and *To send for Titus Lartius*,' etc. He does not make his appearance in *Rome* till III, i, and there we should understand that he has returned from *Corioli* without waiting to be recalled. In answer to *Coriolanus*, who says, 'Tullus Aufidius then had made new head?' he replies: 'He had, my lord; and that it was which caused Our swifter composition.'—BEECHING (*Henry Irving Sh.*), in answer to the foregoing objection by Daniel, says: 'Possibly *Lartius* was allowed to join the triumph upon the stage without the question being raised whether he had come to *Rome* on purpose.'—This Beeching repeats in his notes in the later *Falcon Sh.*, adding thereto the significant remark that the words 'between them,' in the stage-direction, and later 'You are three,' l. 202, show that the slip was probably Shakespeare's.—ED.

171. *Corioles Gates*] For other examples of like noun-compounds see ABBOTT, § 430.

With Fame, a Name to *Martius Caius* : 172
 These in honor follows *Martius Caius Coriolanus*.
 Welcome to Rome, renowned *Coriolanus*.

Sound. Flourish. 175

All. Welcome to Rome, renowned *Coriolanus*.

Coriol. No more of this, it does offend my heart: pray
 now no more. 178

172, 173. Lines end: *These...Corio-*
lanus. Cap. Varr. Mal. Ran. Steev.
 Varr. Sing. Coll. Dyce, Sta. Hal. Wh.
 Cam.+, Huds. Words.

Martius Caius] Caius
Martius Rowe et seq.

173. *These...Coriolanus*] Om. Pope,
 Theob. Han. Warb. Johns.

These] *This* Rowe ii. *For these*
Ktly.

honor] *sign of honor* Anon. ap.
 Cam. ii.

173. *followes*] *followeth* Anon. ap.
 Cam. ii.

Martius Caius Coriolanus] Ff,
 Rowe. *now Coriolanus* Cap. *Corio-*
lanus:—Welcome Dyce ii. (Walker),
 Huds. ii, Words. *Coriolanus* Var. '73
 et cet.

175. *Sound.*] *Shout.* Cap. Om. Mal.
 et seq.

177. *No...heart*] As one line Pope et
 seq.

177–182. As verse, ending lines:
heart...Oh!...Gods...vp: Pope et seq.

172. *Martius Caius*] SCHMIDT (*Coriolanus*): The transposition of the name *Martius Caius* of the Folio to *Caius Martius* is, of course, the correction of an error, but an error for which undoubtedly Shakespeare, and not the compositor, is to blame, and it is not the office of the critic to correct the poet. That '*Martius Caius*' has erroneously been repeated in the next line can hardly be doubted; even so little as it belongs in l. 174, since it rested with the Herald whether at the close he should announce the complete name without the addition of '*renowned*' of this line. [Schmidt reads ll. 173, 174 as follows:

'In honour follows *Coriolanus*. Welcome
 To Rome, renowned *Martius Caius Coriolanus*.'—ED.]

173. in honor followes] CHAMBERS, noting Steevens's regulation of the metre of this and the preceding line, says: 'The third foot [after "follows"] is completed by a pause, to give due emphasis to the resounding name which follows.'

173. *Martius Caius Coriolanus*] MALONE: The Compositor, it is highly probable, caught the words '*Martius Caius*' from the preceding line, where also in the old copy the original names of *Coriolanus* are accidentally transposed.

177. *No more of this*] Mrs GRIFFITH (p. 438): In the first scene of the first Act one of the discontented citizens charges *Marcius* with paying himself for his services, 'with being proud'; and his reproach was just. But yet here he seems to appear in a light the very reverse of such a character; for when the herald, in the voice of Rome, is proclaiming his merits, he stops him short by crying out, '*No more of this; it does offend my heart.*' He manifests the same modesty also in the scene following this. Again, when he is pressed to harangue the people in order to get himself elected Consul, he answers in the same style and spirit of character. But these seeming contradictions form in effect but one character still. The overvaluing his merits, and the undervaluing the applause of them, are both equally founded in pride, fierceness, and impatience. Plutarch

Com. Looke, Sir, your Mother.

Coriol. Oh! you haue, I know, petition'd all the Gods 180
for my prosperitie. *Kneeles.*

Volum. Nay, my good Souldier, vp:
My gentle *Martius*, worthy *Caius*,
And by deed-atchieuing Honor newly nam'd,
What is it (*Coriolanus*) must I call thee? 185
But oh, thy Wife.

Corio. My gracious silence, hayle : 187

182. *good*] Om. Pope, Han.
[raising him. Dyce ii, Coll. iii,
Words. Huds. ii.

183, 184. *My...And*] As one line
Theob. et seq. (except Knt).

183. *worthy*] *my worthy* Han.
184. *deed-atchieuing*] *deed-achieved*
Han. *deed, achieving* Anon. ap.
Cam.
187. [rises. Coll. ii.

draws a comparison of Coriolanus with Alcibiades; but I think he more resembles Achilles, as described by Horace: 'Vigilant, irascible, inflexible, harsh, and above all laws; acknowledging no rights, but those of conquest.'

181. *Kneeles*] WORDSWORTH (*Sh's Knowledge and Use of Bible*, p. 201): Nicholas Ferrar was born when Shakespeare began to write, viz., in 1592; and we are told of him, when he was twenty-seven years old, and his mother came to visit him at Little Gidding, that 'though he was of that age, and had been engaged in many public concerns of great importance, had been a distinguished member of parliament, and had conducted with effect the prosecution of the Prime Minister of the day, at first approaching his mother, he knelt upon the ground to ask and receive her blessing'; and he kept up the same practice in his family; as did also, we read, Mr Philip Henry, who died in 1696; so that we have evidence of the existence of the custom during two centuries. Bishop Sanderson in 1657 mentions it as one of the observances which, in that disordered and distempered time, were cried down as 'rags of popery.' And there can be no doubt that during the Cromwellian usurpation our old English manners suffered not a little, and 'many practices, which were themselves part and instruments of piety, were exploded and lost by being branded under that odious name' (*Eccles. Biog.*, iv, 180). There could not be a more striking illustration of the custom of which I have been speaking, than that Caius Marcius, on his return from the capture of Corioli and victory over the Volscians, should be made, as he is, to kneel and beg his mother's blessing.

184. *deed-atchieuing Honor*] WHITELOW: Honour that, by inciting men to, may be said itself to achieve great deeds. [To this interpretation SCHMIDT (*Coriolanus*) rightly, I think, dissents; he says: "'Achieving" is here to be understood as the gerund, thus the phrase means *honour which is achieved by deeds*; according to the usual Shakespearian construction as in several other passages, for example, "an unrecalling crime," *Lucrece*, 993, *i. e.*, a crime that cannot be recalled; "his all-obeying breath," *Ant. & Cleo.*, III, xiii, 77, his breath which all obey, etc.' WRIGHT also thus interprets the present phrase.—ED.]

187. *My gracious silence, hayle*] WARBURTON: The epithet to *silence* shows it not to proceed from reserve or sullenness, but to be the effect of a virtuous mind possessing itself in peace. The expression is extremely sublime; and the sense of

[187. My gracious silence, hayle]

it conveys the finest praise that can be given to a good woman.—STEEVENS: By 'gracious silence' I believe the poet meant, 'thou whose silent tears are more eloquent and grateful to me than the clamorous applause of the rest.' So Crashaw:

'Sententious show'rs! O! let them fall!
Their cadence is rhetorical.'

[*Upon the Death of a Gentleman*, ll. 33, 34, ed. Grosart, ii, 219. For the locating of this passage I gladly acknowledge my indebtedness to Dr Louis F. Benson.—ED.] Again, in *Love's Cure, or The Martial Maid*, Beaumont and Fletcher:

'A lady's tears are silent orators,
Or should be so at least, to move beyond
The honey-tongued rhetorician.'

[V, iii; ed. Dyce, p. 188. The ED. notes that both Folios read 'honest-tongu'd.'—ED.] Again, in Daniel's *Complaint of Rosamund*, 1599:

'Ah beauty, syren, fair enchanting good!
Sweet silent rhetoric of persuading eyes!
Dumb eloquence, whose power doth move the blood,
More than the words or wisdom of the wise!'

Again, in *Every Man out of his Humour*, 'You shall see sweet silent rhetoric, and dumb eloquence speaking in her eye,' [Act III, sc. i, p. 95, ed. Gifford. In a note on this passage the editor says: 'I know not what Jonson found so ridiculous in the following extract, but this is not the only place in which he laughs at it.' He then quotes the four lines from Daniel's *Complaint of Rosamund* given by Steevens. Gifford compares:

'I will call you mine,
And trouble this good shame [Fulvia] no farther.'

—*Catiline*, III, ii, p. 263, and thus notes: 'Cicero is complimentary and poetical at once—this modest and virtuous lady. Examples of a similar kind are to be found in Shakespeare and others, where the predominant quality of the moment is turned into an appellative. Thus Coriolanus terms Volumnia [*sic.*] his "gracious silence."'"—ED.]—MALONE: I believe 'My gracious silence' only means *My beauteous silence* or *my silent Grace*. 'Gracious' seems to have had the same meaning formerly that *graceful* has at this day. So, in the *Mer. of Ven.*, 'But being season'd with a gracious voice,' [III, ii, 76]. Again, in *King John*, 'There was not such a gracious creature born,' [III, iv, 81]. Again, in Marston's *Malcontent*, 1604, 'he is the most exquisite in forging of veines, spright'ning of eyes . . . that ever made an old lady gracious by torch-light,' [II, iv; ed. Hal., p. 233. MURRAY (*N. E. D.*) corroborates Malone's belief as to the former signification of 'gracious,' quoting likewise the foregoing passage from Marston in illustration.—ED.]—RUSKIN (*Academy Notes*, 855; ed. Cook & Wedderburn, xiv, p. 16): In the whole compass of Shakespeare's conceptions the two women whom he has gifted with the deepest souls are Cordelia and Virgilia. All his other women can speak what is in them. These two cannot. The 'Nothing, my lord,' of Cordelia, and the 'gracious silence' of Virgilia are the everlasting seals set by the Master of the

Would'ft thou haue laugh'd, had I come Coffin'd home, 188
 That weep'ft to fee me triumph ? Ah my deare,
 Such eyes the Widowes in Carioles were, 190
 And Mothers that lacke Sonnes.

Mene. Now the Gods Crowne thee.

Com. And liue you yet? Oh my fweet Lady, pardon. 193

190. *Carioles*] *Coriolus* Ff, Rowe.
Corioles Ktly. *Corioli* Pope et cet.
were] *weare* Ff.

193. *Com.*] Ff, Rowe, Pope, Schmidt.
Cor. Theob. et cet.
 [To Valeria. *Theob.* et seq.

human heart upon the most sacred writing of its folded and golden leaves. Shakespeare himself could not find words to tell what was in these women. [Few, I think, realize how profound was the influence of Shakespeare upon the poetic soul of John Ruskin. In Cook & Wedderburn's definitive edition of his writings the Shakespearian references occupy ten columns of the Index; that is, five large 8vo pages.—ED.]—C. & M. COWDEN CLARKE (*Shakespeare*): This name for his wife, who, while the others are receiving him with loud rejoicings, meets and welcomes him with speechless silence looking out from her swimming eyes, is conceived in the very fulness of poetical and Shakespearian perfection. It comprises the gracefulness of beauty which distinguishes her, and the gracious effect which the love-joy has upon him who shrinks from noisy applause and even from merely expressed approbation; and it wonderfully concentrates into one felicitous word the silent softness that characterizes Virgilia throughout. She is precisely the woman—formed by nature gentle in manner, and rendered by circumstances sparing in speech—to inspire the fondest affection in such a man as Coriolanus; and we accordingly find him a passionately attached husband. The few words he addresses to her in the course of the play are among the most intense utterances of spousal enamouredness that even Shakespeare has written. The dramatic portrait of Virgilia we have always considered to be one of the very finest of the poet's sketch-productions. It is put in with the most masterly touches; it paints her by very few strokes, very few colours; but they are so true, so exquisitely artistic that they present her to the life. She is supremely gentle, and, like most women whose gentleness is their chief characteristic, singularly immovable, not to say obstinate, when once resolved; she is habitually silent, as the wife of such a man as Coriolanus and the daughter-in-law of such a woman as Volumnia would undoubtedly become, being naturally of a gentle disposition; and this combination of gentleness and silence is wonderfully drawn by Shakespeare throughout the character-portrait, and as wonderfully condensed here into one expressive name.—CASE (*Arden Sh.*): Abstract for concrete is common, though, as given to the mute Virgilia, the title may have been suggested by the following passage in North's Plutarch, *Life of Numa*, ed. 1595, p. 72: 'He, Numa, much frequented the Muses in the woddes. For he would say he had the most part of his revelations of the Muses and he taught the Romans to reverence one of them above all the rest, who was called Tacita, as ye would say *Lady Silence*.'

193. *Com.* And liue you yet] SCHMIDT (*Coriolanus*): Compare *Much Ado*, 'are you yet living,' I, i, 119. The modern editors have needlessly assigned this speech to Coriolanus. While Coriolanus speaks with Virgilia Cominius turns to

Volum. I know not where to turne.
 Oh welcome home:and welcome Generall, 195
 And y'are welcome all.
Mene. A hundred thoufand Welcomes :
 I could weepe,and I could laugh,
 I am light,and heauie ; welcome :
 A Curfe begin at very root on's heart, 200
 That is not glad to fee thee.
 Yon are three,that Rome should dote on :
 Yet by the faith of men,we haue
 Some old Crab-trees here at home,
 That will not be grafted to your Rallifh. 205
 Yet welcome Warriors :
 Wee call a Nettle,but a Nettle ;
 And the faults of fooles,but folly. 208

194-199. Four lines, ending: *home:...*
all....weepe,...welcome: Pope et seq.

196. *y'are*] Ff, Rowe,+, Wh. i.
ye're Dyce, Sta. Cam. Words. Huds. ii,
 Craig. *you're* Neils. *you are* Cap. et
 cet.

199. *I am*] *I'm* Pope, +.

200. *begin*] *begnaw* Craig.
at very] *at the very* Rowe.

200. *on's*] *of's* Cap. Varr. Ran. *of*
his Mal. Steev. Varr. Sing. Knt, Del.
 Hal. *on his* Ktly.

201-207. Lines end: *three...men...*
not...Warriors:...And Pope et seq.

202. *Yon*] *You* Ff.

203. *we haue*] *we've* Pope, +.

205. *Ralli/h*] *Reli/h* F₄.

206. *Yet*] Om. Pope, Theob. Han.
 Warb.

Volumnia, from whom he once more returns to Menenius. Thus his deprecating 'O my sweet lady, pardon' is most easily interpreted, otherwise we should not know wherewith to connect it. [Schmidt's interpretation strikes me as both awkward and undramatic. The speech palpably belongs to Coriolanus; the words 'And live you yet' are addressed jocularly to the older man, Menenius, who has just addressed Coriolanus for the first time since his entrance. He then catches sight of Valeria, and turns to her, asking her pardon for neglecting her unwittingly. Theobald had evidently a sense of the theatre keener than that of Schmidt.—GORDON suggests that the words of pardon are addressed to Virgilia, whereby Coriolanus 'asks his wife to forgive him for jesting at her tears.'—ED.].—TUCKER BROOKE (*Yale Sh.*): If l. 193 really belongs to Coriolanus, it is possible that 'I know not where to turn' should also be assigned to him, and Volumnia's speech begin 'O! welcome home,' which commences a new line in the Folio.

198. *I could weepe, and . . . laugh*] Mrs GRIFFITH (p. 438): [This and the speech wherein Menenius expresses his joy at receiving the letter] have a double beauty in them if 'tis considered by whom they are delivered. It would not have near the effect upon the Reader if spoken by a more stayed and sober person; for virtues are apt to strike us more forcibly in slight characters than in sober ones; and Menenius has already given us a description of himself, in the preceding scene, which sufficiently justifies me in this distinction.

Com. Euer right.

Cor. Menenius, euer, euer.

210

Herauld. Giue way there, and goe on.

Cor. Your Hand, and yours?

Ere in our owne houle I doe shade my Head,

The good Patricians must be visited,

From whom I haue receiu'd not onely greetings,

215

But with them, change of Honors.

209, 210. Com. *Euer...euer.*] Com. *Ever right Menenius.* Cor. *Ever, ever.* Ran. (Tyrwhitt). Com. *Ever right.* Cor. *Menenius? ever, ever.* Ritson.

212. [To Volumnia & Virgilia. Cam. +, Dyce ii, Huds. ii, Words. Craig, Neils. To his Wife and Mother. Cap. et cet.

213. *our*] *your* Theob. i.

216-221. *But...but*] Lines end: *see... And...there's...but* (reading *there is*, l. 220) Nicholson ap. Cam.

216. *change*] *charge* Theob. Han. Sing. ii, Coll. ii, iii. (MS.), Ktly, Dyce ii, Words. Huds. ii.

Honors] *honour* Han.

209, 210. *Euer right . . . euer*] TYRWHITT: Cominius means to say that 'Menenius is always the same—retains his old humour,' [see *Text. Notes*]. So in *Jul. Cæs.*, V, i, upon a speech from Cassius, Antony only says, 'Old Cassius still.'—MALONE: By these words, as they stand in the Folio, I believe Coriolanus means to say, 'Menenius is still the same affectionate friend as formerly.' So, in *Jul. Cæs.*, 'for always I am Cæsar,' [I, ii, 212].—C. & M. COWDEN CLARKE (*Shakespeare*): Cominius, assenting to their old friend's cheerfully philosophic way of taking the old 'crab-trees' sourness, exclaims 'Ever right'; and Coriolanus seconds his general's assent by adding, 'Menenius, ever, ever'; meaning 'our old friend always takes the right view of these fellows' crabbedness.' We explain this because the passage has been altered as if it were incorrect.

216. *change of Honors*] THEOBALD: 'Change of honours' is a very poor expression, and communicates but a very poor idea. I have ventur'd to substitute *charge*, i. e., a fresh charge or commission. These words are frequently mistaken for each other. So, afterwards, in this play: 'And yet to change the sulphur with a bolt,' [V, iii, 164]. For here we must likewise read *charge*; and so in *Ant. & Cleo.*, 'Oh that I knew this husband, which, you say, must change his horns with garlands!' [I, ii, 5]. In the *Maid's Tragedy* (Beaumont & Fletcher) *Charge* is *vice versâ* printed instead of *change*, 'For we were wont to charge our souls in talk,' [III, ii, p. 373, ed. Dyce]. This, 'tis evident, is nonsense; but friends, by the communication of their thoughts to each other, are finely said to *exchange souls* in talk.—WARBURTON: Mr Theobald had better have told the plain truth, and confessed that 'change of honours' *communicated* no idea at all to him. However, it has a very good one in itself, and signifies *variety of honours*; as *change of raiment*, amongst the writers of that time, signified *variety of raiment*.—CAPELL, I, pt i, p. 86): Meaning new honours and various; the expression is copied from a very frequent one in the Old Testament—*changes of garments*, which we understand in a sense something similar.—C. & M. COWDEN CLARKE (*Shakespeare*): 'Change of honours,' we think, here means *exchange of titles*, in reference to his new surname of Coriolanus, by which he is to be henceforth known and addressed, in lieu of the former one, Caius Marcius. 'The good Patricians' have confirmed

Volum. I haue liued, 217
 To fee inherited my very Wisheſ,
 And the Buildings of my Fancie :
 Onely there's one thing wanting, 220
 Which (I doubt not) but our Rome
 Will caſt vpon thee.

Cor. Know, good Mother,
 I had rather be their ſeruant in my way,
 Then ſway with them in theirs. 225

219-222. As two lines, ending: *wanting...vpon thee* Johns. Var. '73. Lines end: *Onely...but...thee* Mal. Dyce i, Cam.+, Craig, Neils. Lines end: *there...but...thee* (and reading *there Is...* for *there's*) Steev. Varr. Sing. i, Hal. Dyce ii, Words. Huds. ii.

219-221. *And...wanting...Rome*] As two lines, reading: *And buildings of my fancy; only one thing Is wanting, which I doubt not but our Rome* Pope, Theob. Han. Warb.

219. *Buildings*] *beguilings* Anon. ap. Cam.

Fancie] An omiſſion marked Ktly. *fancy turn'd to ſenſe* Id. conj. (Expositor 362).

220-222. Two lines, ending: *doubt not...vpon thee* Cap. Var. '78, '85, Ran. Knt, Coll. Sta. Ktly, Wh. i, Huds. i. Lines end: *not, but...vpon thee* Del.

220. *there's*] *there is* Ktly.

223, 224. *Know...I*] As one line Pope, +.

225. *Then*] *Ten* F₂.

the title which Cominius beſtowed upon him on the battle-field, and he muſt now 'viſit them' to acknowledge their favour. His mother has juſt ſaid by 'deed-achieving honour *newly-named*,—What is it? Coriolanus muſt I call thee?' Shakeſpeare occaſionally uſes 'change' for *exchange*; While Coriolanus—eſteeming his own family name an honourable title, one of honourable diſtinction—might very naturally and characteriſtically ſpeak of adopting this new ſurname as a 'change of honours.'—SCHMIDT (*Coriolanus*): The elucidators apparently find no difficulty in this phrase ſince they explain it as *variety of honours, new honours*, which is nevertheless ſomewhat unuſual, eſpecially as it is not plain juſt what *honour* is meant. Perhaps Shakeſpeare wrote '*chance* of honours.' That is, the poſſibility, the outlook of honour, as in *Macbeth*, 'chance of goodneſs,' the outlook or hope of a fortunate iſſue. If 'change' is correct it muſt be ſomewhat like in *Tam. of Shrew*, 'a double change of bravery,' and thus mean *a new decoration* of honour.

218. *inherited*] W. A. WRIGHT: That is, literally, *poſſeſſed*; and hence *realiſed, enjoyed*. Compare *Rom. & Jul.*, I, ii, 30: 'Even ſuch delight Among freſh female buds ſhall you this night Inherit at my houſe.' And *Tit. Andron.*, II, iii, 3: 'To bury ſo much gold under a tree And never after to inherit it.' [For 'the Buildings of my Fancie' in next line WRIGHT compares 'All the building in my fancy,' *Lear*, IV, ii, 85.]

219-222. *And the . . . vpon thee*] ABBOTT (§ 499), under the heading Apparent Alexandrines, rearranges theſe lines thus:

'And the buildings of my fancy

Only—

There's one thing wanting which, I doubt not, but

Our Rome will caſt upon thee.' [See *Text. Notes*.]

224, 225. *I had rather . . . in theirs*] VERITY (*Student's Sh.*): A ſignificant

Com. On, to the Capitall. *Flourish.* *Cornets.* 226
Exeunt in State, as before.

Enter Brutus and Scicinius.

Bru. All tongues speake of him, and the bleared fights 229

226. Cornets] Om. Cap.

SCENE IV. Pope, Han. Warb. Johns.

227, 228. Exeunt...Scicinius.] Ff,

Rowe, Pope, Han. Brutus and Sicinius
 come forward. Theob. Warb. Johns.

Varr. Ran. Cam.+, Dyce ii, Words.

Huds. ii, Neils. Tribunes come for-

ward. Cap. Mal. Steev. The Tribunes

remain, and come forward. Coll. ii.

The Tribunes remain. Var. 'o3 et cet.

228. Scicinius] Sicinius Ff (through-
 out).

229. bleared] bleared Dyce, Words.

foreshadowing. *Coriolanus* is, to a singular degree, a tragedy of premonitory hints and casual utterances which the after-course of events makes terribly momentous.

225. sway with them] BEECHING (*Falcon Sh.*): That is, 'Be king amongst them.' This is a note of character. *Coriolanus* did not aim at tyranny as the Tribunes thought; he preferred helping the state to hurting it; but, above all, he preferred his own will.

227. Exeunt, etc.] BEECHING (*Henry Irving Sh.*): Mr Daniel [*Time Analysis*] would mark a new scene here and a new day, thinking it improbable that *Coriolanus* should be made to arrive in Rome, stand for the Consulship, and be banished in one day. But such a criticism shows a misconception of the nature of time in tragedy, which is ideal, concerning itself only with the stages of an action.

229. Bru.] E. K. CHAMBERS (*Warwick Sh.*): The discourse of the Tribunes shows that, at the very moment of *Coriolanus's* triumph, he is near an unsuspected downfall. This elaborate description would be out of place in a modern play, because the increased capabilities of stage-effect would allow the scene to be represented more effectually to the eye. But for the rudimentary condition of the Elizabethan theatre we should have lost some of Shakespeare's finest descriptive passages.—S. BROOKE (p. 230): The Tribunes are not carried away by the triumph of *Coriolanus*. They see in it a fresh danger to the liberty of the People for which they are contending; they lay a plot for his destruction as the enemy of the People, and it is just that they should do it. *Coriolanus* deserved death. The talk of Sicinius and Brutus, admirably conceived by Shakespeare, proves them masters of the situation. It is marked by that pitilessness towards the oppressing class which has characterised, in all revolutions of the people, the leaders of the people; and at the back of which is the long hatred of years, sometimes of centuries, as it was in the French Revolution. The enemy must be annihilated. And the way to destroy *Coriolanus* is clear—to work on his choleric pride till he insults the people.

229-246. All tongues speake of him, etc.] KOCH (*Einleitung*, p. 13, foot-note): The influence of Shakespeare's *Coriolanus* upon Goethe is noteworthy. George Lewes in his novel-like biography of Goethe refers to the parallelism between *Egmont*, V, i, and *Coriolanus*, II, i, 221-237, [the present passage. This is not strictly true. Lewes quotes a passage from *Egmont*, V, i, which he translates as

Are spectacted to see him. Your pratling Nurfe
 Into a rapture lets her Baby crie,

230

231. *rapture*] *rupture* Huds. ii. (P. W. ap. Long MS. ap. Cam.).

follows: 'Stay! Stay! Shrink not away at the sound of his name, to meet whom ye were wont to press forward so joyously! When rumour announced his approach, when the cry arose, "Egmont comes! he comes from Ghent!" then happy were they who dwelt in the streets through which he was to pass. And when the neighing of his steed was heard, did not every one throw aside his work, while a ray of hope and joy like a sunbeam from his countenance, stole over the toil-worn faces which peered from every window. Then as ye stood in doorways ye would lift up your children and, pointing to him, exclaim, "See! that is Egmont! he who towers above the rest! 'Tis from him ye must look for better times than those your poor fathers have known!"' Lewes says in his general criticism of *Egmont* that it 'was conceived in the period when Goethe was under the influence of Shakespeare; it was mainly executed in the period when he had taken a classical direction. It wants the stormy life of Götz and the calm beauty of *Iphigenia*.' Lewes does not, however, compare this with the present lines in *Coriolanus*. The parallelisms between the passage in *Egmont* and *Jul. Cæs.*, I, i, 42-52 is, to me, much more striking. Marullus there berates the Citizens for their forgetfulness of Pompey in a strain similar to that in *Egmont*, and in a like situation.—ED.]—VERITY (*Student's Sh.*) compares this present passage with the above lines in *Jul. Cæs.*, adding: 'In either case the street-architecture seems that of Elizabethan London. Another example of Shakespeare's power of suggesting to the mind's eye some crowded, moving pageant is that wonderful picture (praised so by Dryden) of Bolingbroke's state-entry into London with King Richard in his train, *Richard II.*: V, ii, 1-40. No doubt the use of these long passages of description was due to the lack of scenery on the Elizabethan stage, *i. e.*, of means to appeal to the physical eye. The classical example is the scene in *King Lear* (IV, vi, 11-22), where the blind Gloucester wishes to throw himself from what he supposes to be Dover Cliff. Compare also the description of the cliff at Elsinore, *Hamlet*, I, iv, 70-78. The same thing is felt in the prologues of *Henry V*, especially *Prol.* iv. (describing the camp-scenes on the eve of Agincourt).'

230. *spectacted*] HALLIWELL gravely tells us that Mr Fairholt has communicated to him that spectacles were not in use in the time of Coriolanus and the mention of these aids to vision is, therefore, an anachronism.

231. *Into a rapture . . . crie*] THEOBALD, in a letter to Warburton dated Feb. 12, 1729-30, says: 'This passage, I remember, stuck with us when I read this Play in company. What means a baby crying *into a rapture*? That, I suppose, can never signify crying itself into fits. We struck out this conjecture, which I beg leave to submit to you, '*E'en to a rupture lets her baby cry,*' *i. e.*, lets it cry till its navel starts; till it is ready to burst with the agony' (Nichols, *Illustr. of Lit.*, vol. ii, p. 483). Warburton either forgot this or was unimpressed by its merit; in his edition his only note on this line is as follows: "'Rapture," a common term at that time used for a fit, simply. So, *to be rap'd*, signified *to be in a fit*.'—S. W.: If the explanation of Bishop Warburton be allowed, a 'rapture' means a *fit*; but it does not appear from the note where the word is used in that sense. The right word is, in all probability, *rupture*, to which children are liable

[231. Into a rapture lets her Baby crie]

from excessive fits of crying. The emendation was the property of a very ingenious scholar long before I had any claim to it. [These initials, S. W., stand for Stephen Weston, the erudite and versatile antiquary who contributed a number of notes to Johnson and Steevens edition, 1785; later these were privately printed and issued in 1808 under the title: *Short Notes on Shakespeare by way of Supplement to Johnson, Steevens, Malone, and Douce*. This small volume is now a very rare Shakespearian item, but the notes, as may be seen by the foregoing, are not of any very great value as Shakespearian commentary. The 'ingenious scholar' to whom Weston refers is undoubtedly Theobald, possibly he was informed of this emendation by one of those present 'in company' when Theobald read the play and 'stuck' at this line.—ED.]—STEEVENS: That a child will 'cry itself into fits' is still a common phrase among nurses. That the words *fit* and *rapture* were once synonymous may be inferred from the following in *The Hospital for London's Follies*, 1602, where Gossip Luce says, 'Your darling will weep itself into a rapture, if you take not good heed.' [This very apposite illustration has been frequently repeated by later commentators, but thus far no one has verified it by reference to the work itself. This has doubtless caused the plainly voiced suspicion of E. K. Chambers that *The Hospital for London's Follies* existed in the fertile imagination of Steevens. That the Puck of Commentators was not above such a prank is not to be gainsaid; examples of such are unfortunately quite frequent, but in no case with such circumstance of detail as here. That is, with full title, date, and name of interlocutor. The form Steevens chose was generally a vague title, without date or any means of identification. Thus: Old black-letter ballad of sixteenth century, the exact title of which he conveniently had forgotten. In the present case the work to which he refers is evidently a composition in prose, anonymous, and is now lost. A careful search through the voluminous catalogue of the library of Isaac Reed, which required thirty-eight days for the complete sale, and one also through the list of works comprising Steevens's own library, has been barren of certain results in placing this work to which Steevens refers. In the Reed Catalogue, No. 8349, among a mixed lot of plays there is one entitled *Hospital for Fools*, which is given in Baker's *Biographia Dramatica*, with the date of production at Drury Lane Theatre, 1739; this is, of course, so late as to throw it out of court. In the Steevens list item No. 914 is *The Hospital of Incurable Fools*, 1600. These are the nearest approaches to the title given by Steevens that I have been able to discover. A careful search of Arber's *Transcript of the Stationer's Registers* from 1599 to 1604 has failed to bring to light this very rare composition. It is not included in Halliwell's *Dictionary of Old English Plays*; in Hazlitt's *Manual*; in W. W. Greg's *Lists of Plays and Masques*, or in Chambers's exhaustive list. It is thus evidently one of those prose tracts in dialogue form which were so common at that period.—ED.]—BLACKSTONE (*Shakespeare Society Papers*, i, 99): A rapture is an odd effect of crying in babies. Dr * * * * would read it *rupture*. Only Qu. If crying ever produces this Effect? I have since enquired, and am told it is usual.—['Probably most fathers and mothers know that such is the fact,' remarks Ingleby (*Sh. Hermeneutics*, p. 149), 'but Blackstone might have learned it from a sixteenth century work, viz., *Phioravante's Secrets*, 1582, p. 5, where we read: "To helpe yong Children of the Rupture. The Rupture is caused two waies, the one through weakness of the place, and the other through much crying." This emendation was independently proposed by two other critics; and it seems

While she chats him : the Kitchin Malkin pinnes

232

232. *chats*] *cheers* Coll. ii, iii. (MS.).
shouts Sta. conj. *chats* of Ktly. *ex-*
tols Orson. *chats* o' Kinnear.

232. Malkin] *Maukin* Rowe, Pope,
 Han.

as good as an emendation can be; yet it has never been adopted, because it was conceived that the word in the text admitted of explanation and defense. Certainly "rapture" is just *seizure*; cf. Chapman's *Iliad*, xxii. (Taylor's ed., ii, 192); and *Pericles*, II, i, where "rupture" is, as was pointed out by Dr Sewell, an error of the press for *rapture*: "And spite of all the rupture of the sea, This jewel holds his biding on my arm." Mr J. P. Collier (*Farther Particulars*, p. 41) quotes the parallel passage from the novel on which Shakespeare's play was founded: the hero says he got to land "with a jewell whom all the raptures of the sea could not bereave from his arme." But there seems no sufficient authority for the employment of "rapture" in the sense of *fit* or *convulsion*; and that being so, we adhere to Blackstone's emendation, and believe that just as *rapture* in *Pericles* was misprinted *rupture*, so *rupture* in *Coriolanus* was misprinted *rapture*. At the same time we must bear in mind that Steevens adduced, in support of the old text a quotation which at least must give us pause.' The passage from *Hospital for London's Follies*, given, see *ante*.]—R. G. WHITE: The reading 'Into a *rupture*,' &c., has been proposed by some one, I quite forget whom—probably *Sairey Gamp*, or some other good woman who 'monthlies.'—W. A. WRIGHT: If 'rapture' be the right reading, it must be used in the sense of a *fit*. It has been, however, suggested that 'rapture' is a misprint for *rupture* to which children are subject from excessive fits of crying. That this is a medical fact there can be no doubt. [Wright here gives Ingleby's quotation from Phioravante and adds in conclusion: 'Nevertheless I sincerely hope that Shakespeare did not write "Into a rupture lets her baby cry."'—DEIGHTON, likewise, in reference to the reading *rupture* says: 'It is difficult to believe that Shakespeare would employ such coarse realism.'—I am quite in accord with the sincere hope expressed by Wright.—ED.]

232. While she chats him] COLLIER (*Notes & Emendations*, etc., p. 353): 'Chats him' is certainly intelligible in the sense of talks about him, though 'chats of him' would be more proper, but a note in the Folio, 1632, induces us to believe that Shakespeare did not use the term 'chats' at all, and that the word has been misprinted, the compositor taking double *ee* for *a*, and *t* (the commonest blunder) for *r*, 'While she cheers him.' This change is quite consistent with the context. [It would, I think, have been better had Collier been content with giving the MS. emendation without any attempt at explaining how it came about. The word *cheers* is perhaps consistent with the context, but his explanation is very far from consistent with the handwriting of the time. By no possibility could double *ee* be mistaken for *a*; the written *e* was then the reverse of our present form of the letter (more nearly resembling our written *o*); *a* was an open letter like *u* with the first minim above the line; the written *r* was a double letter much like the modern German script *r*, and *t* was a single stroke with the cross mark projecting towards the right.—ED.]—SINGER (*Sh. Vindicated*, etc., p. 214): That 'chats him' is a misprint there can be no doubt, but much doubt whether 'cheers him' is the word wanted. It savours too much of recent times. I have no doubt we should read, 'While she *claps* him.' For in *Jul. Cæs.* the rabblement '*clap* their chapped hands' in approbation of Cæsar. *Cheers* is never used by Shakespeare in the sense of

[232. While she chats him]

applauding.—ANON. (*Blackwood's Maga.*, Sep., 1853, p. 321): Mr Singer suggests *claps*; but a woman with an infant in her arms would find some difficulty, we fancy, in clapping her hands; though, perhaps, this very difficulty and her attempt to overcome it may have been the cause of her baby crying himself 'into a rapture.' We are disposed, however, to adhere to the old lection, 'while she chats *him*,' that is, while she makes Coriolanus the subject of her gabble. For it ought to be borne in mind that Coriolanus has not as yet made his appearance, and, therefore, both *cheering* and *clapping* would be premature. We observe that instead of 'a rapture'—*i. e.*, a fit—one of the wiseacres of the *Variorum* proposes to read a *rupture*! She lets the baby cry himself *into a rupture*! This outflanks even the margins. The annotator subscribes himself 'S. W.'—which means, we presume, Something Wanting in the upper story.—STAUNTON: If any alteration [of the word 'chats'] is desirable, *shouts* would perhaps be more suitable than either *cheers* or *claps*. Thus in I, ix, 63, Coriolanus remonstrates, 'You shout me forth,' etc.—DYCE (ed. ii.): These alterations, [*cheers*, *claps*, *shouts*] (none of them happy), still leave the metre imperfect, unless, indeed, we suppose it can be propped by laying a strong emphasis on '*him*.'—HUDSON (ed. i.): It seems to us that 'chats' is just the right word, as it agrees precisely with 'prattling.' Of course 'she chats him' means 'she *makes him the theme* of chat.'—INGLEBY (*Sh. Controversy*, p. 161): A weekly paper called *The Bulletin* came out in 1859. It did not attain an extensive circulation, nor, judging from the few numbers which I have seen, did it deserve one. The number for June 11th of that year contained an article on the Perkins Folio [Collier's annotated Folio of 1632.—ED.]. The writer pretended to prove that the manuscript notes were a modern fabrication, on the single ground that, in *Coriolanus*, II, i, in the passage 'While she chats him' the Corrector had superseded 'chats' by *cheers*. The writer in *The Bulletin* argued thus: 'The verb "to cheer," in the amended passage, is used in its modern sense of hurraing, or shouting approvingly. Now in Shakespeare's time, and for 150 years afterwards—we believe we might state a longer period—the word had no such signification, and therefore it is evident that the "old corrector's" alteration is a modern deception.' . . . The first statement is 'begged.' If 'to cheer' in the passage 'While she *cheers* him,' be taken in the sense of *to enliven*, the sense is perfect, and *to cheer* is used in an Archaic sense. The second statement is utterly untrue. To *cheer* in Shakespeare's day was used in the 'sense of hurraing or shouting approvingly.' Thus, in Phaer's translation of the *Æneid*, the words 'Excipiunt plausa pavidos' (v, 575) is rendered, 'The Trojans them did chere'; and this book was first published in 1558. [Fifteen years later Ingleby, in *Sh. Hermeneutics* (p. 148), dismisses this same passage with this brief remark: 'Let us premise that "him" here means Marcius, not the baby. "Chats him" is, we think, corrupt; and many conjectures have been made, all alike inadmissible. Perhaps "*claps* him" is the best, but the metre halts for it.'—ED.]—C. & M. COWDEN CLARKE (*Shakespeare*): The word 'chats' seems to us thoroughly characteristic in expressing *gossips of*, *talks about*; and *of* or *about* being elliptically understood after 'chats' gives a touch of familiar flippancy and slipshod effect to the sentence which we think appropriate. The phrase almost anticipates the more modern commonism, or nursemaid idiom, 'while she chats him over.'—W. A. WRIGHT: That is, while she gossips about him. 'Chats' is looked upon as a suspicious word, and 'chats *to*' or 'chats *of*' have been proposed. The former is ob-

Her richest Lockram 'bout her reechie necke, 233
 Clambring the Walls to eye him:
 Stalls, Bulkes, Windowes, are fmother'd vp, 235
 Leades fill'd, and Ridges hors'd
 With variable Complexions; all agreeing 237

234-236. Two lines, ending: *Win-*
dowes, ... hors'd Pope et seq.

235. *Stalls*] *stalks* Cap. (corrected in
 Errata).

viously impossible. [Not surprising; it is Seymour's proposal.—ED.] But, after all, there is no absolute reason for change. Although we have no other instance of 'chat' being used transitively, there is the analogous use of 'speak,' to which SCHMIDT (*Lex.*) refers. See II, ii, iii, and *Cymbeline*, I, i, 24, 'You speak him far.' Again in *Henry VIII*: IV, ii, 32, 'Yet thus far, Griffith, gives me leave to speak him. [In reference to Singer's 'claps him' Wright urges the same objection as that by the anonymous writer in *Blackwood's Maga.*, viz., that it is not explained how the nurse could hold the baby and clap her hands at the same time. I am loath to add another to the several conjectural changes in the word 'chats'; but with great diffidence suggest that, as it is evident that the populace is supposed to be in expectation of the appearance of Coriolanus, the word here may be *waits*; the close proximity of the two words, almost synonymous, 'prattling' and 'chats,' seems hardly in Shakespeare's manner. Thus the prattling nurse while waiting for Coriolanus lets her baby weep itself into a fit. In the handwriting of the time *waits* and 'chats' are not very dissimilar.—ED.]

232. Malkin] BRADLEY (*N. E. D.*): A familiar diminutive of *Matilda*, *Maud* (2). An untidy female, especially a servant or country wench; a slut, slattern, drab; occasionally a lewd woman. [The present line quoted. In the *Variorum*, 1821, there is almost an entire page devoted to the different meanings of this word with accompanying illustrative extracts, but, as DYCE says (*Remarks*, etc., p. 161), whether it mean *mop*, *cat*, *scare-crow*, or *vulgar wench* is beside the point, since 'kitchen malkin' here means only *kitchen-maid*.—ED.]

233. Lockram] BRADLEY (*N. E. D.*, s. v. 1.): A linen fabric of various qualities for wearing apparel and household use. Also an article made of lockram. (From *Locronan*, literally 'cell of St Ronan,' the name of a village in Brittany, where the fabric was formerly made.) [The present line, among other examples, quoted.]

233. reechie] W. A. WRIGHT: Literally, *smoky*, *reeky*; hence, begrimed with dirt, filthy. In *Much Ado*, III, iii, 143, the proper reading is, 'Like Pharaoh's soldiers in the reechy painting,' where *reeky* has been substituted. See also *Hamlet*, 'A pair of reechy kisses,' III, iv, 184.

235. Bulkes] MURRAY (*N. E. D.*, s. v. *sb*²): A framework projecting from the front of a shop; a stall. [The present line quoted. For the origin of this word, see SKEAT (*Dict.*, s. v. 3.) or IBID. (*Notes on English Etymology*, s. v.).—ED.]

237. Complexions] W. A. WRIGHT: 'Complexions' is here used for *dispositions*, *temperaments*, and not in its usual sense of colour or aspect. This is evident from what follows. People of the most various dispositions, having nothing else in common, all agreed in their curiosity to see Coriolanus. Compare *Hamlet*, I, iv, 27, 'By the o'ergrowth of some complexion Oft breaking down the pales and forts of reason.' There were four complexions, or temperaments, in the language of old medical writers—the sanguine, melancholy, choleric, and phlegmatic. [Com-

In earnestnesse to see him : feld-showne Flamins 238
 Doe presse among the popular Throngs, and puffle
 To winne a vulgar station : our veyl'd Dames 240
 Commit the Warre of White and Damaske

238. *Flamins*] *flamens* Han. Cap. et seq.

241, 242. *Commit...In*] As one line Pope et seq.

239. *among*] 'mong Ff.

241. *Warre*] *ware* Warb.

pare also, 'Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.'—*Mer. of Ven.*, III, i, 31.—ED.]

238. *seld-showne Flamins*] STEEVENS: That is, priests who seldom exhibit themselves to public view. The word is used in *Humour out of Breath*, John Day, 1608, 'O seld-seen metamorphosis,' [V, ii; p. 74, ed. Bullen]. The same adverb likewise occurs in the old play of *Hieronimo*, 'Why is not this a strange and seld-seen thing.' [This line is from *The Spanish Tragedy* (not *Hieronimo*), Act IV; p. 107, ed. Dodsley. Compare also, 'The seld-seene Phenix ever sits alone,' *Humour out of Breath*, I, i; p. 9, ed. Bullen. That this form of the adverb should be thus frequently connected with 'seen' is, perhaps, significant. WRIGHT enters upon a detailed discussion of the connection between 'seld' and *seldom*, with an *etymology* of the two forms; showing that these both are found in the Anglo-Saxon as well as the Icelandic.—ED.]—GREY (ii, 164): Might not Shakespeare have wrote *Fell-shown* from their *caps*, which were sometimes made of *sheeps wool*? Or might not *Pile-shown* be as proper? as Plutarch observes: 'That some of these Priests were called *Pileamines*, from the Greek word *pilos*, or the Latin one *pileus*, which signifies a sort of *hat*, which was peculiar to them. Varro derives the word *Flamen*, a *Filo*, quo caput cinctum erat, from a bonnet made of wool, or flax, which the Flamines wore in hot weather; but, according to others, the word came from a linen fillet they used to bind round their heads. Hence, say they, came the word *Filamen*, and by contraction *Flamen*.'

238. *Flamins*] CASE (*Arden Sh.*): *Flamens* were priests devoted to the service of a particular deity. See North's *Plutarch*, 1579, *Life of Numa*, ed. 1595, p. 71: 'His second act was that he did adde to the two priests of *Iupiter* and *Mars* a third, in the honour of Romulus, who was called *Flamen Quirmalis*.' The word was sometimes applied more generally by English writers, as perhaps by Shakespeare himself in *Timon*, IV, iii, 155, 'hoar (*i. e.*, make white with disease) the flamen.' The *N. E. D.* gives only one example earlier than that in the text, from Bellenden's *Livy*, 1553, ed. 1822, p. 34: 'Yit we institute the sacrifice that pertenet to the flamin diall.' The form *flamin*, reflecting the *i* of the oblique cases and nominative plural of the Latin word, is also Shakespeare's, and common.

240. *a vulgar station*] MALONE: That is, a station among the rabble. So, in *Comedy of Errors*, 'A vulgar comment will be made of it,' [III, i, 100].—STEEVENS: 'A vulgar station,' I believe, signifies only a common standing place, such as is distinguished by no particular convenience.

241. *Warre of White and Damaske*] Warburton: This commixture of *white* and *red* could not, by any figure of speech, be called a *war*, because it is the *agreement* and *union* of the colours that make the beauty. We should read, 'the *ware* of white and damask,' *i. e.*, the commodity, the merchandise.—EDWARDS (p. 164): Perhaps some other profess'd critic, disliking Mr Warburton's *commodity*,

In their nicely gawded Cheekes, toth' wanton fpoyle

242

242. *nicely gawded*] *nicely-guarded* Lettsom.

and being offended with the idea of veniality, which the word merchandise gives in this place, may tell us we should read, Commit the *Wear*, i. e., haazrd the wearing out—commit from *commetre*, an old French word, which is no small recommendation to it. But a poor poetical reader would let this figure pass, and not be alarm'd (except for his own heart) on account of this innocent *war* between the roses and lilies in a lady's cheek; remembering that beautiful, though simple, description of it in the old Ballad of *Fair Rosamund*:

'The blood within her crystal cheeks
Did such a colour drive
As though the lily and the rose
For mastership did strive.'

If Mr Warburton should object to the authority of this unknown poet, I hope he will allow that of Shakespeare himself, who in his *Lucrece* has these lines:

'Their silent war of lilies and of roses
Which Tarquin view'd in her fair face's field,' [l. 71].

So also in *Taming of Shrew*, 'Such war of white and red within her cheeks,' [IV, v, 30]. There is also a like passage in *Venus & Adonis*:

'To note the fighting conflict of her hue
How white and red each other did destroy,' [l. 346].—

HEATH (p. 415): The author of the *Canons of Criticism* hath very justly and with great pleasantry exploded this most homely conjecture of Mr Warburton's, and at the same time fully vindicated the ancient reading.—JOHNSON: Has the commentator (*i. e.*, Warburton) never heard of roses contending with lilies for the empire of a lady's cheek? The *opposition* of colours, though not the *commixture*, may be called a war. [MALONE, justly, terms Warburton's emendation 'absurd,' and quotes in support of the text the lines from *Venus & Adonis* already given by Edwards, without acknowledgment however; and STEEVENS, in answer apparently to Johnson's query, gives, besides those passages from *Lucrece* and *Taming of Shrew* already quoted by Edwards, one from Chaucer, *The Knight's Tale*, ll. 1038–1040; one from a madrigal by Wootton in *England's Helicon*; one from Massinger's *Great Duke of Florence*. I have not quoted these at length, as it is evident from those already given that this idea of a conflict between the white and red was a favorite one not only with Shakespeare, but with other writers also. See, if needful, for several other quotations in somewhat the same vein, *King John*, III, i, 55, 56 (p. 166), this edition.—ED.]

242. *nicely gawded*] SCHMIDT (*Coriolanus*): This is commonly interpreted as adorned so daintily, but 'gawd' (from Latin *gaudium*) evidently does not mean *ornament*, but rather something wherein one takes pleasure, even though it be not very valuable, and what one regards and protects as an ornament. Thus the only admissible meaning of 'nicely-gawded' here is protects with pains and with care, or, by means of a veil, carefully escapes the stroke of the sun. [In his *Lexicon*, a few years later, SCHMIDT places these words, *nicely-gawded*, under a separate caption

Of *Phæbus* burning Kisses : such a poother, 243
 As if that whatfoeuer God, who leades him,
 Were flyly crept into his humane powers, 245
 And gaue him gracefull posture.

Scicin. On the suddaine, I warrant him Confull.

Brutus. Then our Office may, during his power, goe
 sleepe.

Scicin. He cannot temp'rately transport his Honors, 250
 From where he should begin, and end, but will
 Lose those he hath wonne. 252

243. *poother*] *pothor* Rowe et seq.

251. *and end*] *t' an end* Johns. conj.

246. *posture*] *action* Cap.

252. *he hath*] *he 'ath* Pope, Han.

247-249. Lines end: *suddaine...may*
 ...*sleepe* Pope et seq.

that he hath Steev. Var. '03, '13, '21,
 Sing.

with the definition, 'scrupulously treated as a precious thing, carefully guarded and preserved,' with the present passage as the only example of this usage.—KINNEAR (p. 310) refers the words 'nicely-gauded' to the scarfs or veils with which the ladies covered their faces, on the strength of ll. 299-301: 'Matrons flong gloves, Ladies and Maids their scarfs and handkerchers Vpon him as he pass'd.'—W. A. WRIGHT interprets this compound adjective as daintily adorned, referring it to the cheeks.—MISS C. PORTER (*Folio Sh.*) is in favor of Schmidt's interpretation as given in his *Lexicon*, since it suits the context, and 'seems preferable to any allusion to painted cheeks.'—Both Schmidt's and Kinnear's interpretation seem to me equally far-fetched and needless, when so simple a meaning can be given as that of Wright. It is to be borne in mind that Brutus is here speaking quite as contemptuously of the Ladies as of the Kitchen Malkin. The one he considers beneath him, the others he despises simply because they are aristocrats, he a representative of the common people. The words 'nicely gauded' are used as a covert sneer.—ED.]

244. As if that whatsoever God] JOHNSON: That is, 'as if that god who leads him, whatsoever god he be.'—MALONE: So, in our author's *Sonnet* xxvi, 'Till whatsoever star that guides my moving, Points on me graciously with fair aspect.' Again, in *Ant. & Cleo.*, 'he hath fought today, As if a god in hate of mankind had Destroy'd in such a shape,' [IV, viii, 25].—ABBOTT (§ 286): Here 'that' is probably the demonstrative. It might, however, be the conjunctive *that*, [as in] 'If that the youth of my new interest here Have power to bid you welcome,' *Mer. of Ven.*, III, ii, 224.

247-249. On the suddaine . . . sleepe] VERITY (*Student's Sh.*): A significant indication of the motives of the Tribunes in regard to Coriolanus. From this point of view the remainder of the scene is very important.—BEECHING (*Falcon Sh.*): It must be remembered in extenuation of the Tribunes' subsequent action that Brutus here says no more than the truth.

250, 251. He cannot . . . and end] CAPELL (vol. I, pt i, p. 86): The author's intended sense in these lines can be no other than that Marcius could not carry his honours temperately from beginning to end, but it will be hard to find from beginning to end of his works one that is worse express'd.—MALONE:

Brutus. In that there's comfort. 253
Scici. Doubt not,
 The Commoners, for whom we stand, but they 255
 Vpon their ancient mallice, will forget
 With the leaft caufe, thefe his new Honors, 257

254-257. Lines end: *stand...will...Honors* Steev. Var. '03, '13, '21, Sing. Knt, Coll. Del. Hal. Ktly, Huds. i, Craig.

Our author means, though he has expressed himself most licentiously, he cannot carry his honours temperately from where he should begin *to where he should end*. The word 'transport' includes the ending as well as the beginning. He cannot begin to carry his honors, and conclude his journey, *from the spot where he should begin, and to the spot where he should end*. I have no doubt that the text is right. The reading of the old copy is supported by a passage in *Cymbeline*, where we find exactly the same phraseology: '—the gap That we shall make in time, from our hence going And our return, to excuse,' [III, ii, 64]. Where the modern editors read '*Till* our return,' etc.—WHITELOW: That is, He will make shipwreck by the way, for he will begin by claiming too much, and he will not know where to stop. 'From where he should begin and end' is usually explained as, from where he should begin, to where he should end; and a similar expression is quoted from *Cymbeline*. The passage in *Cymbeline* admits of no other explanation, but here it seems better to connect 'transport . . . and end'—He will not know how to advance temperately, step by step of honour, from a modest and wise beginning—and so temperately end.—HUDSON in his ed. i. accepts without question Malone's interpretation; in his ed. ii. he adopts, however, a conjectural reading by Seymour, '*to th'* end,' acknowledging that at the time of receiving this into the text he was not aware that he had thus been anticipated; as his reason for making this change he says: 'I have tried in vain to make any sense out of the Folio reading; and the strained yet futile attempts which have been made at explaining it are, to me, strong argument of its being wrong; for by the same methods almost any words may be made to yield almost any sense. Another reading has occurred to me, "*'Tween* where he should begin and end." This would give the same sense, or nearly the same, as the reading in my text. And as the capitals F and T are commonly written, either might easily be mistaken for the other; under which mistake the rest of the word would naturally be assimilated accordingly.'—[That the capitals F and T are somewhat alike in modern script is quite true, but they did not resemble one another in the handwriting of Shakespeare's time. Capital F was represented by simply doubling the minuscule *f*, while T was a crescent-shaped curve opening to the right with a cross mark and dot on the upper part.—ED.]—TUCKER BROOKE (*Vale Sh.*): That is, He cannot, as a self-restrained man could, derive honor from both the beginning and the completion of his performances. He cannot go an equable pace and conclude with the same honors with which he begins.

254-259. Doubt not . . . prowd to doo't] PAGE (*Moffat's Sh.*): The construction is rather involved: Doubt not (*i. e.*, be sure) that the commoners, whom we represent, will, by reason of their ancient ill-will to him, forget these new honors of his, if they have the least cause, which I am as sure he will give them as (I am sure that) he is proud of doing so.

Which that he will giue them, make I as little question, 258
As he is proud to doo't.

Brutus. I heard him sweare, 260
Were he to stand for Confull, neuer would he
Appere i'th' Market place, nor on him put
The Naples Vesture of Humilitie,
Nor shewing (as the manner is) his Wounds
Toth' People, begge their stinking Breaths. 265

257, 258. *With...Which*] As one line
Pope, +, Cap. Varr. Mal. Dyce, Sta.
Cam. +, Words. Huds. ii, Neils.

258. *he will*] *he'll* Steev. Varr. Knt,
Sing. Coll. Del. Hal. Ktly, Wh. i,
Huds. Craig.

258. *them*] Om. Pope, +.

I] Om. Var. '03, '13, '21, Sing.
Hal. Lettsom.

263. *Naples*] *napless* Rowe et seq.

265. *Toth'*] *To the* Cap. Varr. Mal.
Ran. Steev. Varr. Sing. Knt, Coll. Dyce.

255, 256. *they Vpon their . . . mallice*] For other examples of this redundant object see, if needful, ABBOTT, § 414.

259. *As he is proud to doo't*] WARBURTON: I should rather think the author wrote *prone*, because the common reading is scarce sense, or English.—HEATH (p. 415): I own the contruction is a little embarrassed, which is occasioned by the omission of the particle, *that*, in the last line, whereas in compleat construction the text should have been, 'As *that* he is proud to do't.' But this is a peculiarity not uncommon in Shakespeare's phraseology. This irregularity, however, is not in the least helped by Mr Warburton's alteration, which, besides, teaches the reader nothing, whereas the common reading informs him of the ground of the speaker's assurance, to wit, the known pride of Coriolanus. For the sense is, Which cause I make as little question that he will give, as I do, that he hath pride enough to do so.—CAPELL (vol. I, pt i, p. 86): 'As *that* he is proud to do't' or has pride enough to do't; and, indeed, 'twere advisable, and no breach of the rules of severest criticism, to suppose a printer's omission, and let the particle stand where it does, [*i. e.*, in Capell's own text.—The COWDEN CLARKES accept Warburton's interpretation, adding as comment on this and the preceding line: 'This sentence affords an instance of Shakespeare's using a pronoun in reference to a not last-named antecedent, and of his elliptical mode of making a comparison.'—ED.]

263. *The Naples Vesture*] J. M. ROBERTSON (*Baconian Heresy*, p. 191): It is now perfectly established that Shakespeare drew for his Roman plays mainly on North's translation of Amyot's *Plutarch*; that where North errs, following Amyot, Shakespeare errs, following North; that at no point does he supplement him; and that, in his ignorance or disregard of chronology, he makes additional mistakes of his own. The blunder of making Lartius speak of Cato as a contemporary or predecessor is one of these. The blunder about 'the napless vesture of humility' is another, made through following North, who took Amyot's '*robbe simple*' to mean 'a poor gown.' The Baconians and the critics who persist in assigning *Titus Andronicus* to Shakespeare have alike failed to realize that the writer of the '*Candidatus*' passage in that play knew the fact that public men seeking office in Rome wore a white toga, whereas the writer of *Coriolanus* knew of no such usage. To ascribe to him profound and exact knowledge of Roman

Scicin. 'Tis right.

266

Brutus. It was his word :

Oh he would misse it, rather then carry it,
But by the fuite of the Gentry to him,
And the defire of the Nobles.

270

Scicin. I wifh no better, then haue him hold that pur-
pofe, and to put it in execution.

Brutus. 'Tis moft like he will.

Scicin. It fhall be to him then, as our good wills ; a
fure deftruction.

275

Brutus. So it muft fall out
To him, or our Authorities, for an end.

277

267-273. Lines end: *rather...Gentry*
...better,...put it...he will (omitting *to*
him, l. 269) Pope, +, Cap. Lines end:
rather...to him...better...put it...he will
Var. '73 et seq. (Del. ends l. 269 at
Gentry, otherwise as Var. '73.)

269. *of the*] Ff, Rowe, Cap. *o'th'*
Pope, +. *o'the* Var. '73 et cet.

270. *of the*] *o'th'* Pope, +.

274-276. As two lines, ending: *wills*;
...fall out Rowe et seq.

274. *as our*] *at our* Coll. ii, iii.
(MS.).

good wills] *good will is* Theob.
(Nichols ii, 483). *good will's* Johns.
Tyrwhitt, Var. '78, '85. *good wills it*
Ktly.

277. *Authorities,...end.*] Ff, Rowe,
Schmidt. *authority's at an end.*
Thirlby (Nichols, ii, 483). *authorities.*
...end, Pope et cet.

an] *our* Han.

history in the face of such facts as these is but to exhibit superficiality and in-
accuracy.

271, 272. *then haue . . . to put*] ABBOTT (§ 350): With the infinitive the *to* is
often omitted in the former of two clauses and inserted in the latter, particularly
when the finite principal verb is an auxiliary or like an auxiliary. [In corrobor-
ation ABBOTT furnishes many examples.—ED.]

274. *as our good wills*] THEOBALD, in a letter to Warburton, dated Feb. 12,
1729, says: 'I read, "As our good *will is*,"' but does not so read either in his
first or second editions.—JOHNSON has '*will's*,' which is also the reading of the
Variorum of '78, and '85; and TYRWHITT in a note in the former edition says 'this
should be written *will's* for *will is*.'—MALONE explains the passage thus, 'It should
be to him of the same nature as our dispositions towards him: *deadly*.'—MASON:
Neither Malone nor Tyrwhitt have justly explained this passage. The word
'wills' is here a verb, and 'as our good wills' means 'as our advantage' requires.
[It is somewhat unusual to find three commentators apparently independently
proposing the same emendation. The Cambridge Edd. assign the reading *will's*
to Johnson, but Theobald is entitled to priority, while Tyrwhitt seemingly was
unaware that he had been anticipated.—ED.]

277. *for an end*] HEATH (p. 416): The sense seems to require that we should
read, 'For *that* end,' that is, for the end which had been just mentioned by
Sicinius.—SCHMIDT: All the modern editors here, departing from the Folio, place
a period after 'authorities,' and connect 'for an end' with what follows. But
in order that such an alteration be permissible it must be remembered that 'for

We must suggest the People, in what hatred 278
 He still hath held them : that to's power he would
 Have made them Mules, silenc'd their Pleaders, 280
 And dispropertied their Freedomes; holding them,
 In humane Action, and Capacitie,
 Of no more Soule, nor fittest for the World,
 Then Cammels in their Warre, who have their Prouand 284

279. *to's*] Ff, Rowe, +, Dyce, Wh. Cam. +, Huds. ii. *to his* Cap. et cet.

280, 281. *Have...And*] As one line Pope et seq. (except Knt, Sta.).

281. *dispropertied*] *disproportioned* Ff, Rowe.

284. *their*] *the* Han. Cam. +, Dyce ii, Words. Huds. ii, Craig, Neils.

Warre] *vars* Ktly.

Prouand] *provender* Pope, +, Cap.

an end' has here the meaning which they attribute to the phrase *in short* or *lastly*. It is not found elsewhere and is only thus explained in this passage, where it is most naturally to be understood as *finally, in the end*. [Wright cites in substance the foregoing, adding that Schmidt 'in his *Lexicon* took a different view, and there renders it "to cut the matter short."—This is a slight inadvertance on the part of Wright; Schmidt quotes the present passage as his last example under (2) preceding it by the words, 'In the same sense,' which refer to the heading '*finally*' a few lines above; but Wright has evidently taken the words as referring to a preceding heading 'there is no more to say about it' near the middle of the paragraph. Schmidt is at least consistent in his interpretation.—ED.]

278. *suggest*] C. T. ONIONS (*N. E. D.*, s. v. 2.): To prompt (a person) to evil; to tempt *to* or *to do* something; to seduce or tempt away. *Two Gentlemen*: 'Knowing that tender youth is soon suggested, I nightly lodge her in an upper tower,' III, i, 34. [Under *b* 'To insinuate into (a person's mind) the (false) idea *that*, etc.' Onions quotes the present line; and also, 'Some persons have endeavored to suggest and insence ye minds of the good people, That the Governor had a designe.' 1689, Coll. Rec. Pennsylvania, I, 297.—ED.]

279. *to's power*] STEEVENS explains this, 'as far as his power goes, to the utmost of it'; but it is, I think, rather as ABBOTT (§ 186) takes it 'in proportion to, according to'; he compares 'The Greeks are strong and skilful to their strength,' *Tro. & Cress.*, I, i, 7, and 'That which we have we prize not to the worth,' *Much Ado*, IV, i, 220. Abbott does not give any examples of *to* used in the sense *to the utmost*.—ED.

281. *dispropertied their Freedomes*] WHITELAW (*Rugby Ed.*): That is, Made their freedom no freedom; taken from it all properties of freedom. [MURRAY (*N. E. D.*, s. v. *disproperty* vb.) quotes the present line as the only example of the verb in the sense 'to deprive of property; to dispossess.'—CASE (*Arden Sh.*) arrives at the same conclusion as Whitelaw, arguing that since Shakespeare uses 'propertied' in the sense of *possessed of a quality* the present phrase should mean, literally, dispossessed of the qualities of freedom and freely interpreted 'dispossessed them of their liberties.'—ED.]

284. *in their Warre*] M. MASON (*Comments*, etc., p. 249): In what war? Camels are mere beasts of burden, and are never used in war.—We should certainly read, 'As camels in their *way*.'—STEEVENS: I am far from certain that this amend-

Onely for bearing Burthens, and fore blowes 285
For linking vnder them.

Scicin. This(as you fay) fuggedst,
At some time, when his foaring Infolence
Shall teach the People, which time shall not want, 289

288. *foaring*] *searing* Anon. ap. stored), Pope ii, Warb. Johns. Cap.
Cam. Varr. Ran. Sta. Del. ii. *touch* Han.
289-291. *People, which...Sheepe,*] *peo-* Sing. ii, Dyce, Coll. ii, iii. (MS.), Wh.
ple (which...sheep) Pope et seq. Cam. Huds. Leo, Knt ii, Glo. Words.
289. *teach*] *reach* Theob. (Sh. Re- Neils. Beeching (Irving Sh.).

ment is necessary. Brutus means to say that Coriolanus thought the people as useless expletives in the world, as camels would be in *the* war. I would read *the* instead of 'their.' 'Their,' however, may stand, and signify the war undertaken for the sake of the people. Mr Mason is, however, not correct in the assertion with which his note begins; for we are told by Aristotle that shoes were put upon *camels* in the *time of war*. See *Hist. Anim.*, ii, 6, p. 165, ed. Scaligeri.—MALONE: 'Their war' may certainly mean, the wars in which the Roman people engaged with various people, but I suspect Shakespeare wrote 'in *the* war.' [W. S. WALKER (*Crit.*, i, 299) also proposes this change. That all three commentators were apparently unaware that in this they had been long since anticipated a reference to the *Text. Notes* will show.—ED.]—MITFORD (*Gentleman's Mag.*, Nov., 1844) likewise objects to Mason's assertion, remarking that 'Alexander used camels with his armies in the east'; and cites the foregoing note by STEEVENS.—E. K. CHAMBERS (*Warwick Sh.*): I think the pronoun 'their' has its point. Coriolanus and the patricians think that the wars concern them alone; they, not the plebeians, are the city.

284. Prouand] MURRAY (*N. E. D.*, s. v.): Food, provisions, provender; especially the food provided for an army. 1590. Sir J. Smyth: *Disc. Weapons*, Ded. iij b. That their Souldiers instead of pay with money, should be payed in Prouand, which was bread and cheese. [The present line also quoted. The forms *provant*, *provend*, *provender* are all variants of the same word, *provend* being the earliest form. Murray connects the earlier forms with the French; the later with the Flemish.—ED.]

289. *teach the People*] THEOBALD: Why should it be imputed as a crime to Coriolanus that he was prompt to *teach* the people? Or how was it any soaring ambition in a Patrician to attempt this? The Poet must certainly have wrote 'Shall *reach* the people,' *i. e.*, When it shall extend to impeach the conduct or touch the character of the people. A like mistake upon this word has pass'd the *Maid's Tragedy* in all the copies:

'If thy hot soul had substance with thy blood,
I would kill that too; which being past my steel,
My tongue shall *teach*.'

For here, too, we must correct *reach*.—MALONE: This may mean 'When he, with the insolence of a proud patrician, shall instruct the people in their duty to their rulers.' Mr Theobald reads, I think, without necessity, 'shall *reach* the people.'—

[289. teach the People]

STEEVENS: The word 'teach,' though left in the text, is hardly sense, unless it means 'instruct the people in favour of our purposes.' I strongly incline to the emendation of Mr Theobald.—KNIGHT: We do not alter the text, but we incline to think that *touch* is the word, as in *Othello*, 'Touch me not so near,' [II, iii, 220.—Hanmer has, however, anticipated Knight in this; it is also the reading of Collier's MS. Corrector. Of Knight's proposed change Collier was as unaware, as Knight was unaware, of Hanmer's reading.—ED.]—DELIUS: No alteration is necessary if 'teach' be taken in the sense of *instruct*, and if we understand that the inserted parenthesis has, as so frequently with Shakespeare, confused the construction: If we, at some time, suggest to the people wherein Coriolanus's insolence shall teach them—what is to be done, should follow—instead of which the inserted clause follows: which time shall not lack, if one incites him to it, that is, to such insolence, and that is as easy as to set dogs on sheep—then, without concluding the sentence, 'teach the people,' the first clause is resumed; this suggestion will be as a fire to Coriolanus to set the stubble of the people in a blaze.—W. S. WALKER (*Crit.*, iii, 210): What can 'teach' mean? Possibly *touch*, i. e., *annoy*, *provoke*. *Reach* (which was suggested to me by *soaring*) seems still less unlikely. [Lettsom, Walker's editor, remarks in a foot-note that neither of these conjectural readings is original. It is, however, well to remember that Walker's facilities for consulting the work of his predecessors were of the meagrest.—ED.]—LEO (*Coriolanus*): If the Tribunes must 'suggest to the people' they cannot hope that 'teaching' would do for the purpose; only *touching* will teach the people, whose mental power is not very great.—KEIGHTLEY (*Expositor*, p. 362): There is, perhaps, an aposiopesis here; otherwise I should incline to read *touch*, as Knight and Collier's Folio also read.—WHITELAW: 'Teach'; that is, what manner of man he is; open their eyes. Or, perhaps, as Gideon 'taught' the men of Succoth, [*Judges*, viii, 16].—SCHMIDT (*Coriolanus*): 'Teach' may be explained through a logical anacoluthon, which is caused by the following parenthesis. The infinitive which should follow is thereby forgotten by the speaker. At the same time it is to be remembered that 'to teach' is used by Shakespeare at times in wider sense for, *incite*, *prevail upon*, as in 'If thou teach thy spleen to do me shame,' *King John*, IV, iii, 97; 'His false cunning taught him to face me out of his acquaintance,' *Twelfth Night*, V, i, 91.—W. A. WRIGHT: If 'teach' be the true reading, the sentence is perhaps abruptly broken off. Sicinius was perhaps an early believer in the mob, and regarded it as an act of insolence to presume to teach them.—CASE (*Arden Sh.*): Mr Craig left in the text the emendation *reach*, which he had recently adopted in *The Little Quarto Sh.*, but his collections for a note show that he had come to prefer *touch*, as do many editors. He cites for its meaning (*sting*, *hurt*), *Cymbeline*, IV, iii, 4: 'Heavens, how deeply you at once do touch me!' and concludes, 'The reading of Folio is "teach," which can hardly be right.' For this reason I place *touch* in the text, but record my own opinion strongly against any alteration. I take the intended meaning to be: 'When his insolence shall teach the people their mistake, and the danger of putting this present hero in authority.' His insolence is to begin their enlightenment, and the Tribunes will continue the instruction and better it by their insinuations.—BEECHING (*Falcon Sh.*): Hanmer's reading, *touch*, gives the right sense. Cf. Bacon's *Essay* 32, 'Speech of touch towards others.' If 'teach' be read, the sentence may be regarded as unfinished; supply 'his true disposition,'

If he be put vpon't, and that's as easie, 290
 As to fet Dogges on Sheepe, will be his fire.
 To kindle their dry Stubble : and their Blaze
 Shall darken him for euer.

Enter a Messenger.

Brutus. What's the matter ? 295
Mess. You are fent for to the Capitoll :
 'Tis thought, that *Martius* shall be Confull :
 I haue seene the dumbe men throng to see him,
 And the blind to heare him speake: Matrons flong Gloues,
 Ladies and Maids their Scarffes, and Handkerchers, 300
 Vpon him as he pass'd : the Nobles bended
 As to *Ioues* Statue, and the Commons made 302

291. *will*] *we'll* Rowe i.
his] *the* Pope, +, Varr. Ran.
as Cap.

292. *their Blaze*] *the blaze* Lettsom.
 296-299. *You are...Gloues*] Ff, Rowe,
 Knt, Sta. Lines end: *thought...Con-*
full:...and...Gloues, Dyce, Cam. +,
 Words. Huds. ii, Craig, Neils. Lines
 end: *Capitoll...I...and...Gloues*, Ktly.

Lines end: *thought...seene...blind...*
Gloues, Pope et cet.

296. *You are*] *You're* Pope, +.

299. *Matrons...Gloues*] *the Matrons...*
their gloves Pope, +, Cap. Var. '78.
matrons...their gloves Ktly.

300. *Handkerchers*] F₂F₃, Dyce,
 Cam. +, Words. Huds. ii, Craig, Neils.
Handkerchiefs F₄ et cet.

'what to expect from him.' [In his previous text prepared for the *Henry Irving Sh.* Beeching adopted Hanmer's reading; but in the later text he retains the Folio reading.—ED.]—TUCKER BROOKE (*Yale Sh.*): If we time our incitement to some occasion when his insolence shall confirm it in the people's mind. Hanmer's reading is a very plausible correction, but not inevitable.

291-293. *his fire . . . for euer*] EATON (p. 126): A passage very similar in metaphor to this is to be found in the 18th verse of the book of the prophet Obadiah: 'The house of Jacob shall be a fire, and the house of Joseph a flame, and the house of Esau for stubble, and they shall kindle in them, and devour them.'

291. *his fire*] MALONE: Will be a fire lighted by himself. Perhaps the author wrote—as fire. There is, however, no need of change. [One instance, among several others, of the fact that Malone did not examine the texts of his predecessors, and particularly Capell's, with the care demanded by 'the dull duty of an editor.' See *Text. Notes.*—ED.]

299, 300. *Matrons flong Gloues, Ladies . . . Scarffes*] MALONE: Here our author has attributed some of the customs of his own age to a people who were wholly unacquainted with them. Few men of fashion in his time appeared at a tournament without a lady's favour upon his arm; and sometimes when a nobleman had tilted with uncommon grace and agility, some of the fair spectators used to *fling a scarf* or glove 'upon him as he pass'd.'

A Shower, and Thunder, with their Caps, and Showts:	303
I neuer faw the like.	
<i>Brutus.</i> Let's to the Capitoll,	305
And carry with vs Eares and Eyes for th'time,	
But Hearts for the euent.	
<i>Scicin.</i> Haue with you.	<i>Exeunt.</i> 308

[Scene II.]

Enter two Officers, to lay Cushions, as it were, I
in the Capitoll.

308. <i>you.</i>] <i>you; come.</i> Words.	1-36. Om. Bell.
SCENE II. Cap. et seq. SCENE V.	1. to lay] laying Cap.
Pope, +.	1, 2. as...Capitoll.] Om. Pope et seq.
The Capitol. Pope, +, Var. '78, '85,	1. it were] Om. Rowe.
Ran. The Same. The Senate-House.	2. Capitoll] Capitall F ₂ . Capitol
Cap. The Same. The Capitol. Mal.	F ₃ F ₄ .
et seq.	

303. A Shower, and Thunder, etc.] W. A. WRIGHT: For a similar distribution compare V, iii, 110, and *Macbeth*, I, iii, 60: 'Speak then to me, who neither beg nor fear your favours nor your hate'; that is, neither beg your favours nor fear your hate. And *Winter's Tale*, III, ii, 164: 'Though I with death and with Reward did threaten and encourage him.'

306. carry with vs Eares and Eyes] JOHNSON: That is, let us observe what passes, but keep our hearts fixed on our design of crushing Coriolanus.

1. as it were] MALONE: This 'as it were' was inserted because, there being no scenes in the theatres in our author's time, no exhibition of the inside of the Capitol could be given. See *The Account of our old Theatres*, vol. iii. [To this last STEEVENS subjoins, 'In the same place the reader will find this position controverted.' The controversy occupies pages 81 to 106 in vol. iii. of the *Prolegomena* to the *Variorum* of 1821. The question is, however, one that concerns the history of the stage rather than the present play.—ED.]—R. C. RHODES (*Stagery of Sh.*, p. 88) compares, for this form of stage-direction, '*Martius . . . as before the City Corialus*, . . .' I, iv, 1-3, and *Richard II*: '*Enter as to the Parliament, Bullingbroke*,' etc., remarking: 'Here the directions are clearly opposed to the use of "perspective." The place was merely "supposed" without any pictorial device. Actually they prescribe manner as much as place, or rather the manner imposed by the place, like the "*as to her triall*" in *Winter's Tale*.' [In a letter to the Editor of *The Times Literary Supplement*, August 31, 1922, Rhodes, on this same point, says: 'As an example of Elizabethan stagery *Coriolanus* bears a close affinity to 1 *Henry VI*. in its continuous exploitation of the permanent and peculiar architectural features of an Elizabethan playhouse. I retain the word "stagery," which Milton used in a cognate but slightly different sense, because I mean much less than "stage-craft"—indeed, only that part of stage-craft which concerns the problems of the producer or stage manager, who has to move his actors and appointments about the stage like pieces on a chess-board. For that reason I should like to make what may seem the trivial suggestion that a comma in the First Folio

1. *Off.* Come, come, they are almost here : how many
stand for Confullships ? 3

2. *Off.* Three, they say : but 'tis thought of euery one,
Coriolanus will carry it. 5

1. *Off.* That's a braue fellow : but hee's vengeance
prowd, and loues not the common people.

2. *Off.* 'Faith, there hath beene many great men that
haue flatter'd the people, who ne're loued them; and there 10
be many that they haue loued, they know not wherefore :
fo that if they loue they know not why, they hate vpon
no better a ground. Therefore, for *Coriolanus* neyther to
care whether they loue, or hate him, manifests the true
knowledge he ha's in their disposition, and out of his No- 15
ble carelesnesse lets them plainly see't.

1. *Off.* If he did not care whether he had their loue, or
no, hee waued indifferently, 'twixt doing them neyther 18

9. *hath*] *have* F₄ et seq.

16. *lets*] *he lets* Han. Cap. Ran. Ktly.

17-24. Mnemonic Warb.

18. *hee waued*] *he'd wave* Blackstone.

he'd waved Lettsom, Huds. ii. *he*

waived Abbott (Grammar, 361).

should be deleted from the direction in *Coriolanus*: "Enter officers, to lay cushions, as it were, in the Capitol," reading instead, "as it were in the Capitol." The present reading seems to me likely to convey "pretending to place imaginary cushions"—"to lay cushions as it were." Cushions seem to have been used instead of stools when a number of players had to be seated between their fellows and the audience, as again in the duel in *Hamlet*, according to the direction in the Second Quarto. The reason was, of course, for convenience of sight.]

3. 1. *Off.* Come, come, etc.] DELIUS (*Jahrbuch*, v, 269): The judgment of the two Officers on Coriolanus and his attitude towards the people is, in relation to the vicious party-standpoints of the Patrician as well as the Plebeians, the expression of a temperate, impartial discretion, and is therefore set forth in simple prose.—E. K. CHAMBERS (*Warwick Sh.*): The officers are in sympathy by birth with the plebeians, and by office with the patricians. They are not, therefore, extreme on either side, and their judgment of Coriolanus has the more weight.

7. *vengeance*] DEIGHTON: Terribly proud; so we still use such expressions colloquially, as 'true with a vengeance,' using a preposition to give the adverbial force which here is elliptical.—CASE (*Arden Sh.*): This adverbial sense occurs only here in Shakespeare, but compare *Thersites* (Haz. Dods., i, 405), 'for they are vengeance heavy.' *Vengeable* (see *Eng. Dial. Dict.*) is similarly used in some dialects. The word also occurs as an adjective; see *Damon and Pythias* (Haz. Dods., iv, 64), 'a vengeance knave and rough.' [See CRAIGIE (*N. E. D.*, s. v. *Vengeance* 5.) for other examples wherein this word is used as an intensive adverb. The present line is there quoted. The earliest example given by Craigie is 1548; that quoted by Case, above, antedates this, as *Thersites* was written as early as 1537, see Haslewood's *Preface*, Hazlitt's Dodsley, i, 392.—ED.]

18. *hee waued*] JOHNSON: That is, 'he would wave indifferently.' [Thus

good, nor harme : but hee feeke their hate with greater deuotion, then they can render it him; and leaues nothing vndone, that may fully discouer him their opposite. Now to seeme to affect the mallice and displeasure of the People, is as bad, as that which he dislikes, to flatter them for their loue.

19. *nor*] *no* Var. '73.

Johnson's paraphrase appears in his own and subsequent editions until that of STEEVENS, 1793, where it is given, 'he would have waved indifferently,' and is so repeated in the following *Variorum* editions. This is, perhaps, due to confusion with Monck Mason's paraphrase which is given in his *Comments*, published in 1785, and from which Steevens frequently quotes.—ED.]—ABBOTT (§ 361): The subjunctive (a consequence of the old inflectional form) was frequently used, not as now with *would*, *should*, etc., but in a form identical with the indicative, where nothing but the context (in the case of past tenses) shows that it is the subjunctive, as, 'But if my father had not scanted me . . . Yourself, renowned prince, then stood as fair.' [The present passage, also IV, vi, 141, 142, quoted in illustration.—ED.]

18, 19. *indifferently . . . harme*] W. A. WRIGHT: A confusion of two constructions, 'he waved indifferently 'twixt good and harm' and 'doing them neither good nor harm.'

21. *opposite*] That is, *opponent*, *adversary*. SCHMIDT (*Lex.*, s. v. 1.) furnishes many examples of the word used in this sense.

22-24. *to seeme to affect . . . their loue*] That is, to appear to desire or aim at their malice is as bad as to flatter them for their love.—MACCALLUM (p. 604) quotes from Plutarch's *Comparison of Alcibiades with Martius Coriolanus*, 'he is lesse to be blamed, that seeketh to please and gratifie his common people: then he that despiseth and disdaineth them, and therefore offereth them wrong and injurie, bicause he would not seeme to flatter them, to winne the more authoritie. For it is an evill thing to flatter the common people to winne credit; even so it is besides dishonesty, and injustice also, to attein to credit and authoritie, for one to make him selfe terrible to the people, by offering them wrong and violence.'—'This passage,' says MacCallum, 'has inspired the criticism of the Officer of the Capitol, who, however, impartially holds the scales. With this temper it is natural that the arrogance of success, lack of nous, and want of adaptability—which is often merely another form of self-will—should bring about Coriolanus's ruin; and it is these characteristics, or a modicum of them, to which Aufidius, in point of fact, attributes his banishment (IV, vii, 39-47).'—[SHERMAN (*Tudor Sh.*) also calls attention to this passage from North's *Comparison* in connection with the present passage.—ED.]—CASE (*Arden Sh.*): Perhaps it is unnecessary to look beyond the ordinary meaning of 'seem to' here, although, from what we have just been told, there is no doubt about the fact that Coriolanus affects the malice of the people. It is, however, right to note the peculiar use of *seem* in Shakespeare's time. The *N. E. D.* cites numerous examples of *seem* = think, deem, and gives a second meaning, 'think fit,' which would suit the passage under consideration, quoting Jonson's *Alchemist* (1610), I, iii, 'The rest they'll seem to follow.' [Case gives other examples wherein 'seem to' may bear this meaning. His first thought is,

2. *Off*. Hee hath deferued worthily of his Countrey, 25
and his assent is not by such easie degrees as those, who
hauing beene supple and courteous to the People, Bon-
netted, without any further deed, to haue them at all into 28

26. *assent*] *ascent* Ff. *ple, unbonnetted...all into* Johns. conj.
those] *theirs* Han. Cap. Ran. *people, bonnetted,...all, into* Del.
27. *hauing*] *have* Rowe, +, Cap. Var. Schmidt.
'78, '85. 28. *haue*] *heave* Pope, +, Cap. Var.
27, 28. *People, Bonnetted,...all into* '78, '85, Steev. Var. '03, '13, Sta. John
people bonnetted,...all into Han. *peo-* Hunter, Dyce ii, Coll. iii, Words.

I think, the better, that we need not seek a meaning here other than the ordinary one; particularly as MacCallum's felicitous quotation from North *seems to* be the source of Shakespeare's very phrase here.—ED.]

26. as those] MALONE: That is, the ascent of those. [For other examples of this ellipsis after 'as,' see ABBOTT § 384.]

27, 28. supple and courteous . . . Bonnetted] JOHNSON: The sense, I think, requires that we should read *unbonnetted*. Who have risen only by *pulling off their hats* to the people. 'Bonnetted' may relate to people, but not without harshness.—CAPELL (vol. i, pt i, p. 87): The Oxford editor's removing the comma from 'people' gives a meaning that could not be intended; namely—standing cover'd, *videlicet* when address'd by the candidates for their favour: the proper sense of it seems to be,—bonnetted by them, meaning—those candidates; who were 'supple and courteous to the people' and did them the honours of the cap 'without any further deed.'—M. MASON: *Bonnetter*, Fr., is to pull off one's cap. See Cotgrave. So, in the academic style, to *cap* a fellow is to take off the cap to him.—MALONE: I have adhered to the original copy in printing this very obscure passage, because it appears to me at least as intelligible as what has been substituted in its room. [See *Text. Notes*, ll. 27, 28.] 'Bonnetted' is, I apprehend, a verb, not a participle, here. They humbly took off their bonnets, without any further deed whatsoever done in order to *have* them, that is, to insinuate themselves into the good opinion of the people. To *have* them, for to have *themselves* or to wind themselves into, is certainly very harsh; but to *heave* themselves, &c., is not much less so.—STEEVENS: I continue to read—heave. 'Have' in *Henry VIII*: II, ii, 83, was likewise printed instead of *heave* in the First Folio, though corrected in the Second. The phrase in question occurs in Hayward, 'The Scots heaved up into high hope of victory,' &c. Many instances of Shakespeare's attachment to the word *heave* might be added on this occasion.—KNIGHT: The context appears to us to give exactly the contrary meaning [to that given by Malone]. That is: 'His ascent is not by such easy degrees as those who, *having* been supple and courteous to the people,' *put on* their bonnets 'without any further deed.'—DELIUS: 'To bonnet,' a verb not previously appearing, which evidently could mean to take off the cap, must here mean to obtain something by off-capping, as in V, i, 'knee the way into his mercy.'—'Bonnetted' would then be connected with 'into their estimation and report,' and thus explains the parentheses 'without any further deed to have them' (*i. e.*, their estimation and report). Those who complimented themselves into the estimation and report of the people, without any further act, to win the same. [This somewhat novel interpretation is dependent upon the punctuation which Delius has adopted, for which see *Text*.

[27, 28. supple and courteous . . . Bonnetted]

Notes. Schmidt, both in text and interpretation, follows Delius without referring, however, to his predecessor.—ED.]—C. & M. COWDEN CLARKE (*Shakespeare*): We believe that 'bonnetted' here means saluted with the cap, made a gesture of salutation with the cap. 'Have' seems here to be used idiomatically, as we use it in such phrases as, 'I'll have them into the basket in no time'; 'He'll have them into the post before five,' where 'have' has the force of *get*, *put*, or *place*. It has the effect of a rapid action, which is precisely the effect here required.—STAUNTON: 'Bonnetted' is accepted as meaning took off the cap, but it may signify invested with the badge of consular office.—W. A. WRIGHT: If the reading of the whole passage be right, the meaning must be that given by Malone. But I cannot help suspecting that something is lost. [Referring to Staunton's suggestion Wright says: 'A cap or bonnet was not among the insignia of a consul, nor is there any evidence that Shakespeare thought it was.'—ED.]—HUDSON (ed. ii, p. 338) transposes the order of these lines thus: 'bonnetted into their estimation and report, without any further deed to have them at all'; and thus comments: 'The right construction is, I think, clearly that given in this text; but it is, to say the least, not easy to get the sense of that construction from the old order of the words. Nor is the transposition which I have made a whit more free or bold than a great many others that are commonly thought needful, as indeed most of them are.'—J. D. (*Notes & Queries*, 7 May, 1881, p. 362): The phrase [*to have them*] was commonly used in the west fifty years ago, and is probably used still. It meant to be in, or more fully to come into, a certain state. If some persons who had become embarrassed had recovered their position, it would be said of them, 'They hau (have) themsels neaw aw reet,' and sometimes, though more rarely, 'They hau them aw reet.' . . . It is a genuine Teutonic idiom. The German ironical phrase, 'Es hat sich wohl,' answers to our vulgar English 'That is a good one.' The meaning, I think, is that Coriolanus was not like those 'supple and courteous' men, who took off their bonnets to the people in order to come into their estimation, and (good) report, but by his deeds had deserved worthily of his country.—KINNEAR (p. 311): 'Having been thus supple,' having given their hats, having been off to the people, these *popular men*, 'without any further deed,' 'bonnetted,' *i. e.*, resumed the hats *they had given*, and went their way. Compare Marcius's speech on this point, II, iii, 97-102; and also Volumnia's instructions to her son, III, ii, 92, 93: 'I prithee now my son Go to them with this bonnet in thy hand.'—BEECHING (*Falcon Sh.*): To 'bonnet' has been taken to mean *put on the hat*, as though this were the insignia of a consul; but the use of 'unbonneted' in *Othello* I, ii, 22, where it plainly means *without taking off the bonnet*, is against this interpretation. 'Heave,' Pope's reading, gives the right sense, but compare *Tam. of Shrew*, Ind., ii, 39, 'Or wilt thou sleep? We'll have thee to a couch.' The preposition 'into' seems to be constructed with both verbs, 'bonneted' and 'have them.' 'They bowed themselves into estimation with the people, doing nothing else that could lift them into their good report.'—VERITY (*Student's Sh.*): That is, merely took off their bonnets, their caps, by way of compliment to the people, and *did* nothing that might deservedly get them the people's good will. He means a cheap and easy popularity, won by flattering the mob, not by rendering the State solid services like those of Coriolanus. There is no need to change 'have' to *heave*.—CASE (*Arden Sh.*): That is, merely took off their caps and nothing more. [Among the many interpretations of this much-discussed passage

their estimation, and report : but hee hath so planted his
Honors in their Eyes, and his actions in their Hearts, that 30
for their Tongues to be silent, and not confesse so much,
were a kinde of ingratefull Iniurie : to report otherwise,
were a Mallice, that giuing it felse the Lye, would plucke
reprooffe and rebuke from euery Eare that heard it.

1. Off. No more of him, hee's a worthy man : make 35
way, they are comming.

*A Sennet. Enter the Patricians, and the Tribunes of
the People, Lictors before them: Coriolanus, Mene-
nius, Cominius the Consul: Scicinius and Brutus
take their places by themselves: Corio- 40
lanus stands.*

Menen. Hauing determin'd of the Volces,
And to fend for *Titus Lartius*: it remaines,
As the maine Point of this our after-meeting,
To gratifie his Noble seruice, that hath 45

35. *hee's*] F₂F₃. *he's* F₄, Dyce, Sta.
Hal. Cam.+ . *he is* Rowe et cet.

SCENE VI. Pope, Han. Warb. Johns.

37. Sennet.] Sonnet. Ff. Om.
Pope, +.

37-40. Enter the...themselves] Ff,
Rowe, +, Ktly. Enter with Lictors
before them, Coriolanus, Menenius,
Cominius, diuers other Senators,
Brutus, and Sicinius: Senators take
their seats; Tribunes theirs by them-
selves. Cap. Enter with Lictors be-
fore them, Cominius the Consul,
Menenius, Coriolanus, many other
Senators, Sicinius and Brutus. The
Senators take their places; the Trib-

unes take theirs also by themselves.
Mal. et cet.

39. Scicinius] Sicinius Ff.

Brutus] Brutus, as Tribunes,
Varr. Ran.

40, 41. Coriolanus stands.] Ff,
Cam.+ . Om. Rowe et cet.

42, 43. *Hauing...And*] As one line
Pope et seq. (exc. Knt, Sta.).

42. *Volces*] Volcies F₃. Volcies F₄,
Rowe. *Volscians* Pope, +. *Volcians*
Cap. *Volsces* Coll. et seq.

43. Lartius] Lucius F₄ (through-
out).

45. *To...that*] As one line Pope et seq.
(exc. Knt, Sta.).

that given by J. D., in *N. & Q.*, and also by Verity is, to me at least, the most
satisfactory, since it takes fully into account what precedes and follows. The
deeds of Coriolanus deserve recognition by the people much more than the empty
compliments of those who merely flattered the people for their own ends.—Ed.]

42. of the Volces] That is, *concerning*; compare, for this use of *of*, the titles of
Bacon's *Essays*.

45. gratifie] That is, *requite*; compare 'And she did gratify his amorous works
With that recognizance,' *Othello*, V, ii, 213.

45. his Noble seruice, that] ABBOTT (§ 218): 'His,' *her*, etc., being the genitives
of *he*, *she*, etc., may stand as the antecedent of a relative. Thus, 'In his way
that comes in triumph over Pompey's blood,' *Jul. Cæs.*, I, i, 55.

Thus stood for his Countrey. Therefore please you, 46
 Most reuerend and graue Elders, to desire
 The present Confull, and last Generall,
 In our well-found Successes, to report
 A little of that worthy Worke, perform'd 50
 By *Martius Caius Coriolanus*: whom
 We met here, both to thanke, and to remember,
 With Honors like himselfe.

I. *Sen.* Speake, good *Cominius*:
 Leaue nothing out for length, and make vs thinke 55
 Rather our states defectiue for requitall,
 Then we to stretch it out. Masters a'th' People, 57

51. *Martius Caius*] Ff. *Caius Martius* Rowe, Pope, Theob. i. *Caius Marcus* Theob. ii. et seq.

52. *We met*] Ff, Rowe, Pope, Theob. Warb. Johns. Cam.+ . *we are met* Cap. Ktly. *we're met* Wh. ii. *we've met* Anon. ap. Cam. *we meet* Han. et cet.

53. [*Coriolanus sits.* Neils.

56. *states*] *state's* F₄.

57. *we to*] *that we* Han.

Masters...] [to the Tribunes] *Masters...* Cam.+ , Dyce ii, Words. Huds. ii, Craig, Neils.

a'th'] *o'th'* F₄, Rowe, Pope, Theob. Han. Warb. Johns. Wh. *o'the* Cap. et cet.

49. In our well-found Successes] W. A. WRIGHT: That is, in the successes we have fortunately met with. In the other passages in which 'well-found' occurs it is derived from the other sense of 'find,' to *provide*, and is synonymous with *well-seen*, that is, *well-furnished* or *well-equipped*, and so, *skilled*. See *All's Well*, II, i, 105: 'Gerard de Narbon was my father; In what he did profess, well found.'

51, 52. whom We met . . . to thanke] MALONE: The construction, I think, is whom to thank, &c. (or, for the purpose of thanking whom), we met or assembled here.—W. A. WRIGHT: According to modern usage we should say 'We *are* met,' but the past tense is not infrequently found in such cases. See I, ix, 14. Compare also *Every Man in his Humour*, III, i: 'Mat. Yes, faith, sir, we were at your lodging to seek you too. Wel. Oh, I came not there tonight.'

55-57. make vs thinke . . . to stretch it out] CAPELL (vol. I, pt i, p. 87): 'Defective for requital' is—defective in the means of it; which, says the speaker, I would rather have thought of the state, than that we are defective in willingness (for that must be understood) to stretch what means she has to the uttermost.—MALONE: I once thought the meaning was: 'And make us imagine that the state rather wants inclination or ability to requite services, than that we are blameable for expanding and expatiating upon them.' A more simple explication is, perhaps, the true one. And make us think that the republic is rather too niggard than too liberal in rewarding his services.—STEEVENS: The plain sense, I believe, is: Rather say that our means are too defective to afford an adequate reward for his services, than suppose our wishes to stretch out those means are defective.—W. A. WRIGHT: I take 'it,' l. 57, to refer to 'state' and not to 'requital.' There is a similar change of construction above, ll. 42, 43, 'Having determin'd of . . . and to send,' &c. So here 'defective for requital Than we (defective) to stretch,' &c. [Wright's paraphrase of the first part of this sentence is

We doe request your kindest eares: and after 58
 Your louing motion toward the common Body,
 To yeeld what passies here. 60

Scicin. We are conuented vpon a pleasing Treatie, and
 haue hearts inclinable to honor and aduance the Theame
 of our Asseembly. 63

58. *eares*] *eare* F₂. *ear* F₃F₄, Rowe, +,
 Var. '78, '85, Ran. *ears* Mal. et
 seq.

60. *what*] *to what* Han.

61-72. As verse, ending lines: *can-*

uented...hearts...aduance...rather...re-
member...then...that's off: ...Please you...
willingly...pertinent...People...Bed-fellow

...place. Pope et seq.

63. *our*] *your* Warb. conj.

substantially the same as Capell's.—ED.]—BEECHING (*Henry Irving Sh.*) adopts Capell's explanation; later in the *Falcon Sh.* he interprets thus: 'Make us think that the state is unable to requite his deserts, rather than (*think yourself* that) we are unwilling to put it to the utmost strain to do so.'

59. Your . . . Body] JOHNSON: Your kind interposition with the common people.

60. To yeeld what passes here] W. A. WRIGHT: To grant whatever is resolved on by the Senate. Or 'to yield' may mean *to report*, as in *Ant. & Cleo.*, II, v, 28, 'But well and free if thou so yield him, there is gold.'—BEECHING (*Falcon Sh.*): That is, 'to deliver,' 'to report,' in explanation of 'motion.' 'We deserve your interest with the Commons to report favorably what passes here.' Compare *All's Well*, III, i, 10, 'The reasons of our state I cannot yield.' Others explain 'yield' by *grant*. But compare ll. 153-165 below. Shakespeare's Senate certainly regards itself as the electing body.

61. *Treatie*] COLLIER (*Notes & Emendations*, &c., p. 353): The Corrector of the Folio, 1632, directs us to substitute *treatise* for 'treatie,' a change supported by 'theme,' which immediately follows.—SINGER (*Sh. Vindicated*, &c., p. 215): That the old copy is right in reading 'treatie,' and that the Corrector's *treatise* is wrong, will appear from the poet's own use of the latter word twice only, and then in the sense of a *dissertation*, which is not the meaning here required. *Treaty*, according to Huloet, is, 'Traictement de quelque matiere,' which is exactly what is wanted. The same authority has, 'To *treate* and *debate* some matter, Traicter quelque matiere et la debattre.' There can be no doubt, therefore, that the old reading is what the poet intended, and that the corrector's substitution would be mischievous. The Senators were assembled to *discuss* the meritorious actions of Coriolanus, and what honour should be conferred upon him; he was the *theme* of the assembly.—SINGER (ed. ii.) calls attention to the spelling of this word in The Folio as *Treatic*. It is plainly 'Treatie' in the Verner and Hood reprint of 1807, in the Staunton lithograph, and in the Booth reprint of 1864, and also in my own copy of the Folio, but in the Lee Facsimile of the Devonshire Folio it is quite as plainly *Treatic* as Singer gives it. This, I think, points to the copy which Singer had before him, and is but another example of variations in different copies of the First Folio.—ED.

63. *our Assembly*] Warburton: Here is a fault in the expression. And had it affected our Author's knowledge of nature, I should have adjudged it to his transcribers or editors; but as it affects only his knowledge in history, I suppose it to

Brutus. Which the rather wee shall be blest to doe, if
he remember a kinder value of the People, then he hath 65
hereto priz'd them at.

64. *blest*] *bless'd* Steev. Varr. Sing. (MS.), Coll. ii. (MS.), Huds. i. *biass'd*
Knt, Dyce i, Sta. Hal. Wh. Cam.+, Badham. *pleased* Nicholson (ap. Cam.).
Craig. *blessed* Coll. Del. *prest* Sing. ii. 66. *hereto*] *hitherto* Rowe, +.

be his own. He should have said 'your Assembly.' For till the *Lex Atinnia* (the author of which is supposed by Sigonius to have been contemporary with Quintus Metellus Macedonicus) the Tribunes had not the privilege of entering the Senate, but had seats placed for them near the door on the outside of the house.—STEEVENS (*Var.* 1773): Had Shakespeare been as learned as his commentator, he could not have conducted this scene otherwise than as it stands at present. The presence of Brutus and Sicinius was necessary, and how was our author to have exhibited the outside and inside of the Senate-house at one and the same instant?—IBID. (*Johns. & Steev.*, 1793): Though I was formerly of a different opinion, I am now convinced that Shakespeare, had he been aware of the circumstance pointed out by Dr Warburton, might have conducted this scene without violence to Roman usage. The presence of Brutus and Sicinius being necessary, it would not have been difficult to exhibit the outside and inside of the Senate-house in a manner sufficiently consonant to theatrical probability.—MALONE, in reply to the query by Steevens in his first note as to how Shakespeare could show both inside and outside at the same time, remarks: 'He certainly could not. Yet he has attempted something of the same kind in *Henry VIII.*'—[This refers to V, ii, where Cranmer is shown waiting outside the Council chamber and then approaches the table where the Council are seen seated; they have several speeches assigned them before Cranmer speaks.—ED.]—BOSWELL refers to the stage-direction in the Folio at the beginning of this present scene, and the notes thereon.

64. *blest to doe*] COLLIER (*Notes & Emend.*, &c., p. 353): The scribe clearly misheard the word, and wrote 'blest' for *prest*, i. e., ready—of perpetual occurrence in all writers of the time. Even the grudging Tribunes might declare themselves *ready* 'to honour and advance the theme of their assembly,' but there seems no reason why they should state that they should be 'blest' in doing so.—SINGER (*Sh. Vindicated*, p. 215): The substitution of *prest* for 'blest' is a good and legitimate emendation, which I also find confirmed in my corrected copy of the second folio.—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 322): We cannot approve of the change *prest* for 'blest.' . . . Sicinius has just remarked that the Senate has assembled to do honour to Coriolanus, on which Brutus says: 'Which the rather We shall be blest to do if he remember,' etc. Does not this mean—Which honour we shall be *most happy* to do to Coriolanus, if, etc.? Why then change 'blest' into *prest*? a very unnatural mode of speech.—MOMMSEN (*Der Perkins-Sh.*, p. 96): 'Blest' is too dainty a word in the mouth of the sobre demagogue; *prest* is altogether right.—DYCE (ed. i.): That *prest* (i. e., ready) suits the present speech very well there is no denying, but 'bless'd' (i. e., most happy) is supported by a passage in *King John*, III, i, 251, 'And then we shall be blest To do your pleasure and continue friends.'—KEIGHTLY (*Expositor*, p. 363) refers to the MS. correction, but considers that 'no change is needed'; in support of the Folio he quotes the line from *King John* as given above by Dyce, remarking that 'blest' is 'the same as *happy* of the present day.'

Menen. That's off, that's off: I would you rather had
been filent: Please you to heare *Cominius* speake? 67

Brutus. Most willingly: but yet my Caution was
more pertinent then the rebuke you giue it. 70

Menen. He loues your People, but tye him not to be
their Bed-fellow: Worthie *Cominius* speake.

Coriolanus rises, and offers to goe away.

Nay, keepe your place.

Senat. Sit *Coriolanus*: neuer shame to heare
What you haue Nobly done. 75

Coriol. Your Honors pardon:
I had rather haue my Wounds to heale againe,
Then heare say how I got them.

Brutus. Sir, I hope my words dis-bench'd you not? 80

Coriol. No Sir: yet oft,
When blowes haue made me stay, I fled from words.
You footh'd not, therefore hurt not: but your People,
I loue them as they weigh— 84

70. *giue it*] *give* Pope, Han. *giv't*
Words.

73. *Coriolanus...away.*] To *Corio-*
lanus, who rises, and is going out.
Cap.

rises, and] Om. Cam.+.

75. *Senat.*] 1. S. Cap. First Sen.
Dyce, Cam.+ , Craig. 1 Sen. Rowe
et cet.

75. *Sit*] *Sir*, Ff, Rowe.

77. *Honors*] Ff. *honour's* Rowe,
Pope, Han. *honours'* Theob. et cet.

79, 80. *Then...I hope*] As one line
Pope et seq.

81. *yet*] *yes* F₂.

83. *footh'd*] *footh* Pope, +.

84. *weigh—*] Ff, Rowe, Pope, Theob.
Warb. Johns. *weigh*. Han. et cet.

67. *That's off*] JOHNSON: That is, that is nothing to the purpose.—J. D. (*Notes & Queries*, May 7, 1881, p. 362): This explanation is not in accordance with the meaning of the phrase as it was and is still used in the west of England. It refers to something that has passed away, and ought not to be referred to now. If a man were reproached for some past fault that had been condoned or put away he would say: 'That's off, that's off; yo munna bring that agen me.' It will be seen that Shakespeare uses the phrase in this sense. Brutus has alluded to the contempt that Coriolanus had formerly shown for the people, and intimates that he would be more readily honoured 'If he remember A kinder value of the people than He hath hereto prized them at.' Menenius does not deny the fault, but pleads that it belongs to the past and ought not now to be recalled. He gives a rebuke, as Brutus calls it, to a charge that seemed to him ill-timed.

84. *weigh*] ANON. (*Times Literary Supplement*, July 27, 1922, p. 482): For some inscrutable reason the dash of the Folio has been replaced by a full stop [see *Text. Notes*]. Dashes to mark interruption are not so plentiful in the Folio that we can afford to throw them away. Menenius, as ever, tries to stop Coriolanus from his furious outburst. We could supply Coriolanus's unspoken words from this very play. Probably they were, 'That's lesser than a little!'

Menen. Pray now fit downe.

85

Corio. I had rather haue one scratch my Head i'th'Sun,
When the Alarum were strucke, then idly fit
To heare my Nothings monster'd. *Exit Coriolanus*

Menen. Masters of the People,

Your multiplying Spawne, how can he flatter?

90

That's thousand to one good one, when you now see

He had rather venture all his Limbes for Honor,

Then on ones Eares to heare it. Proceed *Cominius*.

Com. I shall lacke voyce : the deeds of *Coriolanus*

Should not be vtter'd feebly : it is held,

95

That Valour is the chiefeft Vertue,

And most dignifies the hauer : if it be,

The man I speake of, cannot in the World

Be singly counter-poys'd. At sixteene yeeres,

99

86. *i'th'* Ff, Rowe, +, Wh. i. *i'the*
Cap. et cet.

87. *Alarum*] *'larum* Words.

88. *Coriolanus*] Om. Cam. +.

89. *of the*] Ff, Rowe, +, Col. Dyce,
Sta. Wh. Cam. +. *o'the* Cap. et cet.

91. *That's...one,*] In parentheses Cap.
et seq.

one,] *one?* Rowe, +.

now] Om. Pope, +.

93. *on ones*] *one on's* F₃, Coll. Dyce,

Sta. Wh. Cam. +, Huds. Words.

Craig, Neils. *one o's* F₄. *one of's*

Rowe, +, Cap. *one of his* Var. '78, '85,

Ran. Mal. Steev. Varr. Sing. Knt, Del.

Hal. *one on his* Ktly.

93. *heare it*] *hear't* Pope, +, Dyce ii,
Huds. ii.

95. *Should*] *Sould* F₂.

feebly: it] *feebly. It* Rowe et seq.

96, 97. *That Valour...And*] As one
line Ff et seq. (exc. Knt, Sta.).

86. scratch my Head i'th'Sun] STEEVENS refers to 2 *Henry IV*: II, iv, 281 (misprinted *Henry VI.* in Var. '21), where Doll is described as performing this office for Falstaff. Steevens has a note thereon in his ed. 1793 that this was a practise imported, among others, from France. [Both WHITELOW and SCHMIDT also cite this incident, but without reference to Steevens. Schmidt adds that to sit or lie in the sun was characteristic of the slothful and idle man. This last is undoubtedly true, and is, I think, all that is here implied; that Shakespeare had any such stuff in his thoughts as ascribed to him by these commentators seems quite inconsistent with his conception of Coriolanus's character.—ED.]—Rev. JOHN HUNTER: Receive a scratch on the head from an enemy's weapon. Coriolanus here implies that the praises bestowed on him are like stroking or patting his head, as if he were a child.

87. *Alarum*] WALKER (*Vers.*, p. 65) and ABBOTT (§ 463) quote this line as an example where, *metri gratia*, 'alarum,' is to be pronounced as a dissyllable.

94. *Com. I shall lacke, etc.*] E. K. CHAMBERS (*Warwick Sh.*): In this speech Coriolanus' greatness is brought prominently to the front for the last time. It comes with some irony just before his fall.

99. At sixteene yeeres] MALONE: We learn from one of Cicero's letters that the consular age in his time was *forty-three*. If Coriolanus was but sixteen when Tarquin endeavored to recover Rome, he could not now, A. U. C. 263, have been

When *Tarquin* made a Head for Rome, he fought 100
 Beyond the marke of others : our then Dictator,
 Whom with all prayse I point at, saw him fight,
 When with his Amazonian Shinne he droue
 The brizled Lippes before him : he bestrid
 An o're-prest Roman, and i'th' Confuls view 105
 Slew three Opposers : *Tarquins* selfe he met,
 And strucke him on his Knee : in that dayes feates, 107

103. *Shinne*] *Chin* F₃F₄ et seq.

105. *i'th'*] Ff, Rowe, +, Wh. i. *i'the*

104. *brizled*] *bristled* Rowe et seq.

Cap. et cet.

more than twenty-one years of age, and should, therefore, seem to be incapable of standing for the consulship. But perhaps the rule mentioned by Cicero, as subsisting in his time, was not established at this early period of the republic.

100. When . . . for Rome] JOHNSON: When Tarquin, who had been expelled, raised a power to recover Rome.

103. Amazonian Shinne] STEEVENS: That is, his chin on which there was no beard. [R. G. WHITE queries as to whether the spelling of the Folio here represents the pronunciation in Shakespeare's time? or was the word thus spelled to avoid confusion with the hard sound of *ch* as in *chronicle*? ELLIS (*Early Eng. Pronunciation*, ch. vi, s. v. CH.) says: 'Not used in Anglo-Saxon period, but in 13th cent. found in the signification of (*tsh*), the sound into which (*k*) had fallen, and as such it has remained. In words from the Greek, as *architect*, it is (*k*) in 19th cent. and probably was so in 14th cent. in words from the modern French, as *chaise* it is (*sh*) in 19th cent., but for French words introduced before 18th cent. as *chain*, the sound (*tsh*) seems to have prevailed.'—ELLIS's exhaustive study was not published until a few years after White's edition.—ED.]

104, 105. he bestrid An o're-prest Roman] MALONE: This was an act of similar friendship in our old English armies, but there is no proof that any such practice prevailed among the legionary soldiers of Rome, nor did our author give himself any trouble on that subject. He was led into the error by North's translation of Plutarch, where he found these words: 'The Roman souldier being thrown unto the ground even hard by him, Martius straight *bestrid* him, and slew the enemy.' The translation ought to have been: 'Martius hastened to his assistance, and *standing before him*, slew his assailant.' See note l. 108 where there is a similar inaccuracy.—STEEVENS: Shakespeare may on this occasion be vindicated by higher authority than that of books. Is it probable that any Roman soldier was so far divested of humanity as not to protect his friend who had fallen in battle? Our author (if unacquainted with the Grecian *Hyperaspists*) was too well read in the volume of nature to need any apology for the introduction of the present incident, which must have been as familiar to Roman as to British warfare.

106. *Tarquins selfe*] For examples of this use of 'self' as a noun see ABBOTT, § 20, p. 30.

107. *strucke him on his Knee*] STEEVENS: This does not mean that he gave Tarquin a blow on the knee, but gave him such a blow as occasioned him *to fall on his knee*: '—ad terram duplicato poplite Turnus,' [Virgil, *Æneid*, xii, 927.—ED.].

When he might act the Woman in the Scene, 108
 He prou'd best man i'th' field, and for his meed
 Was Brow-bound with the Oake. His Pupill age 110
 Man-entred thus, he waxed like a Sea,
 And in the brunt of feunteene Battailes since, 112

109. *best*] *th'* *best* Theob. ii, Warb.
 Johns. *the best* Var. '73.

i'th'] Ff, Rowe, +, Wh. i. *i'the*
 Cap. et cet.

110. *Pupill age*] *Pupil-age* Ff, Rowe,
 Pope, Theob. Han. Warb. Dyce, Huds.

ii, Words.

111. *Man-entred*] *man-enter'd* Johns.
 et seq.

waxed] *wated* F₂. *waited* F₃F₄,
 Rowe.

112. *of*] Om. Var. '85 (misprint).

108. *might act . . . in the Scene*] STEEVENS: The parts of women were, in Shakespeare's time, represented by the most smooth-faced young men to be found among the players.—MALONE: Here is a great anachronism. There were no theatres at Rome for the exhibition of plays for about two hundred and fifty years after the death of Coriolanus.—C. & M. COWDEN CLARKE (*Shakespeare*): Neither Steevens nor Malone seem to perceive that here the poet uses an expression implying 'when his youth might have warranted his behaving with no more martial prowess than a woman.'—ABBOTT (§ 312): That is, 'when he was young enough to be able to play the part of a woman.' 'Might,' the past tense of *may*, was originally used in the sense of 'was able' or 'could.'

110, 111. *His Pupill age Man-entred thus*] DELIUS: He was therefore regarded as a grown man in his pupilage.—WHITELAW: Having entered as a man the age of boyhood. [To both of these interpretations SCHMIDT (*Coriolanus*) dissents; his own explanation is: 'After his minority treated as in the class of grown men, he was dedicated to manhood.' And for this use of 'entered' in the sense *initiated* he compares I, ii, 2. W. A. WRIGHT's paraphrase is simply, 'being thus initiated into manhood.'—CASE (*Arden Sh.*) in reference to this interpretation remarks: 'But as Coriolanus was now, however remarkably, beginning his apprenticeship to war it is simpler to understand: Having thus begun his pupil age in a way worthy of a full grown man.'—ED.]

112. *seuenteene Battailes*] THEOBALD (ed. i.): I cannot help making a remark upon this circumstance of our Author's conduct, whether casual or designedly. It is said, and the fact is true, that he has followed Plutarch very closely in this story, but he deviates from him in one point, by which he seems to decline a strange absurdity in the calculation of time. Shakespeare tells us that at sixteen years old, Coriolanus began his soldiership, when Tarquin made head to regain his kingdom; and that in *seventeen battles* he distinguished himself with exemplary bravery and success. Plutarch likewise says that our Hero set out in arms a youth, that his first expedition was when Tarquin made this push, and that he signalized himself in war for seventeen years successively. Now it happens a little unluckily for Plutarch's account that this attempt of Tarquin was made A. U. C. 258, and Coriolanus was banished, nay, and killed within the period of eight years after his first Campaign, A. U. C. 266. There is something again lies cross on the other side, that if Coriolanus was so young when he commenced soldier, and if the interval was so short between that and his banishment, he was too young to have been admitted a candidate for the Consulship. The compli-

He lurcht all Swords of the Garland : for this laft,

113

113. *of the*] Knt, Coll. Dyce, Wh. Cam.+ . *o'th'* Rf, Rowe,+ . *o'the* Cap. et cet.

ment of that office so early to any man was a prostitution of dignity that, I think, was never made till the times of the Emperors, when servitude had debased the very spirits of the Romans. 'Tis certain there is some mistake in the computation of this great man's years. I should conjecture (were there any proofs to second it) that he started into notice as a soldier when Tarquin was expelled Rome, A. U. C. 245; and allowing him to be only eighteen years of age then, at the time of his own banishment (A. U. C. 264) we shall find him 37 years old, a period of life at which the City could scarcely have refused one of his extraordinary merit the Consulship. But this is no more than an attempt to reconcile improbabilities by guess. [MALONE likewise calls attention to this inconsistency between the figure seventeen and the number of years covering the career of Coriolanus; he also exonerates Shakespeare since he was evidently misled by Plutarch both in the translation and the original. On this latter point MACCALLUM (p. 490) says: 'In Plutarch the number of years is prescribed by his mythical chronology, for he dates the beginning of Marcius's career from the wars with the Tarquins, which were supposed to have broken out in 245 A. U. C., while Corioli was taken in 262; but when transferred to the battles it becomes a mere survival which serves at most to give apparent definiteness.'—ED.]

113. He lurcht . . . the Garland] STEEVENS: Ben Jonson has the same expression in *The Silent Woman*: '—you have lurch'd your friends of the better half of the garland,' [V, i.; ed. Gifford, p. 495]. MALONE: To 'lurch' is properly *to purloin*; hence Shakespeare uses it in the sense of *to deprive*. So, in *Christ's Teares over Jerusalem*, Thomas Nashe, 1594, 'I see others of them sharing halfe with the bawdes, their hostesses, and laughing at the punies they have lurch'd,' [ed. McKerrow, p. 150, l. 36]. I suspect, however, I have not rightly traced the origin of this phrase. To 'lurch,' in Shakespeare's time, signified to win a maiden set at cards, &c. See Florio's *Italian Dict.*, 1598: '*Gioco Marzo*. A maiden set, or lurch, at any game.' See also Cole's *Latin Dict.*, 1679: 'A lurch, *Duplex palma, facilis victoria*.' 'To lurch all swords of the garland,' therefore, was to gain from all other warriors the wreath of victory with ease and incontestable superiority.—PYE (p. 248): Did Mr Malone never play, or sit by when others have played, at whist, picquet, or cribbage? He must then have known what a 'lurch' is, and also that what he calls 'a maiden game,' though it is a 'lurch,' is distinguished from a common lurch by the appellation of a *love* game. I wish the critics would think that a little acquaintance with the common language and habits of life is *almost* as necessary as black letter reading to a commentator on Shakespeare. Having said this, I must add that the drift of the whole sentence cannot be better explained than it is in the conclusion of Malone's note.—W. S. BAYNES (*Shakespearean Glossaries*, Edinburgh Review, July, 1869; reprinted in *Sh. Studies*, p. 251): Although the noun, 'lurch,' is found in this technical sense ['to win a maiden set at cards'] in most European languages, there is no proof that the word existed in English, nor, if it did, would it suit the context. Shakespeare evidently uses the English verb 'lurch' literally, to devour eagerly, 'ravin up,' gulp down, and in the secondary sense to seize violently upon, rob, engross, absorb. Both noun and verb were in use among the Elizabethan writers in the sense of seizure, rob-

[113. He lurcht all Swords of the Garland]

bery, and it is the more important to illustrate this meaning, as the noun is wholly unknown to our lexicographers. An instance of its use occurs, however, in the poems prefixed to *Coryat's Crudities*, where one of the author's friends commemorates his achievements abroad, and amongst others the robbery of a waxen image from the Virgin's shrine in a church at Brixia: 'Briefly for trial of a religious lurch Thou nimbd'st an image out of Brixia's church,' [lines by Richard Badley]. Again the verb is used more than once, in precisely the same sense, by Warner, and an example or two will sufficiently bring out its special meaning. In reference to the rage of the vulgar wealthy for titles and territorial distinction he says: 'Hence country louts land-lurch their lords, and courtiers prize the same,' [*Albion's England*, Bk ix, ch. 46, ed. 1602, p. 217.—ED.]. And again, referring to the grasping ambition of Spain as the nominal champion of the Romish Church, 'For these elsewhere, and ever Spayne when Spayne would sceptres lurch,' [*Albion's England*, Bk x, ch. lx, ll. 15, 16]. In the sense of engrossing, of seizing and carrying off with a high hand, 'lurch' is also used amongst others by Bacon and Milton. To 'lurch all swords of the garland' means, therefore, not only to rob all swords of the garland, but to carry it away from them with an easy and victorious swoop. [The foregoing in regard to this word 'lurch' was seriously questioned, among other statements in Baynes's Review, by Bolton Corney in *Notes & Queries*, Nov. 27, 1869, and in particular the concluding interpretation of the present passage, which, it will be noticed, is substantially the same as that offered by Malone. Corney ends his review thus: 'I request particular attention to this matchless instance of parallelism! It appears that the solution of a Shakespearean problem published by an author of note in 1790 [Malone] may be unfairly stated, denounced as a *misinterpretation*, and re-produced by the same critic as a discovery, and as a *special illustration*, in 1869.'—ED.]—W. A. WRIGHT: If we may regard the passage in Ben Jonson's *Silent Woman*, V, i, as a reminiscence of the expression in *Coriolanus*, Shakespeare's play must have been written before 1609, the year in which *The Silent Woman* appeared. Malone first called attention to the resemblance between the two passages, thinking that Jonson intended a sneer at Shakespeare, but he afterwards abandoned this view on finding a similar expression in a pamphlet by Nashe, and he supposed it to be a common phrase of the time. [See Gifford's Jonson, vol. iii, p. 495, note.—ED.] But in Nashe there is only the word 'lurch,' which is of frequent occurrence, and the combination of this with 'the garland' by Ben Jonson seems to me to indicate that he had Shakespeare's phrase in mind, whether he intended to sneer at it or not, and I am inclined to attach to the coincidence more weight than Malone felt himself justified in doing. [Wright in his note on this line quotes the two examples of 'lurch' as given by Steevens and Malone above, and adds: 'Cotgrave has, "*Bredouille*: f. A lurch at cards, at tables." Again, showing whence the word came to us, "*Lourche*: f. The game called Lurche; or, a Lurch in game. Il demeura lourche. He was left in the lurch." Further: "Ourche. The game at Tables called Lurch. Among sites to be avoided in building Bacon (*Essay xlv*, ed. Wright, p. 681) enumerates: "Too farre off from great Cities, which may hinder Businesse; Or too neare them, which Lurcheth all Provisions, and maketh every Thing deare." Here "lurch" is used in the sense of *absorb*, *swallow up*, like the Latin *lurcare*, from which it is probably derived.'—BEECHING (*Henry Irving Sh.*): There are at least two words, *lurch* (1) a verb, a form of *lurk*, as in *Merry Wives*, II, ii, 26, 'I . . . am fain to shuffle, to hedge, and

Before, and in Corioles, let me fay
 I cannot speake him home : he stopt the flyers, 115
 And by his rare example made the Coward
 Turne terror into sport : as Weeds before
 A Veffell vnder fayle, fo men obey'd,
 And fell below his Stem : his Sword, Deaths flampe, 119

114. *Corioles*] Ktly, Schmidt. Coriolus Ff, Rowe. *Corioli* Pope et cet.

Cap. Varr. Steev. Var. '03, '13, Sing. Hal. Words. Huds. ii. (*Wayes* F₄, Methuen facsimile).

117. *Weeds*] *Waues* Ff. Rowe, +,

119. *Stem*] *stern* Pope, +, Cap.

to lurch,' from which sense arose that of *stealing*; and (2) a game at cards, from the French *lourche*. . . . In the present passage there seems to be a suggestion of these various meanings: Coriolanus stole the honors from his companions, yet at a fair game leaving them in the lurch.—SKEAT (*Dict.* s. v.) differentiates three significations of 'lurch': (1) To lurk, dodge, steal, pilfer (*Scand.*). In illustration of these meanings he gives the passage from *Merry Wives* quoted above by Beeching and the present passage. (2) The name of a game. Skeat quotes the references to Cotgrave as given by Wright; and since Cotgrave gives *Ourche* as the name, suggests that '*lourche* stands for *l'ourche*, the initial *l* being merely the definite article.' (3) To devour. Under this head, in illustration, Skeat quotes the passage from Bacon already given by Wright, deriving it, as does Wright, from Late Latin *lurcare*, to devour greedily. 'Perhaps,' adds Skeat, '*lurch* (3) is really *lurch* (1), to filch, the Latin verb being falsely mixed up with it.' [The *N. E. D.* likewise gives these same three significations besides other technical meanings. Under vb. 1, 2. To defraud, rob, steal, the present line is quoted.—ED.]

115. I cannot speake him home] For other examples of 'home' thus used in the sense *completely* see ABBOTT, § 45.

117-119. as Weeds . . . his Stem] MALONE: The editor of the second Folio for 'weeds' substituted *waves*, and this capricious alteration has been adopted in all the subsequent editions. In the same page of that copy, which has been the source of at least one-half of the corruptions that have been introduced in our author's works, we find *defamy* for 'destiny,' *sir* Coriolanus, for 'sit Coriolanus,' *trim'd* for 'tim'd,' and *painting* for 'panting'; but luckily none of the latter sophistications have found admission into any of the modern editions except Mr Rowe's. *Rushes* falling below a vessel passing over them is an image as expressive of the prowess of Coriolanus as well can be conceived. A kindred image is found in *Tro. & Cress.*, '—there the strawy Greeks, ripe for his edge, Fall down before him, like the mowers swath,' [V, v, 24].—STEEVENS: *Waves*, the reading of the second Folio, I regard as no trivial evidence in favour of the copy from which it was printed. 'Weeds' instead of *falling below* a vessel under sail cling fast about the *stem* of it. The justice of my remark every sailor and waterman will confirm. But were not this the truth, by conflict with a mean adversary, valour would be depreciated. The submersion of *weeds* resembles a Frenchman's triumph over a *soupe aux herbes*; but to rise above the threatening billow, or force a way through the watery bulwark, is a conquest worthy of a ship, and furnishes a comparison suitable to the exploits of Coriolanus. Thus in *Tro. & Cress.*, 'The strong-ribb'd bark through liquid mountains cuts, Bounding between the two moist elements,

Where it did marke, it tooke from face to foot : 120
 He was a thing of Blood, whose euerie motion

119, 120. *his Sword...tooke*] Om.
 Words.

120, 121. *tooke...to foot: He] tooke;...
 to foot He* (Tyrwhitt), Var. '78 et seq.

Like Perseus' horse,' [I, iii, 41]. If Shakespeare originally wrote *weeds*, on finding such an image less apposite and dignified than that of *waves*, he might have introduced the correction which Mr Malone has excluded from his text. The *stem* is that end of the ship which leads. From '*stem* to *stern*' is an expression used by Dryden in his translation of Virgil, 'Orontes' bark . . . From stem to stern by waves was overborne,' [Bk i, ll. 162-164].—BOSWELL: '*Weeds*' is used to signify the comparative feebleness of Coriolanus's adversaries.—KNIGHT: Of the correctness of the original ['*weeds*'] we think there can be no doubt. *Waves* falling before the stem of a vessel under sail is an image which conveys no adequate notion of a triumph over petty obstacles; a ship cuts the waves as a bird the air; there is opposition to the progress, but each moves in its element. But take the image of weeds encumbering the progress of a vessel under sail, but with a favoring wind dashing them aside, and we have a distinct and beautiful illustration of the prowess of Coriolanus. Steevens says: '*Weeds*, instead of falling below a vessel under sail, cling fast about the stem of it.' But Shakespeare was not thinking of the weed floating on the billow; the Avon or the Thames supplied him with the image of weeds rooted at the bottom.—VERPLANCK: The *weeds* of the flats of the Hudson and the inlets of Long Island Sound have so often furnished the American editor with a practical illustration of this image, that he has no hesitation in adopting this as the true reading.—DELIUS: The reading of the Folio is here undoubtedly correct. As the weeds bend before the stem of the advancing ship, so do the enemies fall together before Coriolanus. The word '*stem*,' particularly applicable to a vessel, is here not so particularly applied to Coriolanus or his sword.—SINGER (ed. ii.): I think, with Steevens, that a vessel *stemming the waves* is an image much more suitable to the prowess of Coriolanus than the displacing of weeds.—C. & M. COWDEN CLARKE (*Shakespeare*): We think that the original word gives the effect of contemptible impediments overcome better than the substituted word, which presents the idea not of opposers or opposition, but of due medium, waves being the natural upbearers of a ship, and forming its path or course.—LETTSOM (ap. DYCE ii.): Read *waves* with the Second Folio. The sense requires a circumstance that happens usually, *not exceptionally*, to ships under sail.—WHITELAW: The reading of the 1st Folio is more appropriate, expressing in the helplessness of the Volscians before Coriolanus his heroic and superhuman prowess, whereas the image of a ship stemming the waves would rather suggest that his courage triumphed over superior strength. Again, '*waves*' could hardly be said to fall under the vessel's stem.

120. *marke, it tooke . . . foot:*] ANON. (*Times Literary Supplement*, July 27, 1922, p. 482): All editors have followed Tyrwhitt [see *Text. Notes*]. It may seem that a change in punctuation is trivial. But here the whole meaning of the passage is changed by it, and changed for the worse. The crucial passage to elucidate this elaborate metaphor is *Hamlet*, I, i, 162: 'The nights are wholesome; then no planets strike, No fairy takes.' 'Takes' is in its good Elizabethan sense of *infect*. 'Struck Corioles like a planet' shows that the metaphor is continued to the end.

Was tim'd with dying Cryes : alone he entred 122
 The mortall Gate of th'Citie, which he painted
 With shunleffe destinie : aydeleffe came off, 124

122. *tim'd*] *trim'd* F₂. *trimm'd* F₃F₄,
 Rowe. *tun'd* Coll. MS. *timed* Cam.+.

123. *mortall Gate...he painted*] *gate...
 he mortal painted* Han.

mortall] *mural* G. Gould.

123. *of th'*] *o'th'* Ff, Rowe,+. *of the*
 Coll. Del. Dyce, Sta. Wh. Words.

Cam.+ *o'the* Cap. et cet.

painted] *parted* Ktly.

124. *destinie*] *defamy* Ff, Rowe.

Coriolanus's sword infects 'from face to foot.' He is 'a thing of blood,' not in the sense that he was covered with blood, but like the Avenging Angel. The 'shunless destiny' with which he paints 'the mortal gate of the city' is a reminiscence of the plague-mark on the door of an infected house [W. A. Wright]. And finally he 'struck Corioles like a planet,' because 'planet-stricken' was the name for sudden death for which the doctors could assign no cause. The metaphor is splendidly sustained, and it is simply because Tyrwhitt did not recognise that 'takes' bore the still familiar sense of vaccination, 'taking,' that he altered the punctuation of the passage, and made it difficult for us to understand it. [SHERMAN (*Tudor Sh.*) anticipated this interpretation of 'took' in the sense of 'a fatal disease marked by a plague-spot, or like the influence of a malign spirit,' quoting in illustration also the line from *Hamlet*, I, i, 163. His notes on this play were published ten years before the foregoing article in the *Times Literary Supplement*; but as the anonymous writer dealt with other parts of this sentence preceding the word 'took,' I have here placed his remarks ahead of Sherman's. *Piat justitia*, etc.—ED.]

122. *tim'd with dying Cryes*] JOHNSON: The cries of the slaughter'd regularly followed his motion, as music and a dancer accompany each other.

122, 123. *alone . . . The mortall Gate*] CAPELL (vol. I, pt i, p. 87): 'Mortal' is us'd often for deadly; in which sense it is no unfit epithet for the gate of this city; he who enter'd that gate fitted it for a name beyond *deadly*; painting it with death unavoidable, 'shunless destiny.' This is the true idea of the passage before us, which is mangl'd in very strange sort in the Oxford edition, [Hanmer's, see *Text. Notes*.—ED.]

123. *The mortall Gate*] JOHNSON: The gate that was made the scene of death.—CASE: Probably 'mortal' is here used in the sense of *deadly*, *fatal*, and not as Johnson explains it. Compare the sense of 'mortal' in III, i, 360 *post* ('Mortal, to cut it off'). Shakespeare has 'mortal engines' (*Othello*, III, iii, 355); 'mortal drugs' (*Rom. & Jul.*, V, i, 66).

123. *which he painted*] KEIGHTLEY (*Expositor*, p. 363): I do not see the meaning of 'painted' here. Perhaps the right word is *parted*, i. e., burst open, as it had been closed on him. In *Rom. & Jul.*, II, v, [16], we have the same change of *ar* to *ain*. [This last is Keightley's own reading of the line, which is obelised in the *Globe Sh.*, 'But old folks many faine as they were dead,' Keightley reading *fare*; he has thus far had but one follower, viz., R. G. WHITE.—ED.]—WHITELOW: The inevitable doom of the city was as it were portrayed on the gates in the blood that splashed them. Shakespeare often speaks of the stains of blood as *painting*: as above, I, vi, 85, 'this painting Wherein you see me smeared,' and 3 *Henry VI*: I, iv, 12, 'with purple falchion, painted to the hilt in blood,' but here the word expresses *representation* as well as *colour*. So perhaps *Tro. & Cress.*, I, i, 93, 'Helen must needs be fair When with your blood you daily paint her thus.'—

And with a sudden re-inforcement strucke

125

Carioles like a Planet : now all's his,

126. *Carioles*] Coriolus Ff, Rowe.
Corioles Ktly, Schmidt, Craig. *Corioli*
 Pope et cet.

126. *now all's his*] *now all's this* Ff.
nor all's this Rowe, +. *nor's this all*
 Han.

SCHMIDT (*Coriolanus*): 'Which' is here commonly related to gate, but perhaps it is to be related to 'city,' and 'painted' a word falsely read by the compositor, conformably *haunted*. Shakespeare is fond of using *to haunt* as applied to a ceaselessly hostile follower.—W. A. WRIGHT: The figure of his sword being death's stamp and marking his victims is here carried on. Coriolanus set his bloody mark upon the gate, or upon the city, indicating that it was his by an inevitable fate, as plague-stricken houses were painted with a red cross.—CASE (*Arden Sh.*): 'Shunless destiny' may be simply blood destined to flow, the blood of men for whom there was no escape at his hands.—SHERMAN (*Tudor Sh.*) refers to Wright's remark on the sign placed on a plague-stricken house, and adds: 'Possibly there is a reminiscence also of the blood-painted doors by which the Israelites avoided the "shunless destiny" of the first-born of the Egyptians.' [Shakespeare was, I think, too well versed in Old Testament History to have been unmindful of the fact that the blood was struck upon the lintels and was to be a sign of immunity to the dwellers, not a mark of doom.—ED.]—ORGER (*Sh's Histories and Tragedies*, p. 62): As the author calls Coriolanus's sword 'Death's stamp,' I can hardly conceive he would so soon change his metaphor and speak of his '*painting*' the gate with death; but he may more consistently be said to have *printed* it with ruin, as he left on it the *mark* of inevitable fate. We may compare *Tit. And.*, III, i, 170, 'Writing destruction on the enemies castle.'

125, 126. *strucke . . . like a Planet*] STEEVENS: So in *Timon*, 'Be as a planetary plague, when Jove Will o'er some high-vic'd city hang his poison In the sick air,' [IV, iii, 108].—W. A. WRIGHT: Shakespeare frequently alludes to the supposed malignant influence of the planets, which was a subject of popular belief in his time. Compare I, i, 162. See also *Othello*, II, iii, 182, 'As if some planet had outwitted men.' The word 'moonstruck' for *lunatic* still remains in the language as an evidence of this belief.—E. K. CHAMBERS (*Warwick Sh.*): The idea of 'destiny' is continued. But I am not sure that Shakespeare has not before him the visual image of a building physically struck not by a planet, but by a thunderbolt.—CASE (*Arden Sh.*): Compare Jonson, *Every Man in his Humour*, IV, v. (ed. Gifford-Cunningham, i, 47a): '*Bobadil . . . by Heaven! sure I was struck with a planet thence, for I had no power to touch my weapon. E. Knowell. Ay, like enough; I have heard of many that have been beaten under a planet.*' Gifford refers to the use of *planet-stricken* 'for any sudden attack for which the physician could not readily find a proper name,' and quotes *Observations on the Bills of Mortality*, by Captain John Grant ('printed before the middle of the seventeenth century'), p. 26: ' . . . Again, if one died *suddenly* the matter is not great, whether it be reported in the bills, *suddenly*, *apoplexy*, or *planet-strucken*, and a few pages further on, in *An Account of the Diseases and Casualties of this Year, being 1632*, 'apoplex and meagrim, seventeen; Planet-struck, thirteen; suddenly, sixty-two.'

126. *now all's his*] CAPELL (vol. I, pt i, p. 87): A reading of the First Folio, whose copyer, the Second, by changing 'his' into *this*, drew the moderns into three other changes in this and the subsequent lines, which are no ways defensible. [See *Text*.

When by and by the dinne of Warre gan pierce 127
 His readie fence : then straight his doubled fpirit
 Requickned what in flesh was fatigate,
 And to the Battaile came he, where he did 130
 Runne reeking o're the liues of men, as if'twere
 A perpetuall fpoyle : and till we call'd
 Both Field and Citie ours, he neuer stood
 To ease his Brest with panting.
Menen. Worthy man. 135
Senat. He cannot but with measure fit the Honors
 which we deuife him.
Com. Our fpoyles he kickt at, 138

127, 128. *When...then*] *For...when*
 Rowe, Pope, +.

131. *Runne...as if*] As one line Ff et
 seq.

reeking] *recking* F₂.

134. *panting*] *painting* F₂F₃.

136. *fit*] *fill* Han.

137, 138. As verse Rowe et seq.

138. *Our*] *All our* Han.

kickt] *keck'd* Badham (Sh. Crit.).

Notes.] The implication of the words that are quoted is, Now he thought all was his own, and his task done; '*When by and by*,' etc.

127. *by and by*] BEECHING (*Henry Irving Sh.*): It is interesting to note as a point of morals that not only '*by and by*' but also *presently* and *anon*, all of which formerly meant *at once*, have come to mean *after an interval*.

129. *fatigate*] W. A. WRIGHT: That is, wearied, fatigued. In Sherwood's *English-French Dictionary*, printed as a supplement to Cotgrave (ed. 1632), we find 'to fatigate,' 'fatigated,' and 'a fatigating.' Minsheu (*Guide into Tongues*, 1617) gives: 'To fatigate or make wearie,' and this was the earlier form of the word, 'fatigue' being subsequently introduced. For the participial termination compare 'articulate,' 1 *Henry IV*: V, i, 72; 'suffocate,' *Tro. & Cress.* I, iii, 125, and many others.

131, 132. *Runne reeking o're . . . spoyle*] W. A. WRIGHT: Coriolanus is compared to a stream of reeking blood, which marked the course of his slaughtering sword. 'Spoil' appears here to be a term of the chase as it is in *Jul. Cæs.*, III, i, 206, 'Here thy hunters stand Sign'd in thy spoil,' etc.—BAYFIELD (p. 195): Editors correct by beginning the second line with '*'Twere*,' but '*if*' and '*'twere*' get intolerable emphasis and the rhythm is ruined. Clearly the second line must begin with '*It were*,' so that the words may run, 'as | if it | were a per | petual | spoil.'

136. *He cannot . . . Honors*] JOHNSON: That is, no honor will be too great for him; he will show a mind equal to any elevation.—GORDON, in reference to Johnson's paraphrase, says: 'This is what the speaker meant, but the irony of "measure" is unmistakable. To observe "measure" in his course of honour was precisely what Coriolanus could never do.'

137, 138. *which we . . . kickt at*] For those whose hypersensitive metrical ears are offended by the lack of a syllable in this compound line, HANMER's addition will doubtless afford relief; ABBOTT's cure is less drastic: '*our*' is here a dissyllable as in many other cases. It is, however, to be noticed that l. 137 is printed as prose in the Folio, and l. 138 is a short isolated line. Rowe is responsible for the verse, and it is his, not perhaps Shakespeare's, verse that is at fault.—ED.

And look'd vpon things precious, as they were
 The common Muck of the World : he couets leffe 140
 Then Miserie it felfe would giue, rewards his deeds
 With doing them, and is content
 To spend the time, to end it. 143

140. of *the*] Sta. Dyce, Cam.+,
 Words. Neils. *o'th'* Ff, Rowe,+, Wh. i.
o'the Cap. et cet.

142. *is*] *his* Han. (misprint).
 143. *the*] *his* Rowe,+, Var. '78, '85,
 Ran.

142, 143. *and...it*] Om. Words.

139-143. And look'd vpon . . . to end it] CARTER (p. 458) compares: 'But the things that were vantage to me, the same I counted losse . . . and do judge them to be dongue, . . .' *Philippians*, iii, 7, [*Genevan Vers.*]. 'Brethren, I count not myselfe that I have attained to it, but one thing I doe; I forget that which is behinde, and endeavour myselfe unto that which is before. And folow hard toward the marke for the prize of the high calling.'—*Ibid.*, verse 13.

140. Muck of the World] BAYLEY (p. 92) compares: 'I am a gentleman . . . though I have not the mucke of the world,' Heywood, *If You know not Me* (1606), [pt 2, ed. Pearson, p. 329]. He quotes besides this twelve other passages from various writers of the period wherein wealth is thus referred to as 'muck,' in regard to which Bayley adds: 'I have quoted more of these "muck" passages than I should otherwise have thought necessary because the idea is so peculiarly unpoetic and because many of them considered by themselves would be very obscure.'

141. Miserie] WARBURTON: 'Misery' for avarice, because a miser signifies *avaricious*.—W. A. WRIGHT: [Warburton's signification] is doubtful, as Shakespeare elsewhere always uses the word in the ordinary sense of wretchedness.

142, 143. *is content . . . to end it*] JOHNSON: I know not whether my conceit will be approved, but I cannot forbear to think that our author wrote thus:

'—he rewards
 His deeds with doing them, and is content
 To spend his time, to *spend* it.'

MALONE: I think the words afford this meaning [Johnson's] without any alteration.—WARBURTON: The last words of Cominius's speech are altogether unintelligible. Shakespeare, I suppose, wrote the passage thus:

'—and is content
 To spend his time—
Men. To end it. He's right noble.'

Cominius in his last words was entering on a new topic in praise of Coriolanus; when his warm friend, Menenius, impatient to come to the subject of the honors designed him, interrupts Cominius and takes him short with—to end it, i. e., to end this long discourse in one word, *he's right noble. Let him be called for.* This is exactly in character, and restores the passage to sense. [Warburton so prints it in his ed., but thus far has not had any followers.—ED.]—LEO (*Coriolanus*): To end—what? The time—of his life. He is content to have no other occupation but to sacrifice himself for his country.—P. A. DANIEL (*Notes*, etc., p. 61): End Cominius' speech at 'content,' and give the rest to Menenius, thus:

Menen. Hee's right Noble, let him be call'd for.

Senat. Call *Coriolanus*.

145

Off. He doth appeare.

Enter Coriolanus.

Menen. The Senate, *Coriolanus*, are well pleas'd to make thee Confull.

Corio. I doe owe them still my Life, and Seruices.

150

Menen. It then remaines, that you doe speake to the People.

152

143-145. Lines end: *Noble...Coriolanus* Pope et seq.

145. *Senat.*] 1. S. Cap.

Coriolanus] for *Coriolanus*

Steev. Var. '03, '13.

148-153. As verse, ending lines: *pleas'd...still...remaines...you*, Rowe ii. et seq.

151. *the*] *th'* Rowe ii, +.

'Com. . . . rewards his deeds
With doing them, and is content.

Menen. We spend the time. To end it,
He's right noble,' &c.

WHITELAW: That the time should pass, and the end come, bring no reward—no more to be said of it than that, the time having passed, the end has come—to this he is contented to look forward.—SCHMIDT (*Coriolanus*) dissents to Whitelaw's interpretation. 'It is much better,' he says, 'to take only the first infinitive, "to spend the time," as directly dependent on "content"; he is satisfied to bring the time to an end, to have a pastime; "to end it," while he is bringing the time, or also his "doing his deeds, to an end"; compare II, iii, 201, 202, and such a passage as, "I fly not death, to fly this deadly doom,"' *Two Gentlemen* (III, i, 185), while I fly, etc.—W. A. WRIGHT: To spend the time for the mere purpose of bringing it to an end, and without any object of an ulterior reward. All his achievements are a pastime, a means of killing time.—GORDON: In all that Coriolanus does he has no ulterior motives. Great action, to him, is its own reward, an end in itself. He does great deeds (as Johnson puts it) for the sake of doing them, and spends his time for the sake of spending it, content that it should end there, and lead to nothing.—VERITY (*Student's Sh.*): To do great deeds is, for Coriolanus, its own reward, and he is content so to spend his time as merely to pass it. Cominius seems to mean by his last words that Coriolanus has no ulterior objects, cherishes no ambitious designs, in what he does (whereas the Tribunes accuse him of aiming at 'tyrannical power,' III, iii, 1, 2, 83-86); enough for him if his time be spent in doing, and end there, *i. e.*, lead to nothing. The use of a literary artifice, here assonance (*spend . . . end*), often, I think, gives point to the style at the expense of clearness.—CRAIG (*Arden Sh.*): And whatever expenditure of time it takes to complete his work, he ungrudgingly gives it.—CASE (*Ibid.*): This interpretation, however, would make 'it' refer to 'deeds,' whereas with 'it' referred to 'time,' as strict grammar requires, the passage is understood that, provided his time is used up, Coriolanus is content to spend it without reward for himself.

151, 152. *It then . . . to the People*] WARBURTON: Coriolanus was banished U. C. 262. But till the time of Manlius Torquatus, U. C. 393, the Senate chose

Corio. I doe befeech you, 153
 Let me o're-leape that custome : for I cannot
 Put on the Gowne, stand naked, and entreat them 155
 For my Wounds fake, to giue their fufferage :
 Pleafe you that I may paffe this doing.

Scicin. Sir, the People must haue their Voyces,
 Neyther will they bate one iot of Ceremonie. 159

153. <i>I doe</i>] I Pope, +.	age F ₂ . <i>suffrages</i> Rowe, +. <i>suffrage</i>
156-162. Lines end: <i>Pleafe you... People...bate...too't:...And</i> Capell et seq. (exc. Knt, Sta.).	F ₄ et cet.
156. <i>Wounds</i>] <i>wounds'</i> Theob. et seq. <i>sufferage</i>] F ₃ , Sta. Ktly. <i>fuffer-</i>	157. <i>passe</i>] <i>overpass</i> Han.
	158. <i>the People must</i>] <i>but the people too must</i> Han.
	159. <i>Neyther</i>] <i>Nor</i> Pope, +.

both Consuls. And then the people, assisted by the seditious temper of the Tribunes, got the choice of one. But if Shakespeare makes Rome a democracy, which at this time was a perfect aristocracy, he sets the balance even in his *Timon*, and turns Athens, which was a perfect democracy, into an aristocracy. But it would be unjust to attribute this entirely to his ignorance; it sometimes proceeded from the too powerful blaze of his imagination, which, when once lighted up, made all acquired knowledge fade and disappear before it. For sometimes again we find him, when occasion serves, not only writing up to the truth of history, but fitting his sentiments to the nicest manners of his peculiar subject, as well to the *dignity* of his characters or the *dictates* of nature in general.—MALONE: The inaccuracy is to be attributed not to our author, but to Plutarch, who expressly says, in his *Life of Coriolanus*, that 'it was the custom of Rome at that time, that suche as dyd sue for any office, should for certen dayes before be in the market-place, only with a poor gowne on their backes, and without any coate underneath, to *praye the people to remember them at the daye of election*.'—W. A. WRIGHT: It is not difficult to trace the origin of the mistake. Plutarch in his *Life of Coriolanus* (c. 14) merely says that it was usual for candidates for an office to stand in the Forum dressed in a toga (*ἱμάτιον*) only, without the *tunica* (*χιτών*) or close-fitting garment underneath. In the *Quæstiones Romanæ*, 49, he makes the same statement on the authority of Cato. Now Amyot in his French translation, which is the original of North, renders the expression correctly enough, 'une robbe simple, sans saye dessous,' and the whole appears in North as [given above by Malone].

155. stand naked] CASE (*Arden Sh.*): 'Naked' is often equivalent to *unarmed*, but here, no doubt, the display of wounds and the single garment suggests the word, as it does in the passage from *Roman Questions*, [cited by Wright]: 'To the end, therefore, that such scarres might be better exposed to their sight whom they met or talked withall, they went in this maner downe to the place of election, without inward coats in their plaine gownes. Or haply, because they would seem by this nuditie and nakednesse of theirs, in humilitie to debase themselves, the sooner thereby to curry favor, and win the good grace of the commons,' etc. [Case quotes but a part of the foregoing extract as in *Bibl. de Carabas*, pp. 78, 79; the passage as here given is from Holland's translation of *The Philosophie or Morals of Plutarch*, ed. 1603, p. 867.—ED.]

Menen. Put them not too't : 160
 Pray you goe fit you to the Custome,
 And take to you,as your Predeceffors haue,
 Your Honor with your forme.

Corio. It is a part that I shall blush in acting,
 And might well be taken from the People. 165

Brutus. Marke you that.

Corio. To brag vnto them, thus I did, and thus
 Shew them th'vnaking Skarres, which I should hide,
 As if I had receiu'd them for the hyre
 Of their breath onely. 170

Menen. Doe not stand vpon't :
 We recommend to you Tribunes of the People
 Our purpose to them, and to our Noble Confull
 With we all Ioy, and Honor. 174

160, 161. As one line, reading: *Pray fit you* Pope, +.

161. *you goe fit*] *you go, fit* Var. '78.
you, go fit Var. '73 et cet.

162. *to you*] *t'ye* Pope, +.

163-166. Lines end: *part...well...that*
 Pope et seq.

163. *your*] *the* Han.

166. *that.*] *that?* Rowe ii. et seq.

168. *vnaking*] *Ff, Rowe, +, Cap.*

Varr. Mal. Ran. Steev. Varr. Sing. i.
vnaching Knt et seq.

168. *should*] *would* Rowe, +.

172. *to you*] *t'ye* Pope, +. *through* or
thro you Cowden Clarkes conj.

173. *purpose to them, and...*] *purpose*
and to them:... Han. *purpose. To*
them and... Johns. *purpose;—to them*
and... Mason, Coll. Huds. i.

163. *your forme*] M. MASON: I believe we should read, 'Your honour with *the* form.' That is, the usual form. [Mason was apparently unaware that herein he was anticipated, see *Text. Notes.*—ED.]—STEEVENS: 'Your form' may mean the form which custom prescribes *to you*.

166. *Marke you that.*] Rowe is responsible for the interrogation point here, and though he has been uniformly followed by all succeeding editors in this, I am inclined to think that the admonitory form, as in the Folio, is the more expressive; it is, of course, an aside to Sicinius. The interrogation merely calls his attention to the words of Coriolanus; the other is equivalent to 'Remember *that* well!'—ED.

171. *Doe not stand vpon't*] W. A. WRIGHT: That is, do not insist upon it.

172-174. *We recommend . . . and Honor*] MALONE: We entreat you, Tribunes of the people, to recommend and enforce to the plebeians what we propose to them for their approbation, namely, the appointment of Coriolanus to the consulship.—M. MASON (*Comments*, etc., p. 250): This passage is rendered almost unintelligible by the false punctuation. It should evidently be pointed thus, and then the sense will be clear:

'We recommend to you, tribunes of the people,
 Our purpose;—to them, and to our noble consul
 Wish we all joy and honor.'

Senat. To *Coriolanus* come all ioy and Honor.

175

Flourish Cornets.

Then Exeunt. Manet Sicinius and Brutus.

Bru. You see how he intends to vse the people.

Scicin. May they perceiue's intent: he wil require them

As if he did contemne what he requested,

180

Should be in them to giue.

Bru. Come, wee'l informe them

Of our proceedings heere on th'Market place,

I know they do attend vs.

184

175. *Senat.*] Sic. Rowe ii, Pope. Senators. Dyce, Cam.+.

176, 177. *Flourish...Brutus.*] Flourish. Exeunt Senators. Cap. Coll. Del. Wh. i. Flourish. Then exeunt Senators. Mal. Steev. Varr. Sing. Knt, Hal. Ktly, Huds. i. Flourish. Exeunt all except Sicinius and Brutus. Dyce, Sta. Cam.+ , Huds. ii, Craig, Neils.

177. *Manet*] Manent F₄.

179. *perceiue's*] *perceive his* Cap. Varr. Ran. Mal. Varr. Sing. Knt, Del. Hal. Ktly.

179. *intent: he wil*] *intent: He will* F₄, Rowe, Pope. *intent. He that will* Var. '03, '13. *intent! He will* Theob. et cet.

183. *heere on*] Ff, Rowe, Pope. *here. On* Johns. Var. '73, Ktly, Neils. *here: on* Theob. et cet.

184. *vs.*] *us.* [Exeunt. Rowe et seq.

'To *them*' means *to the people*, whom Menenius artfully joins to the consul, in the good wishes of the Senate.—DYCE: Mason's pointing is proved wrong by the very next line.—HUDSON in his first ed. adopted Mason's pointing without comment; in his second, evidently influenced by Dyce, he follows the Folio and thus notes: 'Such is probably the right division of the line; though some have printed it with the (;) after *purpose*, thus connecting *to them* with what follows. But the last *to* is probably used for *towards* or in reference to—"our purpose *towards* them."'—W. A. WRIGHT: That is, We trust you with the announcement of our intention to the people.

175. *Senat. To Coriolanus, etc.*] THEOBALD (*Letter to Warburton*, Feb. 12, 1729; Nichols, vol. ii, p. 483): Blind and blundering Editors, to put this wish into one of the Tribunes' mouths, when both the old folios place it to that of the Senate upon their breaking up! [See *Text. Notes.*]

179. *May they perceiue's*] SCHMIDT (*Coriolanus*): Not to be understood emphatically in the optative, as modern editors take it, since they place an exclamation point after 'intent,' but rather corresponding to the German *mögen sie seine absicht merken*.

179. *he wil require them*] W. A. WRIGHT: That is, he will ask them. Generally 'require' is used with the accusative of the thing asked, and now has the sense of asking with authority, like *demand*; but formerly both 'require' and *demand* were equivalent to the simple *ask*. Compare *Henry VIII*: II, iv, 144, 'In humblest manner I require your highness.'

183. *Of . . . heere on th'Market place*] THEOBALD: But the Tribunes were not now on the 'Market place,' but in the Capitol. The pointing only wants to be rectified, and we shall know what this Magistrate would say, viz., Come, I know the people attend us in the Forum; we'll go and inform them what proceedings have been here in the Senate. [See *Text. Notes.*]

[Scene III.]

Enter feuen or eight Citizens.

I

1.*Cit.* Once if he do require our voyces, wee ought not to deny him.

2.*Cit.* We may Sir if we will.

3.*Cit.* We haue power in our felues to do it, but it is 5
a power that we haue no power to do : For, if hee shew vs

SCENE III. Cap. et seq. SCENE VII.
Pope, Han. Warb. Johns.

The Forum. Var. '73, '78, '85, Ran.
The Same. The Market-Place. Knt.
The Same. The Forum. Cap. et cet.

1. feuen or eight...] Ff, Rowe, +,
Varr. Ran. Cam. +, Neils. a number
of... Cap. several... Mal. et cet.

2. *Once*] Ff, Rowe. *Oons!* Pope.
Once for all Bell. *Once*, Theob. et cet.

2. 1 *Cit.* Once if he do require, etc.] DELIUS (*Sh's Use of Prose, Jahrbuch*, v, p. 269): The several citizens to whom Coriolanus must sue for their votes for the consulship speak in Plebeian prose. Coriolanus, who on his entrance in converse with Menenius had still spoken in blank verse, likewise becomes one of the people, since he addresses the Citizens in their own manner when he sets out to get their voices. He is not able to play this irksome part long. After he has happily answered the first voices he again resumes his blank-verse for the suing of the later voices. Blank-verse is likewise used by the Tribunes in announcing to the three Citizens the craftily determined plot to render null the choice of Coriolanus in the end. The political interests which there come into play justify the use of fluent verse by the higher-standing Tribunes, as well as the three Citizens.

2. *Once*] WARBURTON: 'Once' here means the same as when we say *once for all*.—FARMER: This use of the word 'once' is found in *The Supposes*, by Gascoigne, 'Once, twentyfour ducattes he cost me,' [Act V, sc. v, p. 236, ed. Cunliffe.—ED.].—STEEVENS: Again in *Com. of Errors*, 'Once this, your long experience of her wisdom,' [III, i, 89].—MALONE: I doubt whether 'once' here signifies *once for all*; I believe it means 'if he do but so much as require our voices,' as in the following passage in Holinshed's *Chronicle*: '—they left many of their servants, and men of war behind them, and some of them would not once stay for their standards.' [This note appears first in Malone's own edition; it is not repeated in the *Variorum* of 1821.—ED.].—ABBOTT (§ 57) besides the present line gives three other examples wherein 'once' is used in the sense *once for all*. Under the sense *in a word* ABBOTT quotes the line from *Comedy of Errors* given by Steevens. Pope's unfortunate emendation *Oons!* for 'Once' drew forth from Theobald the following note, which he omitted, however, in his ed. ii, 'What, more anachronisms, and more than ever the Poet design'd or slipt into! But this, like the boiled Pig and Colliflower in the *Farce*, is of Squire Somebody's own bespeaking, and 'twill be but kind to let him have the dish to himself. Mr Pope, I presume, hardly thinks that *Blood and Wounds* ever came into an oath till after the Crucifixion of our Saviour. But, to set that question apart, our citizens here are no such blustering blades. They say honestly, in all other editions, no more than this: "Once, if he do require our voices," &c., *i. e.*, In a word, once for all, I've said it once and I'll stand to it.' [See *Appendix: Shakespeare and the Masses*, R. W. CHAMBERS, p. 712.]

5, 6. We haue power . . . to do] WARBURTON: I am persuaded this was intended as a ridicule on the Augustine manner of defining *free will* at that time in

his wounds, and tell vs his deeds, we are to put our tongues into those wounds, and fpeake for them : So if he tel

7

7. and...deeds] Om. Anon. ap. Cam.

8. tel] tells Rowe, +.

the schools.—JOHNSON: A ridicule may be intended, but the sense is clear enough. *Power* first signifies *natural power* or force, and then *moral power* or right. Davies has used the word with great variety of meaning: 'Use all thy *powers*, that heavenly *power* to praise, That gave thee *power* to do.'—[Johnson was evidently trusting to his memory; this quotation is from Sir John Davies' *Nosce Teipsum*, the concluding lines, and in Arber's reprint (*English Garner*, vol. v, p. 202) runs thus: 'Use all thy powers that Blessed Power to praise! Which gives thee power to Be, and Use the same.'—ED.]—HEATH (p. 416): I am as well persuaded, as Mr Warburton can be of the contrary, that 'this was *not* intended as a ridicule on the Augustine' (it should be the Augustinian) 'manner of defining free-will at that time in the schools.' The present expression, indeed, is no other than the natural dictate of an honest heart, which Shakespeare felt in its full force. The sense is, We have indeed a power by law to do it if we think proper, but this power amounts to the same as no power at all, because we should offer the greatest violence to our very natures if we should exert it. Thus much I thought it right to say in justification of this sentiment, which considered as Shakespeare intended it, as a moral sentiment, is a very fine one, and a very serious one; not a ludicrous one, as Mr Warburton, wrapped up in his verbal metaphysics, would represent it. But to consider it in the metaphysical light in which he hath chosen to place it, I would beg leave to ask him one question. Doth he know what was the Augustinian definition of free will, which in Shakespeare's time, or at any time before, or since, obtained in the schools? I am persuaded he doth not, or he could never have thought the ridicule, he hath gone out of his way to fasten upon it, would suit it. But I believe the truth of the case is this, Mr Warburton had formerly read the *Provincial Letters*, in the first of which the *pouvoir prochain* of the Dominican Thomists . . . is very finely and very strongly ridiculed, and that in a manner which bears a distant resemblance to the text of our poet. This probably might give the hint to his confused imagination to transfer a misunderstood ridicule upon a doctrine to which it is no way applicable. For let me ask him another question. Had he himself the power while he was writing this note to throw up the sash of his study window and leap out of it? I suppose he will scarce deny that he had the power to do so; but that power being under the control of another power, which belonged to him as a moral agent, I suppose too he will as little deny, that, upon the result of the combination of those two powers, he had not, as then circumstanced, the power to exert the physical power. If he should deny it, the common sense of mankind will bear witness against him. This is the very case in our poet's text. The man had in himself the power to do it, but it was a power he had no power to exert. But thus it will always be with people who affect to know everything. They are at every turn betraying their ignorance of the very rudiments of what they will be talking about.

7, 8. we are to . . . speake for them] W. A. WRIGHT: Not like Antony, who says (*Jul. Cæs.*, III, ii, 229):

'I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor, poor dumb mouths
And bid them speak for me.'

vs his Noble deeds, we must also tell him our Noble acceptance of them. Ingratitude is monstrous, and for the multitude to be ingratefull, were to make a Monster of the multitude; of the which, we being|members, should bring our felues to be monstrous members. 10

1.Cit. And to make vs no better thought of a little helpe will serue: for once we stood vp about the Corne, he himselfe stucke not to call vs the many-headed Multitude. 15

3.Cit. We haue beene call'd fo of many, not that our 18

15. *once*] *once when* Rowe, +, Cap.
Varr. Ran. Steev. Var. '03, '13, Knt,
Coll. MS., Hal. Craig.

15. *we*] *he* Pope ii. (misprint).
16, 17. *Multitude*] *monster* Han.

—GORDON: As Antony did for Cæsar, though he feigned the contrary: 'Were I a Brutus, And Brutus Antony, there were an Antony Would ruffle up your spirits, and put a tongue In every wound of Cæsar,' III, ii, 230–233.

12. of the which] For other examples of this construction see, if needful, ABBOTT § 270.—P. SIMPSON (*Sh. Punctuation*, p. 52) gives several other passages wherein the relative is thus followed by a comma.

15. for once] MALONE: That is, *as soon as ever* we stood up. This word is still used in nearly the same sense in familiar or rather vulgar language such as Shakespeare wished to allot to the Roman populace: 'Once the will of the monarch is the only law, the constitution is destroyed.'—STEEVENS: As no decisive evidence is brought to prove that the adverb 'once' has at any time signified *as soon as ever*, I have not rejected the word introduced by Mr Rowe, which, in my judgment, is necessary to the speaker's meaning.—SCHMIDT (*Coriolanus*): We need not concern ourselves with the peculiar meaning of a word if we understand 'for' in the sense of *because*, as it not infrequently occurs.—W. A. WRIGHT: This does not seem a natural construction.—[ABBOTT (§ 244) includes this passage among the examples of those wherein the relative is omitted; the word *when* in this present case.—ED.]—CASE (*Arden Sh.*): Shakespeare here obviously refers to the place in North's *Plutarch* where it is related that Coriolanus, after he was refused the consulship, and when great store of corn was brought to Rome, made an oration against the insolency of the people and the proposal to distribute corn gratis. Shakespeare makes this opposition of Coriolanus to the distribution of corn precede his going up for the consulship.

16, 17. the many-headed Multitude] WHITELAW: The ποικίλον καὶ πολυκέφαλον θηρίον of Plato (*Republic*, ix, par. 588) represents, in men or states, the multifarious *appetites* of human nature, turbulent and strong: of the three principles—rational, ambitious appetitive—the last and lowest in the scale. So Horace to the Roman public: 'Bellua multorum es capitum. Nam quid sequar aut quem?' [*Epistola*, i, l. 76. See BAYLEY, pp. 159–164, for a remarkable culling of examples of phrases applied to the people from the authors and playwrights of the period.—ED.]

heads are some browne, some blacke, some Abram, some bald; but that our wits are so diuerfly Coulord; and true-ly I thinke, if all our wittes were to issue out of one Scull, they would flye East, West, North, South, and their consent of one direct way, should be at once to all the points a'th Compasse.

2.Cit. Thinke you so? Which way do you iudge my wit would flye.

3.Cit. Nay your wit will not so foone out as another mans will, 'tis strongly wadg'd vp in a blocke-head : but if it were at liberty, 'twould fure Southward.

2 Cit. Why that way?

3 Cit. To loose it felse in a Fogge, where being three parts melted away with rotten Dewes, the fourth would returne for Conscience sake, to helpe to get thee a Wife.

19. Abram] F₂F₃, Beeching (Irving Sh.; Falcon Sh.), Chambers, Craig, Herford, Tucker Brooke. *auburn* F₄ et cet.

20. Coulord] Color'd F₃F₄.

21. one Scull] our skulls Han.

23. should] would Rowe, +.

all the] all Rowe, +.

24. a'th] o'th F₄, Rowe, +, Wh. i. o'the Cap. et cet.

28. wadg'd] wedg'd Ff.

28-35. but if...you may.] Om. Bell.

29. fure] soar Grey (ii, 166).

31-33. Mnemonic Warb.

31. loose] lose F₃F₄.

32. fourth] forth F₂.

19. Abram] MURRAY (*N. E. D.*, s. v. *Abraham, Abram*): Corruption of *Auburn*, formerly often written *abern*, *aborn*; [the present line quoted; also, 1599, *Solim. & Pers.* (Haz. *Dods.*, v, 363): 'Where is the eldest son of Priam, That Abraham-colour'd Trojan? Dead.' 1627 Peacham. *Compleat Gentleman*, 155 (1661). 'I shall passe to the exposition of certain colours—Abram-colour, *i. e.*, brown, Auborne or Abborne, *i. e.*, brown or brown-black.'—STEEVENS, in reference to the spelling of the Folio, makes this cryptic remark: 'I should unwillingly suppose this to be the true reading; but we have already heard of *Cain* and *Abram*-coloured beards.'—WRIGHT, in illustration of the spelling *abron*, quotes Hall's *Satires*, iii, 5, 8, 'A lusty courtier whose curled head With abron locks was fairly furnished.'

21. if all our wittes . . . out of one Scull] WARBURTON: Meaning though our having but one interest was most apparent, yet our wishes and projects would be infinitely discordant.—M. MASON (*Comments*, p. 250): To suppose all their wits to issue from one skull, and that their common consent and agreement to go all one way, should end in their flying to every point of the compass, is a just description of the variety and inconsistency of the opinions, wishes, and actions of the multitude.

22, 23. their consent . . . direct way] W. A. WRIGHT: That is, their agreement to go in one direction.

32, 33. the fourth . . . to get thee a Wife] WARBURTON: A sly satirical insinuation how small a capacity of wit is necessary for that purpose. But every day's experience of the Sex's prudent disposal of themselves may be sufficient

2*Cit.* You are neuer without your trickes, you may, 35
you may.

3*Cit.* Are you all resolu'd to giue your voyces? But
that's no matter, the greater part carries it, I say. If hee
would incline to the people, there was neuer a worthier
man.

Enter Coriolanus in a gowne of Humility, with 40
Menenius.

Heere he comes, and in the Gowne of humility, marke
his behaiour: we are not to stay altogether, but to come
by him where he stands, by ones, by twoes, & by threes.
He's to make his requests by particulars, wherein euerie 45

34, 35. *you may, you may.*] Ff, Cam., +, Craig. —*you may, you may.*—Rowe, +, Ran. Ktly. —*you may, you may.* Var. '78 et cet.

37. *it, I say.*] Ff, Rowe, Pope, Schmidt. *it. I say* Theob. et cet.

40, 41. *Enter...with Menenius.*] Enter...in a gown, with Menenius. Pope, +. Enter Coriolanus and Menenius. Cap. (after l. 42). Enter Coriolanus with Menenius. Var. '73. Enter

Coriolanus and Menenius Var. '78, '85, Ran. Mal. Steev. Varr. Sing. Knt, Coll. Del. Huds. i. (after l. 49 Dyce, Sta. Wh. i, Words. Huds. ii.). Re-enter Coriolanus and Menenius. Craig.

43. *altogether*] *al together* F₂. *all together* F₃F₄.

44. *& by threes*] *by & threes* F₂ (*& by threes* Methuen facsimile).

45. *wherein*] *where* F₄.

to inform us how unjust it is.—SCHMIDT (*Coriolanus*): What jocosity has the speaker in mind? Does he wish to imply that in order to win and wed a wife requires the least part of one's mother-wit; or that one must be reduced to a fourth part of his wit in order to think of marriage?

34, 35. *you may, you may*] STEEVENS: This colloquial phrase, which seems to signify 'you may divert yourself as you please at my expence,' has occurred already in *Tro. & Cress.*: '*Hel.* By my troth, sweet lord, thou hast a fine forehead. *Pand.* Ay, you may, you may,' [III, i, 118].

37. *carries it, I say.*] SCHMIDT (*Coriolanus*): Modern editors place the period after 'it,' beginning the next sentence with 'I say.' But, not to mention that a comic twist is thereby lost, it may perhaps be worth noting that Shakespeare never begins a sentence with this emphatic 'I say.' ['Never' and 'always' are somewhat perilous words to use in reference to Shakespearian usage. Here, then, are three examples taken at random which are contradictory, I think, to Schmidt's assertion: 'I say it is the moon that shines so bright,' *Tam. of Shr.*, IV, v, 4; 'I say she's dead; I'll swear't,' *Wint. Tale*, III, ii, 104; 'I say the earth did shake when I was born,' 1 *Henry IV*: III, i, 21.—ED.]—W. A. WRIGHT, in reference to the Folio pointing, says: 'But the Third Citizen is somewhat of a wit, and a truism of this kind has no comic effect in his mouth.'

45. *by particulars*] W. A. WRIGHT: That is, one by one, in detail.—CASE (*Arden Sh.*): The phrase is ambiguous and might mean 'in detail, point by point,' but Coriolanus has only one request to make, and it is reasonable to distribute it by repetition as the context distributes the answers.

one of vs ha's a fingle Honor, in giuing him our own voi- 46
ces with our owne tongues, therefore follow me, and Ile
direct you how you shall go by him.

All. Content, content.

Men. Oh Sir, you are not right: haue you not knowne 50
The worthiest men haue done't?

Corio. What must I say, I pray Sir? 55
Plague vpon't, I cannot bring
My tougne to such a pace. Looke Sir, my wounds,
I got them in my Countries Seruice, when
Some certaine of your Brethren roar'd, and ranne
From th'noise of our owne Drummes.

Menen. Oh me the Gods, you must not speak of that,
You must desire them to thinke vpon you.

Coriol. Thinke vpon me? Hang 'em, 60
I would they would forget me, like the Vertues
Which our Diuines lose by em. 62

49. *content.*] Ff, Pope, +, Var. '78,
'85. *content.* [Exeunt Citizens. Cap.
Craig, Neils. *content.* [Exeunt. Rowe
et cet.

50, 51. As prose Johns. Var. '73.
51. *done't*] *done it* Var. '03, '13, '21,
Sing. i.

52. *say, I pray Sir?*] *say?*—*I pray,*
sir,—Theob. et seq. (subs.).

52, 53. *I pray...bring*] As one line
Pope et seq.

54. *tougne*] Ff.

57. *th'noise*] Ff, Wh. i. *noise* Pope, +,
the noise Rowe et cet.

57–60. Lines end: *Gods,...them...*
Hang 'em, Pope et seq.

61, 62. *like...em*] Om. Words.

61. *Vertues*] *advices* Han.

62. *by*] on Han.

em] *them* Cap. Mal. Steev. Varr.
Sing. i, Knt, Coll. Del. Hal. Wh. i,
Huds. i.

59. *thinke vpon you*] BEECHING (*Falcon Sh.*): To 'think upon,' in the mouth
of a suppliant, has the special sense of 'to remember *with compassion*,' as in *Jonah*,
i, 6, 'If so be God will think upon us'; so that there is a touch of epigram in Corio-
lanus's retort, 'I would they would forget me.'

61, 62. *like the Vertues . . . lose by em*] THEOBALD: I wish they would forget
me as they do those virtuous precepts which the divines preach up to them, and
lose by them, as it were, by their neglecting the practice.—CAPELL (vol. I, pt i,
p. 88): 'Virtues' are put poetically for precepts of virtue, which divines are
properly enough said to lose by hearers upon whom they have no influence.—
BADHAM (*Criticism*, p. 13): Anyone who can seriously maintain that there is a
meaning in this passage as it now stands has much false ingenuity to unlearn.
The following passage in North's *Plutarch* (*Life of Romulus*, p. 26, ed. 1579) may
perhaps afford us some clue: 'Moreover other birdes are allwayes (as a man would
saye) before our eyes, and doe daylie shewe themselves unto us: where the vulture
is a very rare byrde and hardly to be seene, and men do not easily finde their
ayeries. Which hath geuen some occasion to holde a false opinion that the vultures
are passagers, &c. The prognosticators also thincke that such things which are not
ordinarie and but rarely seene, be not natural, but miraculously sent by the gods

[61, 62. like the Vertues Which our Diuines lose by em]

to prognosticate something.' Now we have no doubt that Coriolanus here wishes that his dealings with the people were as transitory and rare as the visits of vultures are to the gaze of the soothsayers. He never wishes to encounter them more, not even to hear their praises. But then how is this passage to be moulded according to this view? Shall we read, 'I wish they would forget me like the vultures Which our diviners lease by'; or, Which our divines lose sight of? Let the judicious determine or, rather, let them propose some more satisfactory way of introducing this word thus strangely corrupted into *virtues*. [It is, I think, doubtful that Badham's extravagant emendation or explanation will appeal to any thoughtful reader. He himself would very likely have somewhat modified his view had he consulted the several passages wherein Shakespeare refers to the Vulture. In no instance is this bird taken except as the emblem of voracity, which honor it seems to share with the cormorant. The words 'virtues' and *vultures* in the handwriting of the time do not in the least resemble each other.—ED.]—VERPLANCK: 'I wish they would forget me, as they do the moral teachings of our divines.' This (repeat a dozen critics) is 'an amusing instance of anachronism.' I do not see why the priestly teachers of morals in a heathen land may not well be termed 'divines' by an English poet without implying that he supposed them to be doctors of divinity of Oxford or Geneva. [As far as I know Verplanck himself is the first to call attention to the anachronism—his edition appeared in 1847—the 'dozen critics' are all named John Doe.—ED.]—HUDSON: This use of the term 'divines' has been set down as another anachronism. No doubt it is so. And so in North's *Plutarch* we often find that the ancient Greeks and Romans had *bishops* among them. The poet simply uses the language of his time to represent what has been done at all times.—WELLESLEY (p. 26): None of the commentators have informed us what were the precepts by which Coriolanus imagines that the Roman divines of his day are as much losers as he is by his example. I should rather suppose that he borrowed his simile from the Faculty, and that we should read, 'Which *medicines* lose by *time*,' the compositor having read *our divines* for *medicines* and *them* for *time*.—JABEZ [C. M. INGLEBY] (*Notes & Queries*, 11 Aug., 1877, p. 105): Undoubtedly *time* may have been read 'them,' which, in its turn, was contracted into 'em.' But if 'our divines' be a corruption, its place can hardly have been occupied by *medicines*; for men do not cease to care for the lost virtues of their drugs, but throw physic to the dogs when it is found to have survived its efficacy. On the contrary, men do not throw away their *old wines*, not even their tawny port, but they set store by them, prizing them for the very reason that their former virtues, have departed. I therefore propose to read, 'Like the virtues Which *old wines* lose by *time*,' conceiving that *our d* is a misprint for *old*, *ivines* for *wines*. Coriolanus might fitly compare himself (as valued by the plebs) to the virtues of a wine, which men think they do well to dispraise and forget. [In Cam. ii. another emendation is accredited to Ingleby, 'Which dry wines lose by time'; it is, however, marked as withdrawn. May we not add, *wisely*?—ED.]—R. M. SPENCE (*Notes & Queries*, 1 Sep., 1877, p. 163): In a reverent and diffident spirit I venture to suggest that Shakespeare's words may possibly have been, 'I would they would forget me, like the victims Which our diviners toss by 'em.' *I. e.*, as haruspices, having examined the *exta*, toss the carcases of the victims aside, as having served their purpose, so wish I that the *profanum vulgus* of Rome, having got what they wanted from me—victory over their foes and security for themselves—may ever forget

Men. You'l marre all, 63
 Ile leaue you : Pray you speake to em, I pray you
 In wholfome manner. *Exit* 65

Enter three of the Citizens.

Corio. Bid them wash their Faces, 67

64. <i>[speake]</i> to <i>speake</i> Pope.	Johns. Var. '73, '78, '85. Ran. Two
65. <i>Exit.</i>] <i>Exit</i> Menenius. Cap. Dyce	Citizens approach. Han. Re-enter
(after <i>cleane</i> , l. 68), Words. Huds. ii.	two of the Citizens (after <i>cleane</i> , l. 68),
66. <i>Enter</i> three of the Citizens.]	Cam.+ . Re-enter three of the Citi-
<i>Enter</i> two of the Citizens. Rowe, Cap.	zens. Neils. <i>Enter</i> two Citizens. Mal.
Citizens approach. Pope, Theob. Warb.	et cet.

me. Since this note was written I have seen Jabez's proposed emendation of this passage. With all deference, I submit that my rendering, while taking no greater liberty with the text than his, is more in keeping with Coriolanus's impetuous manner. [The deferential tone of Spence's note somewhat precludes severe criticism, still it may be pointed out that 'victim' is a word which does not occur in any of Shakespeare's works; and, according to the *N. E. D.*, was not in current use until towards the end of 1600. Of what use are *Concordances* of the plays and poems if not for the purpose of establishing such a fact as the first of these here given?—ED.]—W. CAREW (*Ibid.*, p. 163): I would suggest the passage is elliptical, and should read, 'Like the virtues which our divines forget when they lose by enforcing or practising them.'—W. A. WRIGHT: That is, waste upon them by preaching to them in vain. If this be the true reading, Theobald's explanation must be right. [Wright characterises the various emendations proposed as 'all more open to objection than the original text.']—CASE (*Arden Sh.*): Elliptical in the extreme. Divines lose their labour, not their virtues, but they may be regarded as losing the plants of virtue which they vainly strive to set and cultivate in base minds.

65. *wholsome*] STEEVENS: So in *Hamlet*, 'If it shall please you to make me a wholesome answer,' [III, ii, 328].—W. A. WRIGHT: That is, in a suitable, reasonable manner, and not in this wild way.

66. *Enter* three of the Citizens] There is, it will be noticed, a discrepancy between the number of Citizens here given and the words of Coriolanus, l. 68. The *Text. Notes* show the various attempts to reconcile the two; on the whole, the arrangements adopted by the Cambridge Edd., for this and l. 68, seem to be the best solution of the difficulty.—ED.—SCHMIDT: On account of the expression 'a brace' editors have altered the 'three' of this stage-direction to 'two,' but it may be remarked that 'brace,' like the German *ein Paar*, is frequently used for a small number; and even were it not so, the three Citizens could enter one after the other, and at first only two be seen by Coriolanus.—BEECHING (*Falcon Sh.*): The Cambridge Edd. make a third citizen enter alone. This is possible, as the citizens had agreed to come 'by ones, by twos, and by threes' (l. 45). In that case he must step ahead of the 'brace,' as he is first to reply (Folio). On the other hand, in l. 85, Coriolanus says, 'There's in all *two* voices begg'd'; which the Cambridge Edd. do not alter!

67. *Bid* them wash their Faces] W. S. WALKER (*Crit.*, iii, 210): Playing upon Menenius's 'wholsome manner.'

And keepe their teeth cleane : So, heere comes a brace, 68
You know the caufe (Sir) of my standing heere.

3*Cit.* We do Sir, tell vs what hath brought you too't. 70

Corio. Mine owne defert.

2 *Cit.* Your owne defert.

Corio. I, but mine owne desire.

3 *Cit.* How not your owne desire ?

Corio. No Sir, 'twas neuer my desire yet to trouble the 75
poore with begging.

68. *brace,*] *brace.* [Re-enter a third Citizen. Cam.+.
leash Anon. ap. Cam.

69. (*Sir*)] Ff. *Sirs*, Rowe, +, Dyce. *sir*, Cap. et cet.

70. 3 *Cit.*] Third *Cit.* Cam.+.
1. *Cit.* 1 *Cit.* Rowe et cet.

73. *I, but*] *I, no* F₂. *Ay, but not* Cam. Glo. Craig (Arden Sh.), Weiser. *I, not* F₃F₄. *Ay, not* Rowe et cet.

73, 74. *mine owne desire...desire?*] As one line Cap. Steev. Varr. Sing. Coll. Ktly.

75-78. As verse, ending lines: *yet...thinke...by you.* Cap. Ktly. Ending lines: *yet...begging...by you.* Var. '78, '85, Ran. Mal. Coll. Sing. Hal. Ending lines: *No Sir...trouble...begging...any thing...by you.* Steev. Varr.

68. a brace] MURRAY (*N. E. D.*, s. v. III, 15. D.) gives several examples wherein 'brace,' meaning *couple*, applied to persons is used in a slightly humorous or contemptuous sense, its usual application being to designate a pair of dogs, from the strap or *brace* which holds them together. The word thus used by Coriolanus on this occasion is quite in character.—ED.

69. You know the cause (Sir)] DYCE: Rowe's alteration (*sirs*) is perhaps right, for Coriolanus may now be speaking to the 'brace,' though he presently asks them for their voices one by one. In the more recent editions (Mr Knight's excepted) the dialogue between Coriolanus and these two Citizens is arranged in a sort of verse, but the Folio gives it as prose; nor does it seem to have been intended by the author for verse any more than the dialogue between Coriolanus and the 'two other Citizens,' of which no editor has attempted to make verse.

70. 3 *Cit.*] E. K. CHAMBERS (*Warwick Sh.*): The Citizen insists on all the formalities being gone through. One feels that this particular citizen must be quite especially offensive in Coriolanus's eyes.

73. *I, but mine owne desire.*] STEEVENS: If 'but' be the true reading, it must signify, as in the North, *without*.—RITSON: 'But' is only the reading of the First Folio. *Not* is the true reading.—MALONE: The answer of the Citizen fully supports the correction which was made by the editor of the third folio. 'But' and *not* are often confounded in these plays.—SCHMIDT, retaining the Folio reading, places a dash after 'desire' instead of a period, as though the speech were interrupted; and in justification says: 'The following "How" as an exclamation of amazement, instead of *what* is thoroughly Shakespearean, and does not contradict the very simple alteration of the text.'—'But in this case,' remarks W. A. WRIGHT, the interruption would not be "How! *not* your own desire!" which clearly must repeat his words.' As other instances of the confusion between 'but' and *not* Wright cites III, iii, 155 *supra*, and *As You Like It*, II, i, 5, 'Here feel we but the penalty of Adam,' where the Folios have 'not.'—ED.

3 *Cit.* You muſt thinke if we giue you any thing, we
hope to gaine by you. 77

Corio. Well then I pray, your price a'th' Confulſhip.

1 *Cit.* The price is, to aſke it kindly. 80

Corio. Kindly fir, I pray let me ha't : I haue wounds to
ſhew you, which ſhall bee yours in priuate : your good
voice Sir, what ſay you ?

2 *Cit.* You ſhall ha't worthy Sir.

Corio. A match Sir, there's in all two worthie voyces 85
begg'd : I haue your Almes, Adieu.

3 *Cit.* But this is ſomething odde.

2 *Cit.* And 'twere to giue againe : but 'tis no matter.

Exeunt. *Enter two other Citizens.*

Coriol. Pray you now, if it may ſtand with the tune 90
of your voices, that I may bee Confull, I haue heere the
Cuſtomarie Gowne. 92

79-87. As verſe, ending lines: *Con-
fulſhip...kindly...ſhew you...voice Sir...
worthy Sir...begg'd...odde.* Cap. Varr.
Ran. Mal. Steev. Varr. Sing.

79. *pray, your] pray your* Pope.
a'th'] o'th' F₄, Rowe, +, *o'the*
Cap. et ſeq.

80. *is,] is, ſir,* Cap. *of, it is* Ktly.

81. *Kindly ſir] Kindly, ſir,* F₄.
Kindly, Sir? Johns. Knt, Huds. i.
Kindly? A match, ſir. Ran. *Kindly?*
Sir, Cap. et cet.

82. *your] you* Rowe ii.

84. *ha't] have it* Cap. Varr. Ran.
Mal. Steev. Varr. Sing. Knt, Hal. Ktly,
Craig.

89. *Exeunt.] Ff, Rowe, +, Var. '78,*
'85, Ran. Sta. Ktly. Exeunt theſe.
Cap. *Exeunt the three Citizens.*
Cam. +, Neils. *Exeunt two Citizens.*
Mal. et cet.

Enter] Om. Pope, +. Re-enter
Dyce, Cam. +, Coll. iii, Craig.

85. A match Sir] STAUNTON: The meaning we take to be this: Coriolanus having won the voice of one Citizen, turns to the other with the enquiry, Will you match it? and then proceeds: 'There's in all two worthy voices begged,' &c.

87. But . . . odde] STEEVENS: As this hemistich is too bulky to join with its predecessor, we may suppose our author to have written only, 'This is something odd'; and that the compositor's eye had caught 'But' from the succeeding line.—[Shakespeare is in nowise responsible for this halting verse into which his prose has been ruthlessly measured out; any errors in the prosody must be ascribed to Capell, as Steevens doubtless knew.—ED.]

88. And 'twere . . . no matter] C. & M. COWDEN CLARKE (*Shakespeare*): The naturalness of the writing here, with this break in the speech, and with the half expressed but most expressive sentences of puzzled annoyance and grudging consent, is inimitable. There is no one like Shakespeare for conveying perfect impression through imperfect expression.—VERITY (*Student's Sh.*): Another foreshadowing. The two remarks convey a fine idea of blank surprise and disgust.

1. You haue deferued Nobly of your Countrey, and 93
you haue not deferued Nobly.

Coriol. Your Ænigma. 95

1. You haue bin a fcouge to her enemies, you haue
bin a Rod to her Friends, you haue not indeede loued the
Common people.

Coriol. You should account mee the more Vertuous,
that I haue not bin common in my Loue, I will fir flatter 100
my fworne Brother the people to earne a deerer estima-

93, 96, III. 1.] 3 Cit. Mal. Varr,
Sing. Knt, Coll. Hal. Ktly, Wh. i,
Huds. Third Cit. Dyce, Words. Craig.
Fourth Cit. Cam.+, Neils.

95. *Ænigma.*] Ff. *ænigma.*—
Theob.+. *ænigma?* Rowe et cet.

100. *Loue,*] *love.* Johns. et seq.
I will] *but I will* Han. *I will*
not Coll. MS.

I will fir] *I will, Sir,* F₄.

101. *Brother*] *brothers* Coll. MS.
people] *people,* F₄.

96-98. You haue . . . Common people] VERITY (*Student's Sh.*): This represents the sole effort of the Citizens to put in practice the 'lessoning' of the Tribunes. And it is more than enough to stir the resentment of Coriolanus.—MACCALLUM (p. 527): It is all very well for the candidate to turn this off with a flout, but it is the sober truth. That the despised plebeian should see both sides of the case shows in him more sanity of judgment than Coriolanus ever possessed; that he should nevertheless cast his vote for such an applicant shows more generosity as well. And the generosity, if also the simplicity, of the electors is likewise made more pronounced than in Plutarch by their persevering in their course despite the scorn with which Coriolanus treats them; of which Plutarch, of course, knows nothing. Even that they forgive till the tribunes irritate the wounds and predict more fatal ones from the new weapon that has been put into such ruthless hands. All these instances of right feeling and instinctive appreciation of greatness are in Shakespeare's picture, while they are not at all, or in a much less degree, in Plutarch's.

100. common in my Loue] VERITY (*Student's Sh.*): Compare Polonius's advice to Laertes, I, iii, 61-65, especially 61: 'Be thou familiar but by no means vulgar'; and *Sonnet* lxix (where 'the friend' is compared to a flower):

'But why thy odour matcheth not thy show
The solve is this, that thou dost common grow'

(i. e., not exclusive enough in choice of friends).

101. my sworne Brother] W. A. WRIGHT: In the middle ages 'fratres jurati' were persons who had taken an oath to share each other's fortunes. Cowel in his *Law Dictionary* says: 'Fratres conjurati Are sworn Brothers or Companions. . . . Sometimes they are so called who were sworn to defend the King against his Enemies.' Compare *As You Like It*, V, iv, 107, 'They shook hands and swore brothers.' Again *Much Ado*, I, i, 73, 'He hath every month a new sworn brother.'—GORDON: As if he and the people had sworn, according to the old custom of comrades-at-arms, to stand by each other in everything. Coriolanus is bitterly ironical, for flattery in such a compact is the unpardonable sin. That the people are willing to be flattered shows that they are not fit for such comradeship.

tion of them, 'tis a condition they account gentle: & since 102
the wisedome of their choice, is rather to haue my Hat,
then my Heart, I will practice the insinuating nod, and be
off to them most counterfetly, that is sir, I will counter- 105
fet the bewitchment of some popular man, and giue it
bountifull to the desirers : Therefore beseech you, I may
be Confull.

2. Wee hope to finde you our friend : and therefore 110
giue you our voices heartily.

1. You haue receyued many wounds for your Coun-
trety.

Coriol. I wil not Seale your knowledge with shewing
them. I will make much of your voyces, and so trouble
you no farther. 115

Both. The Gods giue you ioy Sir heartily.

Coriol. Most sweet Voyces :
Better it is to dye, better to sterue,
Then craue the higher, which first we do defeure. 119

102. 'tis] for 'tis Han.

103. Hat] cap Pope, +.

104, 105. be off] doff Badham (Crit.
13).

105. is sir] is, Sir F₄.

107. bountifull] Ff, Rowe i, Dyce,
Sta. Cam.+, Words. Huds. ii, Neils.
bountifully Rowe ii. et cet.

desirers] desires Ff.

Therefore] Therefore, F₄.

109. 2.] Ff. 2 Cit. Rowe, +, Cap.
Varr. Mal. Ran. Steev. Fifth Cit.
Cam.+. Fourth Cit. Var. '03 et
cet.

115. farther] further Rowe, +.

116. ioy Sir heartily.] Joy, Sir,
heartily. [Exeunt. Rowe et seq.

118. sterue] F₂. sterue F₃, Sing. ii,
Ktly, Schmidt, Craig. starue F₄ et cet.

119. higher] hire Ff.

102. 'tis . . . gentle] CASE (*Arden Sh.*): 'Condition' is disposition, and also quality, trait. Either sense will serve here, according as we understand Coriolanus to insinuate that the flatterer's disposition is gentle in the people's eyes, or that they regard flattery as a gentle trait. Compare *Henry V*: V, ii, 314, 'Our tongue is rough, coz, and my condition is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot,' etc. See also *Mer. of Ven.*, I, ii, 143, 'the condition of a saint.'

113. Seale your knowledge] JOHNSON: I will not strengthen or complete your knowledge. The seal is that which gives authenticity to a writing.

118-129. Better it is . . . will I doe] CHAMBERS (*Warwick Sh.*): Heroic verse is not common in the play, but here it is used to express the excited, overstrained condition of Coriolanus. The Citizens have got upon his nerves, and he relieves himself in a moment's interval with this angry outburst.—CASE (*Arden Sh.*): An example of Shakespeare's surviving use of rhyme for sententious reflection and emotional self-expression, both of which are united in this passage.

119. higher] MALONE: This is one of the many proofs that several parts of the original folio edition of these plays were dictated by one and written down by

Why in this Wooluifh tongue should I stand heere,

120

120-129. In margin Pope, Han.
 120. *Wooluifh tongue*] Var. '73,
 Schmidt. *woolvish Gowne* Ff, Rowe, +,
 Var. '78, Steev. Varr. Sta. Wh. i, Knt
 ii, Craig. *wolfish gown* Cap. Knt i.
woolvish toge Steevens conj. Ran. Mal.
 Coll. i, Dyce, Cam. Glo. Clarke, Huds.

ii, Craig. *wolvish gown* Var. '85, Sing.
 i. *wolvish toge* Del. i. *wolvish toge*
 Sing. ii, Hal. Huds. i. Del. ii, Cla.
woolless toge Coll. ii, iii. (MS.), Ktly,
 Dyce ii, Words. Wh. ii, Neils. Sherman,
 Dtn. *Foolish toge* Leo (Mason conj.).
wolfish toge Tucker Brooke.

another.—W. A. WRIGHT, in reference to the foregoing, says: 'I have observed similar mistakes which could only have occurred by a compositor, while setting up the type, carrying several words in his mind, and so spelling as he pronounced them to himself. For instance, in Mr King's *Antique Gems and Rings*, p. 234, the following appeared in a first proof: "Indifferent in themselves, but like the rest, not to be obtruded on the *high*"; and in the present play, "A vessell under sail" was first printed, "A vessell under sale."' "

120. this *Wooluifh tongue*] JOHNSON: 'This *woolvish gown*' signifies this rough *hirsute gown*.—STEEVENS (*Variorum* 1773): I own I was surprised, on consulting the old copy, to find the passage printed thus, '*woolvish tongue*.' Mr Rowe first substituted *gown*, which has been followed (perhaps without necessity) by all editors. [Steevens did not examine the Ff here.—See *Text. Notes*.—ED.] The white robe worn by a candidate was made, I think, of white lamb skins, how comes it then to be called *woolvish*, unless in allusion to the fable of the *wolf in sheep's clothing*? Perhaps the poet meant only, *Why do I stand with a tongue deceitful as that of the wolf, and seem to flatter these whom I could wish to treat with my usual ferocity*? We may perhaps more distinctly read, *with this woolvish tongue*, unless 'tongue' be used for *tone* or *accent*. 'Tongue' might, indeed, be only a typographical mistake, and the word designed be *toge*, which is used in *Othello*. Shakespeare, however, does not appear to have known what the *toga hirsuta* was, because he has just before called it the napless gown of humility.—IBID. (*Variorum* 1778): Since the foregoing note was written I met with the following passage in *A Merye Jest of a Man called Howleglas*, bl. l. no date, Howleglas hired himself to a taylor, who 'caste unto him a husbandmans gowne, and bad him take a wolfe, and make it up, Than cut Howleglas the husbandmans gowne and made thereof a *woulfe* with the head and feete, &c. Then sayd the maister, I ment that you should have made up the russet gown, for a husbandmans gowne is here called a wolfe.' By a *wolvish gown*, therefore (if *gown* be the true reading), Shakespeare might have meant Coriolanus to compare the *dress of a Roman candidate* to the *coarse frock of a ploughman*, who exposed himself to solicit the votes of his fellow rustics.—MASON (*Comments*, etc., p. 251): Whether we read *gown* or *toge* is of little consequence, as they have both precisely the same meaning, and I should be rather inclined to read *gown* than *toge*, merely because that is the language of Coriolanus in the scene preceding, where he says, 'I cannot Put on the gown, stand naked,' &c. The only difficulty of the passage lies in the word '*woolvish*.' It cannot mean, as Johnson supposes, a rough *hirsute gown*, for Brutus calls it, a little before, 'The napless vesture of humility.' The supposing that there is an allusion to the wolf in sheep's clothing is rather a ludicrous idea, and should be treated as such. Nor can I suppose that Shakespeare meant to compare the gown, which he calls *the napless vesture of humility*, and from the

[120. this Wooluish tongue]

whiteness of which the competitors for the consulate derived their name, to the coarse frock of a ploughman. I therefore suppose that the passage is corrupt, because it is inexplicable as it stands. Perhaps we should read *woolen* instead of 'wooluish'; yet that would not sufficiently distinguish it from any other gown, as they were probably all made of that material. I should, therefore, rather suppose that we ought to read *foolish*, which agrees with what Coriolanus says in the latter part of this speech, 'Rather than fool it so, Let the high office and the honour go.'—MALONE: So in *Othello*, 'the toged consuls,' [I, i, 25]. I suppose the meaning is: 'Why should I stand in this gown of humility, which is little expressive of my feelings towards the people, as far from being an emblem of my real character as the sheep's clothing on a wolf is expressive of his disposition.' I believe 'wooluish' was used by our author for false or deceitful, and that the phrase was suggested to him, as Mr Steevens seems to think, by the common expression 'a wolf in sheep's clothing.' Mr Mason says that this is 'a ludicrous idea, and ought to be treated as such.' I have paid due attention to many of the ingenious commentator's remarks in the present edition [1790], and therefore I am sure he will pardon me when I observe that speculative criticism on these plays will ever be liable to error, unless we add to it an intimate acquaintance with the language and writings of the predecessors and contemporaries of Shakespeare. If Mr Mason had read the following line in Churchyard's *Legend of Cardinal Wolsey, Mirror for Magistrates*, 1587, instead of considering this as a ludicrous interpretation, he would probably have admitted it to be a natural and just explication of the epithet before us, 'O fye on wolves that march in masking clothes,' [p. 516, ed. 1610. See also *1 Henry VI*: I, iii, 55, and *2 Henry VI*: III, i, 78.—ED.]. The *wooluish* (gown) or *toge* is a gown of humility, in which Coriolanus thinks he shall appear in *masquerade*, and not in his real or natural character. *Wooluish* cannot mean *rough*, *hirsute*, as Dr Johnson interprets it, because the gown Coriolanus wore has already been described as *napless*. The old copy has 'tongue'; which was a very natural error for the compositor at the press to fall into, who almost always substitutes a familiar English word for one derived from the Latin, which he does not understand. The very same mistake has happened in *Othello*, where we find '*tongued* consuls' for '*toged* consuls.' The particle 'in' shows that 'tongue' cannot be right. The editor of the Second Folio solved the difficulty as usual by substituting *gown* without any regard to the word in the original copy.—DOUCE: Mr Steevens has, in his note on this passage, cited the romance of Howleglas to show that a husbandman's gown was called a *wolf*, but *quaere* if it be called so in this country? It must be remembered that Howleglas is literally translated from the French, where the word 'loup' certainly occurs, but I believe it has not the same signification in that language. The French copy also may be *literally* rendered from the German. [Douce is probably correct in saying that the version from which Steevens quotes is a translation from the French, but the title *Howleglas* is undoubtedly a translation of the German *Eulenspiegel*; the French title is *Eulenspiegel*. Flügel (*Dict.*, s. v. *Wolf*. 18. *prov. b.*) has, 'A peasant's coat of a grey color.' Cotgrave, s. v. *Louviere*: A wolverin: a gowne or garment furred or lined throughout with wolves skinne.—ED.]—RITSON: Mr Steevens is, however, clearly right in supposing the allusion to be to the 'wolf in sheep's clothing'; not, indeed, that Coriolanus means to call himself a wolf, but merely to say: 'Why should I stand here playing the hypocrite, and simulating

[120. this Wooluish tongue]

the humility which is not in my nature?'—COLERIDGE (*Notes on Coriolanus*): That the gown of the candidate was of whitened wool we know. Does *wolvish* or 'woolvish' mean 'made of wool'? If it means *wolfish*, what is the sense?—SINGER appropriates Malone's note on 'tongue' and *toge*, and also Ritson's in regard to the fable of the wolf in sheep's clothing, adding as his own contribution to the discussion a comparison of the passage in *All's Well*, 'it will wear the surplice of humility over the black gown of a big heart,' I, iii, 98.—KNIGHT: We believe that the correction of 'tongue' to *gown* is right. It is difficult to say whether 'woolvish' means a gown made of wool, or a gown resembling a wolf, or *wolfish*. We adopt the latter opinion; for it is no proper description of the gown of humility to call it woollen. By *wolfish* Coriolanus probably meant to express something hateful. The notion of Steevens that the allusion was to the wolf in sheep's clothing seems merely fanciful.—VERPLANCK: Steevens, I think, is right in interpreting 'woolvish' as *deceitful*, in allusion to the familiar phrase of 'a wolf in sheep's clothing.' 'Why should I make myself like the wolf, affecting a humility I have not?'—DELIUS: That Coriolanus here by the words 'wolvish togue' means the despised gown, that he according to custom must wear to obtain the peoples voices, is clearer than in just what sense the word 'wolvish' is used; whether in reference to the coarse, repellant exterior, wherein Coriolanus appears like a wolf, or in reference to the contradiction between this humble outside show and his own inner feeling of spite and ferocity like a wolf in sheep's clothing. The first elucidation is much the simpler and more natural. Perhaps, though, *togue* is not the word to be sought in 'tongue,' but rather *throng*, and by 'wolvish *throng*' is meant the Plebeians who press around Coriolanus like wolves around their prey.—COLLIER (*Notes & Emendations*, etc., p. 354): 'Woolvish' is nothing but a lapse by the printer, who, earlier in the play, did not know what to make of 'napless' and called it 'Naples'—'the Naples vesture of humility'; here, again, he did not understand what he was putting in type, and therefore committed a singular, and hitherto inexplicable, blunder. A manuscript note in the Folio, 1632, sets all right, and offers a most acceptable emendation—'*woolless* togue.' As the toga was 'napless,' so it was *woolless*, an alteration for the better, that carries conviction on the very face of it. Are we to impute it merely to the sagacity of the early possessor of the Folio, 1632, when nobody since his time has had any notion of the sort? or are we to suppose that he had in this instance, and in some others, a guide by which his speculations were assisted?—SINGER (*Sh. Vindicated*, p. 215): In the substitution of *woolless* for 'wolvish' there is another singular coincidence with a hint by Mr Collier in his edition where attention is called to the gown being *napless*. In regard to *woolvish* toge (or gown) the idea is quite evident; Coriolanus says, Why should I stand here playing the hypocrite, in this gown of humility, like the *wolf* in sheep's clothing? Whether the gown had a *nap* on it or no would hardly enter here into the mind of the poet or of Coriolanus. It is sufficient that it was *simulating* humility not in his nature to bring to mind the fable of the *wolf*.—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 322): In this instance we side most cordially with the margins and Mr Collier against Mr Singer and the ordinary text. The haughty Coriolanus, who is a candidate for the consulship, says, 'Why in this wolvish gown should I stand here?' Now Shakespeare, in a previous part of the play, has described the candidate's toga as 'the *napless* vesture of humility'; and it is well-known that this toga was of a

[120. this Wooluish tongue]

different texture from that usually worn. Is it not probable, therefore—nay certain—that Coriolanus should speak of it as *woolless*, the word ‘wolvish’ being altogether unintelligible? Mr Singer, defending the old reading, says it is sufficient that his investiture in this gown ‘was *simulating* humility not in his nature to bring to mind the fable of the *wolf*.’ Oh, Mr Singer! but must not the epithet in that case have been *sheepish*? Surely, if Coriolanus had felt himself to be a wolf in sheep’s clothing, he never would have said that he was a sheep in wolves’ clothing! [Foot-note to above passage: ‘The German translators, Tieck and Schlegel, adopt the reading of the First Folio and translate: “Warum soll hier mit Wolfsgehuel ich stehen.” Dr Delius concurs with his countrymen, and remarks that the boldness of Shakespeare’s constructions readily admits of our connecting the words “in this wolfish tongue” with the words “to beg.” Now, admirable as we believe Dr Delius’ English scholarship to be, he must permit us to say that this is a point which can be determined only by a native of this country, and that the construction which he proposes is not consistent with the idiom of our language. Even the German idiom requires *with* (mit), and not *in*, a wolf’s cry. We cannot recommend him to introduce *tongue* into his text of our poet.’—The Anonymous Critic has, I think, somewhat misunderstood Delius, who does not justify the Schlegel-Tieck translation entirely, but says: ‘The endeavors to retain the readings of the Folio at all costs frequently cause our German critics to set at defiance all rules of English grammar, even in the case of this passage, and to attribute the anomaly thus produced to the peculiarity of the Shakespearian usage of language’ (*Die Tieck’sche Shaksperekritik Beleuchtet*, p. 50). Delius does not make reference to this in either of his editions.—ED.]—TYCHO MOMMSEN (p. 175): ‘Wolvish tongue’ is unintelligible, and neither by auditor nor reader can be connected with ‘to beg’; the dictator (or scribe) was here quite as unfortunate as in a preceding passage, where instead of the somewhat unusual word ‘hire’ he wrote the unintelligible stupid word *higher*. Shakespeare could offer *toge* to his public, as ‘flamen’ in II, i, and in *Othello* ‘toged consuls.’ The wolfish dress may be either the coarse skin of the wolf, or the dress of the wolf in sheep’s clothing; the former (though good and formative in itself) requires that we lay greatest stress upon *coarse*; the latter, as both Steevens and Malone rightly note, is the more natural. But with this last interpretation, which depends upon the general acquaintance with the language of the Bible and fable, it is necessary that not the classic word (*toge*), but the popular word *gown* be read. And this word, so thoroughly appropriate, is not supplied by the original text. Thus we are constrained to decide in favor of the MS. Corrector, since *woolless* corresponds most closely with the poet’s idea of the classic dress of the candidate. The copyist and reader were most wofully at fault not only with the two words ‘hire’ and ‘toge,’ but also with a third, *woolless*, since they did not understand *togue* and took it for *tongue*, thus ‘wolvish tongue’ seemed to them a much better sense than ‘woolless tongue’; thus they tinkered with the (oldest) texts. Perhaps also the handwriting here was somewhat illegible.—R. G. WHITE (*Sh. Scholar*, p. 360): Where is the propriety, especially the poetic propriety, of calling the sheep-skin ‘wolf’s clothing’ merely because the wolf wore it? The moment it became wolf’s clothing, that moment it ceased to be a disguise, and lost all significance; and besides, ‘wolfish’ means not ‘belonging to a wolf,’ but ‘like a wolf.’ Unquestionably, Shakespeare would never have called a woollen toga ‘woolless’; and the new reading [of Collier’s MS.

[120. this Wooluish tongue]

Corrector] cannot be accepted. But since neither 'wolfish' nor *woolless* give a consistent meaning, let us look at the original line, the context, and the other passages of the play, which have a bearing upon this one. The word in the corrupted text seems to have misled all the commentators upon the passage. They evidently regard Coriolanus when standing for the consulship as feeling what our border-men call 'wolfish about the head and shoulders.' But the text affords no support for this opinion. Coriolanus feels contempt for the people; he derides the custom, and thinks that it belittles him to conform to it. What Brutus says of him shows no ireful feeling on his part, but merely that he thought the ceremony very small business, [II, i, 250-255]. Coriolanus himself says on a previous occasion:

'T'd rather have one scratch my head in the sun,
When the alarum were struck, than idly sit
To hear my nothings monstered,' II, ii, 82-84.

It makes him shame-faced to go through this foolery. When told that he must, according to precedent, speak to the people, he replies:

'I do beseech you,
Let me o'erleap that custom, for I cannot
Put on the gown, stand naked and entreat them,
For my wounds' sake, to give their suffrage: please you
That I may pass this doing', II, ii, 148-152.

Again:

'Cor. It is a part
That I shall blush in acting, and might well
Be taken from the people.
Bru. Mark you that?
Cor. To brag unto them, thus I did, and thus;
Show them the unaching scars which I should hide,
As if I had received them for the hire
Of their breath only!' Ibid., 159-165.

There is nothing of a wolf in sheep's clothing or a sheep in wolf's clothing in all this. He regards the custom as contemptible, foolish. The same feeling appears when he stands in the Forum; and there he says to a Citizen, with a sneer, 'I have here the customary gown.' So again, when he has received the 'most sweet voices' of the people and is told by the Tribunes and Menenius to go to the Senate-house to be invested, he asks:

'Cor. May I change these garments?
Sic. You may, sir.
Cor. That I'll straight do; and, knowing myself again,
Repair to the senate-house' (*supra* 150-154).

He looks upon the ceremony as a preposterous piece of folly, and thinks that the vesture of humility makes a patrician appear ridiculous. 'Wolfish,' we have seen, is inadmissible; *woolless* is equally so, because the toga which Coriolanus wore was made of wool. Is it not plain then that, merely continuing his ridicule, he said, 'Why in this *foolish* togue should I stand here?' Yes, unquestionably,

[120. this Wooluish tongue]

for in this very speech, after only five lines which impeach the binding force of custom, he says, 'Rather than *fool it* so Let the high office and the honor go.' The word in the original is 'wooluish'; and that it is a typographical error for *foolish* is confirmed by the fact that in not one of the fifty instances in which Shakespeare uses 'wolf,' 'wolvish,' or 'wolves,' does he spell those words or are they spelled with two *o*'s.—DYCE (ed. i.): It is remarkable that Mr Grant White, quite unconscious of having been anticipated by Mason (whose conjecture is not mentioned in the *Variorum Shakespeare*), has been at some pains to prove that *foolish* is the genuine reading.—IBID. (ed. ii.): In this much controverted passage I adopt the reading of Mr Collier's MS. Corrector—*woolless*; compare 'the napless vesture,' etc. That 'Tongue' of the Folio is a mistake for *toge* we might have been sure, even if a similar error were not found in *Othello*, I, i, [*Tongued Consuls*]. [In his Notes on this play, which appeared about five years after the foregoing remarks, White completely changed his view; he there says: "'Why in this wolvish gown"—i. e., in this gown, in which, to attain my own ends, I assume a virtue—humility—which I have not, like the wolf in sheep's clothing. The First Folio has "woolvish tongue," which has been almost universally regarded by modern editors as a misprint for "this woolvish *toge*." But with this opinion I cannot agree. For nowhere else does Shakespeare use "*toge*" or even "*toga*," or any word formed from it, often as there was opportunity, almost occasion, in his classical plays. And besides, in the passage of North's *Plutarch* which he was here dramatising, we have "a poore gowne" and "a simple gowne," but no mention of a *toga*; and Shakespeare, we know, stuck closely to his authority in such cases—even to its words when they were names of things. The misprint of "*tongue*" for "*gowne*" is not so extravagant but that it might occur even nowadays; and for these reasons, therefore, it seems most probable that the editor of the Second Folio was right in reading "this wolvish gowne." We might read: "Why, in this wolvish tongue, should I stand here To beg," &c., i. e., "Why should I stand here to beg in this deceitful tongue"; but the speaker's reply to his own question, "Custom wills me to't," forbids. Custom enjoined upon him only the napless vesture of humility and the solicitation. Of the various conjectural readings proposed for this passage, no others appear worthy of mention.']—STAUNTON: Possibly, after all that has been written about it, the term 'woolvish' may have been intended to apply to the mob, and not the vestment, and the genuine reading be 'wolvish *throng*.' [See Note by Delius, *ante*.—ED.]—KEIGHTLEY (*Expositor*, p. 363): As 'woolvish' offers very little sense, we should, with Collier's MS. Corrector, read *woolless*.—HUDSON (ed. i.): We believe ['woolvish'] to be nothing less nor more than a simple allusion to the scriptural figure of a wolf in sheep's clothing. Not by any means that the poet meant to make Coriolanus call himself a wolf; but he regards the figure in question merely as a general image of one trying to seem what he is not; and so makes the speaker apply it to himself simply as one who stands there clad in 'the napless vesture of humility,' while his heart is full of pride and disdain towards the part he is acting, and towards those whose suffrage he is asking. Brutus expresses the same thing afterwards: 'With a proud heart he wore his humble weeds.' [In his ed. ii. Hudson's note is somewhat differently worded, but is to the same effect. He there objects to the MS. correction, although accepted by Dyce, on the ground that, as the *toga* was of wool 'the Poet would hardly speak of it as *woolless*.'—ED.]—HALLIWELL: I

[120. this Wooluish tongue]

believe 'wooluish' is correct, and that it refers to some well-known article of dress; for a wolf-gown is referred to in an inventory dated 1559.—C. & M. COWDEN CLARKE (*Shakespeare*): That 'tongue' is misprint for *toge* is evidenced by a somewhat similar misprint in *Othello*, I, i, and that 'wooluish' is also a misprint for some other word, we think, is nearly as manifest. But inasmuch as we feel none of the proposed substitutions to be the probable emendation, we allow 'wooluish' to remain in the text. It is from this desire to leave the original unaltered, if possible, that we refrain from inserting the word here which we have long believed to be the one originally written by Shakeapeare—*slavish*. Not only does *slavish* contain nearly all the same letters which form 'wooluish'; not only does *slavish* consist completely with either the Folio word 'tongue' or the accepted word of later editions, *toge*; not only does *slavish* exactly suit the context of this speech, but *slavish* perfectly accords with the epithets used both by Plutarch and by Shakespeare when mentioning the garment that Coriolanus wears on the present occasion. In *Timon*, IV, iii, 205, we find the expression 'This slave-like habit,' which testifies Shakespeare's employment of a similar expression with regard to coarse and common raiment. While suffering 'wooluish' to occupy its place in the text, we must explain that it is usually supposed to mean *wolf-like*, but, judging from another passage in this play (III, ii, 12), we should rather take it to mean 'woollenish,' 'wooll'nish' or 'wool'nish,' which last elisionally abbreviated form of the word brings us almost precisely to the Folio spelling and printing. [See Note by the Clarkes on III, ii, 12.—ED.]—WHITELAW: If 'wooluish' can mean *woollen* it is either contemptuous, like 'woollen vassals' (III, ii, 12), or, since there was 'no coat underneath the poor gown,' it may perhaps be explained by comparison with *Love's Labour's*, V, ii, 716, 'I have no shirt, I go woolward for penance.' Perhaps Shakespeare wrote *woollish* (or *woolish*)—the strangeness of the word suggesting either repugnance or contempt.—KINNEAR (p. 312), in support of the reading *woollen toge*, quotes the line III, ii, 12, to which reference has already been made, wherein the plebeians are spoken of as 'woollen vassals.' The *toge* or gown was thus one 'made of coarse woollen stuff or frieze, too coarse to have any *nap*; for it is not to be supposed that Marcius would put on a garment worn *threadbare* by a plebeian, and none other could wear it.' [Kinnear also quotes from a sumptuary law (Elizabeth 13) which enjoined the wearing of woollen caps for all but the nobility; this seems, however, but little to the purpose, as the law does not make any mention of other articles of dress.—ED.]—SCHMIDT (*Coriolanus*) retains the Folio reading in his text, and thereon remarks thus: 'A very obscure expression, but one which the poet has chosen evidently in reference to the saying, Who keeps company with wolves will learn to howl. Why should I, asks Coriolanus, submit to this wretched situation and howl with wolves?' After reviewing the various attempts at amending the passage, Schmidt concludes his note with a special objection to Steevens's *toge* or *togue*, characterising it as the most inadmissible which the poet could have used.—W. A. WRIGHT: Coriolanus the soldier in his citizen's gown of humility felt like a wolf in sheep's clothing. Cotgrave has both 'Toge' and 'Togue: f. A gowne; long robe or garment.' For 'wolvish' see Huloet, *Abcedarium*, 'Woluyse, or of a wolfe. Lupinus.' [Wright considers that the passage in *Othello*, so often cited in this connection, is sufficient evidence that 'tongue' is here a corruption of *togue* or *toge*.—ED.]—BEECHING (*Falcon Sh.*): 'Wooluish' is generally explained as an inverted reference to the wolf in sheep's

[120. this Wooluish tongue]

clothing, but though Menenius called Coriolanus a sheep (II, i, 10), he would hardly call himself one. A more likely explanation would be: Why *like the wolf* should I be thus masquerading? Or can it refer to the Roman wolf, *i. e.*, the Roman people?—MISS PORTER (*First Folio Sh.*): Malone might have added in support of his change, *toge*, that the were-superstition, or the changing of men into wolves, was a commonplace of the superstition of Shakespeare's day, and that one of the characteristics of the were-wolf was that he could turn his skin inside out when he wanted to masquerade in a 'napless gown,' hence the pertinence of the phrase. Steevens is not altogether happy in the form of his explanation. That Coriolanus should desire to indulge in his 'usual ferocity' seems to convict him of the wolfishness he here abhors. The best comment on the text, as it stands, is the character of Coriolanus, as drawn by Shakespeare, and his peculiar dislike to howls in public over deeds he accounts incumbent upon nobility to accomplish for the love of virtue, as a matter of course, and in silence. He refuses at first (ii, 163) 'To brag unto them, thus I did, and thus'; later (iii, 49-53), 'What must I say . . . ? Plague upon't, I cannot bring my tongue to such a pace.' When Menenius begs him 'speak to 'em in wholesome manner,' he even then tells the Citizens that he never yet desired 'to trouble the poor with begging' (iii, 75, 76); finally he bursts out against standing *in this Wooluish tongue To begge*. Altogether there seems to be no reason whatsoever for any other word here than *tongue*. He objects consistently to howling with the wolves, yelling with the pack, the common 'cry of curs,' as he says later.—THIERGEN (p. 201): Whether we read with the First Folio 'Wooluish tongue' or with the Second, 'toge,' both expressions remain obscure or incorrect; since if the wolf in sheep's clothing is meant we must read *sheepish toge*, and in the other case if we interpret *in this woluish tongue* as to howl with the wolves *to stand in a tongue* is nonsense.—CASE (*Arden Sh.*): *Gowne*, of the Folios, is the natural word, and a reasonable original of the misprint *tongue*. It has also the advantage of being North's word in his account of the custom of Rome. For *toge*, may be urged that it is a genuine English form of the Roman word *toga* which might be expected in this place, and if it were quite certain that *toged* of the first quarto of *Othello*, I, i, 52, were the right reading, and *tongued* of the Folio and later quartos a misprint of it, that would be further strong evidence. As it is, it carries weight. The *N. E. D.* gives examples of *toge* from the alliterative fourteenth century *Morte Arthure*, ed. Banks, 1900, p. 86, l. 3189, 'In toges of tarsse full richelye attyrde,' and Urquart's *Rabelais*. The force of 'wooluish' presents an equal difficulty. It is supposed that the material of the woollen gown is alluded to, in combination with the expression 'a wolf in sheep's clothing.' Coriolanus with pride and hate in his heart wears the gown of humility, and puts the fact with fierce irony.—TUCKER BROOKE (*Yale Sh.*): Wolf's toga, or garment. Why should I stand here like a wolf in sheep's clothing? One of the best of many emendations is *woolless toge*. [The majority of modern editors follow the reading of the Cambridge and Globe editors, which is substantially that of Steevens, 'wooluish' or 'woluish toge,' and are thus constrained to adopt Steevens's interpretation, that there is here an allusion to the fable of the wolf in sheep's clothing. With this view I am disposed to agree, notwithstanding the cogent objection made to it by the Anonymous contributor to *Blackwood's Magazine*, that if there be meant such a reference it should be 'sheepish' dress, not *wolfish*; but it is quite plain that had this latter word been the one employed

To begge of Hob and Dicke, that does appeere 121
 Their needleffe Vouches: Custome calls me too't.
 What Custome wills in all things, should we doo't ?
 The Dust on antique Time would lye vnfwept,
 And mountainous Error be too highly heapt, 125

121. *does*] F₂F₃, Schmidt. *do* F₄
 et cet.

123. *wills...things,*] *wills,...things*
 Cap. et seq.

122. *Vouches:*] *voucher?* Rowe, Pope,
 Theob. Han. Warb. Johns. *voices?*
 Cap. *Vouches?* F₄ et cet.

doo't?] F₂. *do't?* F₃F₄, Rowe,
 Pope, Knt i. *do't*, Theob. et cet.

there would scarcely have been any reader or auditor who would apply it in the sense intended; Coriolanus would have been compared to a lamb led to the slaughter; and then no one, since the time of its first mention until 1853, had noticed the discrepancy. As a very slight contribution to this long note, and in equally small corroboration of the Folio reading, I offer the following: In Gascoigne's translation of the Italian comedy *Gli Suppositi*, entitled *Supposes*, occurs the following line, 'Tōgues? I pray you what did my tōgue ever hurt you?' I, iii. (p. 196, ed. Cunliffe). Here, as is often the case, the letter *n* is represented by a mark placed over the *ō*. Possibly the word *togue* in the present line was the one occurring in the MS., and the compositor, not understanding, thought that the mark over the *o* was simply omitted, as a man might omit to dot an *i* or cross a *t*; it may be noticed also that in the text the word directly above 'Tongue' is 'which'; the long descending turn of the second letter, *h*, might have seemed to supply the missing mark.—ED.]

121, 122. To begge of Hob . . . Vouches] JOHNSON: Why do I stand here in this ragged apparel to beg of Hob and Dick, and such others as *make their appearance* here, their unnecessary votes?—BADHAM (*Criticism*, p. 13): The punctuation destroys the sense; for of what force is that clause 'which do appear'? Shakespeare undoubtedly wrote: 'Which do appear their needless vouches,' *i. e.*, which present or offer their needless attestations of my merits. So the word 'appear' is used in IV, iii, 10, 'You had more beard when I last saw you, but your favour is well appeared by your tongue.' [See notes *ad loc.*—ED.]—HUDSON (ed. ii.): He calls the 'vouches' *needless* because, in his opinion, an election by the Senate is, or ought to be, enough. [Hudson explains 'do appear' in the same manner as Badham, also quoting the line IV, iii, 10 in illustration. Hudson's remark that Shakespeare has it 'repeatedly thus' is not borne out by example. SCHMIDT (*Lex.*) does not record a single example of this transitive use of 'appear'; the *N. E. D.* is equally silent. Such being the case, Johnson's interpretation is the only one admissible.—ED.]

121. Hob] MURRAY (*N. E. D.*, s. v. sb¹. 1.): A familiar or rustic variation of the Christian name *Robert* or *Robin*. Hence formerly a generic name for a rustic, a clown. 1573. Tusser Husbandry, ix. (1878), 17: 'To raise betimes the lubberlie, both snorting Hob and Margerie.' [The present line also quoted.]

123–126. What Custome . . . Truth to o're-peere] JOSEPH HUNTER (ii, 118): We can never sufficiently appreciate the depth of the wisdom in this wonderful man. He seems to be acquainted with every political or moral maxim, and to know what is to be said in favor of it or against it. His views are also often pre-

For Truth to o're-peere. Rather then foole it fo,

126

126. *to o're-peere*] *to over-peer* Cap. Var. '78, '85, Ran. Mal. Steev. Varr. Sing. Knt, Sta, Wh. i, Hal. Ktly. *t' o'er-peer* Walker, Dyce ii, Words. Huds. ii.

sented, as in this instance, with inimitable felicity, so simply, so easily, so gracefully, the metaphor so beautifully kept up to the end, and the meaning so clearly and vividly brought out. There is more of his political wisdom in this play, in *Timon*, and in *Troilus and Cressida* than in any other of the plays.—KREYSSIG (i, 491): The train of thought in this speech shows Coriolanus already to have abandoned the single indispensable rule of life of the conservative aristocracy. His own subjective consciousness he turns against sacred custom. He forgets that every prerogative becomes, and must become, a bond for him who enjoys it; that unconditional personal freedom leads to isolation, and is incompatible with the struggle for power. And thus he is driven to his fate before the wind of passion. In this scene the drama easily displays its highest skill.—SNIDER (ii, 229): Coriolanus cannot submit to an institution—his individual will is supreme. This first discipline of office—the suppression of his personal caprice and the submission to the established custom—cannot be endured by him. Hence on this side he is as revolutionary as the plebeians. The two parties thus reach the same point—the destruction of the institutions which restrain their tendencies. The patricians, however, as the true conservative element of society seek to conciliate both sides and to retain the ancient laws and customs of the nation.—J. C. COLLINS (*Studies in Sh.*, p. 82): A sentiment peculiarly characteristic of the Greeks was their superstitious reverence for what was popularly accepted and become custom. This continually finds expression in the Greek dramas, and is, indeed, woven into the very fabric of their ethics. We need go no further than a line in Sophocles, as it is typical of innumerable other passages, 'what custom establishes outmasters truth,' *Frag.* 84, and Euripides, *Bacchæ*, 894, 'What has long been custom, is divine.' This is exactly Shakespeare's philosophy, [the present line quoted], 'Our virtues Lie in the interpretation of the time' (IV, vii, 51, 52), but illustration would be endless.—BRANDES (ii, 253): Coriolanus is utterly unaware that this speech of his strikes at the very root of that ultra-conservatism which he affects. The very thing he has refused to understand is, that if we invariably follow custom the follies of the past would never be swept away, nor the rocks which hinder our progress be burst asunder. To Coriolanus, what is customary is right, and he never realises that his disdain for the Tribunes and people has led him into a politically untenable position. We are by no means sure that Shakespeare's perceptions in this case were any keener than his hero's, but, consciously or unconsciously, it is this very inconsistency in Coriolanus's character which makes it so vividly lifelike.—MACCALLUM (p. 601): It is characteristic of this spirit [of self-centred confidence and egotism] which really makes a man a law unto himself and the measure of all things, that though by all his training and prejudices inclined to the traditional and conservative in politics, yet, if use-and-wont presses hard against his own pride, he shows himself an innovator of the most uncompromising kind. Coriolanus objects once and again to the prescriptive forms of election. [In this and the following lines] he blossoms out as the reddest of radicals, though a radical of the Napoleonic type.

124. *Dust on antique Time*] DEIGHTON: 'Time' is spoken of as if it were a volume so covered with dust that no one would care to take it down from its shelf;

Let the high Office and the Honor go 127
 To one that would doe thus. I am halfe through,
 The one part fuffered, the other will I doe.

Enter three Citizens more. 130

Heere come moe Voyces.
 Your Voyces? for your Voyces I haue fought,
 Watcht for your Voyces: for your Voyces, beare
 Of Wounds, two dozen odde: Battailles thrice fix
 I haue feene, and heard of: for your Voyces, 135

130. Enter three Citizens more.]
 Three Citizens more. Pope,+. Re-
 enter three other Citizens. Dyce (after
 l. 131), Words. Huds. ii, Craig. Re-
 enter three Citizens more. Cam.+,
 Coll. iii, Neils. Enter three other
 Citizens. Mal. et cet.

131. *moe*] F₂, Cam.+, Neils. *more*
 F₃F₄ et cet.

134. *odde*] and *odd* Rowe,+, Cap.
 135-137. Lines end: *Haue...Voyces?*
 ...*Confull*. Pope,+, Cap. Varr. Ran.
 Mal. Steev. Varr. Sing. i, Del. Dyce,
 Hal. Ktly, Cam.+, Words. Craig, Neils.
 135, 136. *I haue...Haue*] As one line
 Sta.

135. *I haue*] *I've* Pope,+.
Voyces,] *voices,* I Ktly.

compare Jonson, *The Poetaster*, V, i, 'his free hand That sweeps the cobwebs from unused virtue.'—R. G. WHITE: The Folio, with manifest error, has, 'o're-peere.' This ill-printed play is remarkable for its excessive misuse of the apostrophe. [White adopts, however, this 'manifest error' in his ed. ii, and without comment.—ED.]

131. *moe*] BAYFIELD (p. 195): While there is no reason to suppose that Shakespeare ever used this form, it is certainly impossible he should have used it here, since the word must be stressed according to the scansion given, as the context shows. *More* is indispensable. 'Moe,' which does not occur in the prose of this play, is found once again at IV, ii, 21, where also it must have a stress, though it forms the upbeat: 'Moe noble blowes, then ever you wise words.'

135. *I haue seene, and heard of*] FARMER: Coriolanus seems now, in earnest, to petition for the consulate; perhaps we may better read, '—battles thrice six *I've seen*, and *you have* heard of.'—COLLIER (ed. ii.): Dr Farmer would lose a fine characteristic turn by Coriolanus. By the text, as it stands, we perceive that the hero, instantly on his mention of the thrice six battles he has seen, becomes ashamed of his apparent boasting, and adds, therefore, the qualifying words, '—and heard of,' meaning that some of the thrice six battles he had not so much seen, as heard of.—DYCE (ed. ii.): Here 'heard of' seems to mean *famous*, and to refer either to the battles or to the speaker. Mr Collier's explanation is a strange one.—C. & M. COWDEN CLARKE: Taking into consideration Coriolanus's scoffing manner of speaking here, we think this means, 'eighteen battles I have seen something of, and heard something of.' He has just before sneeringly said he would remind the voters of a time 'when some certain of your brethren roar'd, and ran from the noise of our own drums,' and he may well have here in his mind the sounds as well as the sights of a battle field. If the expression 'I have seen and heard of' include—as we think it does—the elliptically conveyed effect of 'I have seen and *made* heard of,' or caused to be heard of, it is thoroughly in Shakespeare's comprehensive style.—HUDSON (ed.

Haue done many things, some lesse, some more : 136
Your Voyces? Indeed I would be Confull.

1. *Cit.* Hee ha's done Nobly, and cannot goe without
any honest mans Voyce.

2. *Cit.* Therefore let him be Confull : the Gods giue 140
him ioy, and make him good friend to the People.

All. Amen, Amen. God faue thee, Noble Confull.

Corio. Worthy Voyces.

Enter Menenius, with Brutus and Scicinius. 144

- | | |
|---|--|
| 137. <i>Voyces?</i>] <i>voices:</i> Rowe et seq.
Indeed] <i>For indeed</i> Rowe, Coll. | Huds. ii, Craig. Seventh Citizen.
Cam.+, Neils. |
| ii. (MS.), Wh. i. | 141. <i>good</i>] <i>a good</i> Rowe,+, Cap. |
| 138. 1. <i>Cit.</i>] 5 <i>Cit.</i> Var. '03, '13, '21,
Sing. Knt, Coll. Del. Hal. Ktly, Wh. i,
Huds. i. Fifth <i>Cit.</i> Dyce, Words.
Huds. ii, Craig. Sixth Citizen.
Cam.+, Neils. | 142. <i>Confull.</i>] <i>consul.</i> [Exeunt.
Rowe,+, Var. '78, '85. <i>consul.</i>
[Exeunt Citizens. Cap. Knt, Coll. Del.
Hal. Huds. Craig. |
| 140. 2. <i>Cit.</i>] 6 <i>Cit.</i> Var. '03, '13, '21,
Sing. Knt, Coll. Del. Hal. Ktly, Wh. i,
Huds. i. Sixth <i>Cit.</i> Dyce, Words. | 144. Enter...] Re-enter... Mal. et seq.
with] Om. Cap.
Scicinius] Sicinius Ff (through-
out). |

ii.): This, if the text be right, must mean, apparently, 'I have taken part in eighteen battles, and those so considerable that I have since heard them talked about.' The words 'and heard of' seem, to say the least, rather odd and out of place. Perhaps it should be 'and *shared* of,' which is a modest equivalent for *been a part of*, and is good English for *had a share of*; therewithal it accords with what Cominius says in the preceding scene, where, after describing the hero's first exploit, he continues, 'And in the brunt of seventeen battles since.'—ROLFE: This must be thrown in contemptuously, like the 'some less, some more' in the next line. The Plebeians do not see at the time that he is *mocking* them (l. 171) while begging their voices.—BEECHING (*Henry Irving Sh.*): One would have thought that this passage required no annotation, but Dyce's note shows how the simplest things may be hidden from the wise and prudent. . . . Of course Coriolanus is quizzing the people by affected magniloquence, from which he occasionally lapses into irony. The effect on the people would be to puzzle them, which would be partly Coriolanus's intention. It is perhaps allowable to call attention to the excellent development of this scene. At first Coriolanus is simply cross and speaks shrewishly to the citizens; then he recovers his good temper and is chiefly bored by them; then when they refer to his wounds he becomes angry again and almost resolves to give up the consulship; finally he reflects that as the ceremony is half over he may as well finish it, and for the remainder of the time throws himself into the part with exaggerated urbanity.—KINNEAR (p. 313) proposes that '*you* heard of' be read in the preceding line and '*I* have' in this. In both of which readings he is, however, anticipated; the former by Farmer and the latter by Keightley.—ED.

- Mene.* You haue stood your Limitation : 145
 And the Tribunes endue you with the Peoples Voyce,
 Remaines, that in th'Officiall Markes inuested,
 You anon doe meet the Senate.
- Corio.* Is this done ?
- Scicin.* The Custome of Request you haue discharg'd : 150
 The People doe admit you, and are summon'd
 To meet anon, vpon your approbation.
- Corio.* Where? at the Senate-houfe ?
- Scicin.* There, *Coriolanus.*
- Corio.* May I change these Garments ? 155
- Scicin.* You may, Sir.
- Cori.* That Ile straight do: and knowing my selfe again,
 Repayre toth'Senate-houfe.
- Mene.* Ile keepe you company. Will you along ?
- Brut.* We stay here for the People. 160
- Scicin.* Fare you well. *Exeunt Coriol. and Mene.*
- He ha's it now : and by his Lookes, me thinkes,
 'Tis warme at's heart. 163

145-149. Lines end: *Tribunes...Remaines,...You...done?* Pope et seq. (exc. Sta.).

145, 146. *You...Tribunes]* As one line Knt.

145. *You haue]* *You've* Pope, +, Dyce ii, Words. Huds. ii.

146. *Voyce,]* *voice.* Pope et seq.

155. *change]* *then change* Han. Cap. Steev. Var. '03, '13, Hal. Dyce ii, Words. Huds. ii.

156. *You may, Sir.]* *Sir, you may*

Han.

157. *do]* Om. Wh. i.

158. *tolh']* Ff, Rowe, +, Wh. i. *to the Cap.* et cet.

161. *Fare you well]* *Farewell* Rowe i.

162. SCENE VIII. Pope, Han. Warb. Johns.

163-165. Two lines, ending: *wore... People?* Pope et seq. (exc. Dyce i, Sta.).

163. *at's]* *at his* Cap. Varr. Ran. Mal. Steev. Varr. Sing. i, Knt, Del. Hal. Ktly.

147, 148. *Remaines . . . Senate]* ABBOTT (§ 404): This construction is quite as correct as our modern form with '*it*.' The sentence 'That in . . . Senate' is the subject to 'remains.' So, 'Happiest of all is (*it* or *this*), that her gentle spirit Commits itself to you to be directed,' *Mer. of Ven.*, III, ii, 166.

159. *Will you along]* For other examples of this omission of the verb of motion after the preposition 'along,' and also after *will* and *is*, see ABBOTT, §§ 30 and 405.

163. 'Tis warme at's heart] DELIUS: Impatience and rancor are hot within his heart.—WHITELAW: There is rage in his heart.—[To both of these interpretations SCHMIDT, rightly I think, dissents; he explains the phrase as meaning, It accords completely with his desire; and compares the speech of Nestor to Ulysses, 'He is not yet through warm: force him with praises,' *Tro. & Cress.*, II, iii, 232. Compare also, 'It warms the very sickness in my heart,' *Hamlet*, IV, vii, 56.—ROLFE likewise, dissenting to Whitelaw's interpretation, says: 'It more likely refers to the gratification he evidently feels, though too proud to express it.'—Ed.]

Brut. With a proud heart he wore his humble Weeds :
Will you dismiss the People ? 165

Enter the Plebeians.

Scici. How now, my Masters, have you chose this man?

1. *Cit.* He ha's our Voyces, Sir.

Brut. We pray the Gods, he may deferue your loues.

2. *Cit.* Amen, Sir : to my poore vnworthy notice, 170
He mock'd vs, when he begg'd our Voyces.

3. *Cit.* Certainly, he flowted vs downe-right.

1. *Cit.* No, 'tis his kind of speech, he did not mock vs.

2. *Cit.* Not one amongst vs, faue your selfe, but sayes
He vs'd vs scornefully : he should haue shew'd vs 175
His Marks of Merit, Wounds receiu'd for's Countrey.

Scicin. Why so he did, I am sure.

All. No, no: no man faw 'em.

3. *Cit.* Hee said hee had Wounds,
Which he could shew in priuate : 180
And with his Hat, thus wauing it in scorne,
I would be Confull, sayes he : aged Custome, 182

166. *Enter the Plebeians.*] Ff, Rowe, Pope, Theob. Warb. Johns. Var. '73. *Enter Citizens.* Han. Wh. i. *Re-enter Citizens.* Cap. et cet.

170. *notice*] *notion* Walker, Dyce ii, Words. Huds. ii.

171, 172. *Lines end: Certainly... downe-right.* Cap. et seq.

176. *for's*] Ff, Rowe, +, Coll. Dyce, Sta. Wh. Cam. +, Huds. Words. *for his* Cap. et cet.

177. *Scicin.*] First *Cit.* Anon. conj. ap. Cam.

178. *All.*] 1. *Cit.* Bell. *Cit.* Mal.

Steev. Varr. Sing. Knt, Hal. All *Cit.* Sing. ii, Ktly. *Citizens.* Dyce i, Sta. Cam. +. All the *Citizens.* Dyce ii, Words. Huds. ii.

178. *No, no:*] *No*, Pope, +, Cap. Varr. Ran. Steev. Varr. Sing. Hal.

'em] *them* Cap.

[Several speak. Mal. Steev.

Varr. Sing. Knt, Ktly.

179, 180. As one line Pope et seq.

179. *hee had*] *He'd* Pope, Theob. Han. Warb. Johns.

181. *Hat*] *cap* Pope, Theob. Han. Warb. Johns.

167. *haue you chose*] For other examples of this form of the participle see, if needful, ABBOTT, § 343.

173. *No . . . he did not mock vs*] See *Appendix: Shakespeare and the Masses*, R. W. CHAMBERS, p. 712.

182. *aged Custome*] WARBURTON: This was a strange inattention. The Romans at this time had but lately changed the regal for the consular government, for Coriolanus was banished the eighteenth year after the expulsion of the kings.—MALONE: Perhaps our author meant by 'aged custom' that Coriolanus should say, the custom which requires the consul to be of a certain prescribed age will not permit that I shall be elected, unless by the voice of the people that rule should be broken through. This would meet with the objection made in note on 'teach,' II, i, 279; but I doubt much whether Shakespeare knew the precise consular age

- But by your Voyces, will not so permit me. 183
 Your Voyces therefore : when we graunted that,
 Here was, I thanke you for your Voyces, thanke you 185
 Your most sweet Voyces: now you haue left your Voyces,
 I haue no further with you. Was not this mockerie ?
Scicin. Why eyther were you ignorant to see't ?
 Or seeing it, of such Childish friendlineffe,
 To yeeld your Voyces ? 190
Brut. Could you not haue told him,
 As you were leffon'd : When he had no Power, 192
187. *no*] *nothing* Rowe, +, Varr. Ran. *Why, either,* Theob. et cet.
further] *farther* Coll. Sing. ii, 188. *were you*] *you were* Var. '03, '13,
 Ktly, Wh. '21.
Was not] *Wa' n't* Pope, Theob. *ignorant*] *impotent* Han.
 Han. Warb. Johns. *see't*] *see't*, Coll. Del. Sta.
 188. *Why*] *Why*, F₄. Cam. +, Huds. Words. Craig, Neils.
Why eyther] F₂F₃, Craig, Neils. 191-215. Om. Bell.
Why, eiither F₄, Rowe, Pope, Han. 192. *leffon'd*] *lesson'd*? Han.

even in Tully's time, and therefore think it more probable that the words 'aged custom' were used by our author in their ordinary sense, however inconsistent with the recent establishment of consular government at Rome. Plutarch had led him into an error concerning this 'aged custom.' See note on II, ii, 96.—W. A. WRIGHT: The custom was not yet twenty years old, but Shakespeare was not thinking of dates when he wrote this. [An inattention on the part of Shakespeare more interesting, I think, than the question of date is to be found in the fact of his giving to the 3 *Citizen* a report of what Coriolanus said, containing words uttered by him in his soliloquy, which the Citizens could not have heard, as they were not present. The only reference to Custom made by Coriolanus is contained in his remark in regard to 'the customary gown.' Shakespeare's audience had heard Coriolanus inveigh against custom and that was all-sufficient.—ED.]

188. *Why . . . ignorant to see't*] WARBURTON: 'Ignorant' at that time signified *impotent*.—HEATH (p. 417): 'Ignorant' doth not signify *impotent*. The sense is, Why had you not the apprehension to perceive it, or perceiving it, why did you vote for him?—JOHNSON: 'Were you ignorant to see it?' is, 'did you want knowledge to discern it?'—CASE (*Arden Sh.*): A peculiar use of the word 'ignorant' in relation to the context, to which there is no parallel in Shakespeare or in the *N. E. D.*—[SCHMIDT (*Lex.*) classifies the present use of 'ignorant' under 4. *dull, silly, simple*; and in his own edition later says: 'We should expect here "*too ignorant to see it*": evidently, dull in seeing it, blind to it; compare a somewhat similar expression in *Two Gentlemen*: "He, being in love, could not see to garter his hose," [II, iii, 56], which would come nearer to our present passage if we interpret, "he was blind to garter his hose."—Wright compares *Tempest*, I, ii, 264, 'Sorceries terrible To enter human hearing,' thus taking 'ignorant' to stand for '*too ignorant*.'—ED.]

190. *To yeeld your Voyces*] For other examples of this omission of *as* in relational constructions see ABBOTT, § 281.

192. *lesson'd*] HOLMELEY (*Arnold's School Sh.*): That is, taught by us. Com-

But was a pettie seruant to the State, 193
 He was your Enemie, euer spake against
 Your Liberties, and the Charters that you beare 195
 I'th'Body of the Weale : and now arriuing
 A place of Potencie, and fway o'th'State,
 If he should still malignantly remaine
 Fast Foe toth'*Plebeij*, your Voyces might
 Be Curfes to your felues. You should haue said, 200
 That as his worthy deeds did clayme no leffe
 Then what he stood for : fo his gracious nature
 Would thinke vpon you, for your Voyces,
 And tranflate his Mallice towards you, into Loue,
 Standing your friendly Lord. 205
Scicin. Thus to haue said,
 As you were fore-aduis'd, had toucht his Spirit,
 And try'd his Inclination : from him pluckt
 Eyther his gracious Promife, which you might
 As caufe had call'd you vp, haue held him to ; 210
 Or elfe it would haue gall'd his furly nature,
 Which eafily endures not Article, 212

194, 195. *euer...the Charters*] *still...charters* Pope.

196. *I'th'*] Ff, Rowe, +, Wh. i. *i'the* Cap. et cet.

197. *A place*] *At place* F₄, Rowe, + (—Var. '73).

o'th'] Ff, Rowe, +, Wh. i. *o'the* Cap. et cet.

199. *Plebeij*] *Plebeians* Rowe, + (—Var. '73). *Plebeii.* Cap. et cet.

203, 204. *Would...And*] As one line Ff et seq. (exc. Knt).

203. *Would*] *Should* Ktly.

212, 213. *Article,...ought,*] *article,...ought*; Rowe, Pope, Theob. Han. Warb. Cap. Var. '78, '85. *article...ought*; Johns. et cet.

pare l. 230 below, and *Richard III*: I, iv, 246, 'Ay, millstones, as he lesson'd us to weep.' The rest of the sentence is all subordinate to 'told him.' You might have said that he was your enemy as a private citizen, and that it would be folly to make him consul if he meant to be so still.

196, 197. *arriuing A place of Potencie*] ABBOTT (§ 198) gives other examples of this omission of the preposition with a verb of motion: 'Ere we could arrive the point proposed,' *Jul. Cæs.*, I, ii, 110; 'those powers . . . have arrived our coast,' 3 *Henry VI*: V, iii, 8.

197. *A place . . . o'th'State*] W. A. WRIGHT: That is, a position of power in the management of state affairs. Or 'potency and sway' may be equivalent to 'powerful influence.' See I, viii, 6.

199. *Plebeij*] WRIGHT notes that this is the only passage wherein Shakespeare uses this form of the word. Elsewhere it is *Plebeians*.

203. *Would thinke vpon you*] MALONE: Would retain a grateful remembrance of you.

Tying him to ought, fo putting him to Rage, 213
 You should haue ta'ne th'aduantage of his Choller
 And pafs'd him vnelected. 215

Brut. Did you perceiue,
 He did follicite you in free Contempt,
 When he did need your Loues : and doe you thinke,
 That his Contempt shall not be brusing to you,
 When he hath power to crush? Why, had your Bodyes 220
 No Heart among you? Or had you Tongues, to cry
 Against the Rectorship of Iudgement ?

Scicin. Haue you, ere now, deny'd the asker :
 And now againe, of him that did not aske, but mock, 224

213. *ought*] *ought* Theob. ii. et seq. 222-225. *Against...Tongues*] Lines
 214. *th'*] Ff, Rowe, +, Coll. Wh. i, end: *you...againe...Bestow...Tongues?*
 Dyce ii, Huds. Words. *the* Cap. et cet. Pope et seq. (See Commentary below.)
 217, 218. *Contempt, When*] *Con-* 224. *And now againe,*] Ff, Sta. Dyce
tempt. When F₂. *contempt When* ii, Words. Huds. ii, Cam. +, Neils.
 Cam. +, Coll. iii, Craig, Neils. *And, now again* Rowe, +, Dyce. *And,*
 219. *That*] *This* Ran. *now again,* Cap. et cet.
 220. *Why,*] *Why* F₄, Rowe, Pope, *of*] *on* Theob. +, Cap. Varr.
 Theob. Han. Ran. Steev. Varr. Sing. Knt i, Del. i,
 221. *you Tongues*] *your tongues* Hal. Ktly, Huds.

213. *Tying*] WALKER (*Versification*, p. 119): Words in which a short vowel is preceded by a long one or a diphthong, among the rest may be particularly noticed such present participles as *doing*, *going*, *dying*, *playing*, &c., are frequently contracted; the participles almost always. [Walker gives a large number of examples in illustration.]

217. *free Contempt*] JOHNSON: That is, with contempt open and unrestrained.

221. *Heart*] VERITY (*Student's Sh.*): 'Heart' here used with the idea of 'mind intelligence' rather than 'courage'; 'had you tongues,' were you given tongues that you might use them against the guidance of judgment?—CASE, in reference to the foregoing, says, 'It is more likely that, though the expression is condensed, spirit, action in speech, judgment are all involved: Were you quite spiritless? Had you judgment and yet voted against its dictates? The *N. E. D.* cites this passage under sense "The seat of courage: hence Courage, spirit," and not under "Mind," where III, i, 311 *post* is given. It cannot be repeated too often that precise correspondence in thought must not be demanded from Elizabethans when they do not appear to give it.'

222-225. *Against . . . Tongues*] STAUNTON alone of all the editors retains the arrangement of these lines as in the Folio. See *Text. Notes*.

223-225. *deny'd . . . Bestow*] ABBOTT (§ 382): The Elizabethans seem to have especially disliked the repetition which is now considered necessary in the latter of two clauses connected by a relative or a conjunction. Here in strictness we ought to have 'bestowed' or 'do you bestow.'

224. *again*] Here used metaphorically for, on the other hand; compare, 'The one is my sovereign, . . . the other again Is my kinsman,' *Rich. II.* II, ii, 113. See ABBOTT, § 27.

Bestow your su'd-for Tongues ?

225

3. *Cit.* Hee's not confirm'd, we may deny him yet.

2. *Cit.* And will deny him :

Ile haue fise hundred Voyces of that found.

1. *Cit.* I twice fise hundred, & their friends, to piece 'em.

Brut. Get you hence instantly, and tell those friends, 230

They haue chose a Confull, that will from them take

Their Liberties, make them of no more Voyce

Then Dogges, that are as often beat for barking,

As therefore kept to doe fo.

Scici. Let them assemble: and on a fafer Iudgement, 235

All reuoke your ignorant election : Enforce his Pride,

225. *Bestow*] *bestow'd* Han.

su'd-for Tongues] *tongues unsu'd-*
for Cap.

226. *Hee's*] *He is* Cap.

227. *And will*] *Ay, and we will* Han.

229. 1. *Cit.*] Third *Cit.* Anon. ap.
Cam.

1] *Ay*, Rowe, Pope, Han. Coll.
Wh. i, Huds. i, Craig. *I*, Theob.
Warb. Johns. Var. '73.

231. *They haue*] *They've* Pope, +
(—Var. '73).

234. *therefore*] *they are* Huds. ii.
(Bailey).

234–236. Lines end: *assemble...re-*
uoke...Pride. Theob. Warb. et seq.

235. *on a*] *on* Pope, Han.

236, 237. As three lines, ending:
election...you...not Pope, Han.

236. *All*] *Om.* Pope, Han.

224. of him] For other examples of 'of' thus used metaphorically for *on* see
ABBOTT, § 175.

225–228. *Bestow . . . that sound*] WALKER (*Crit.*, iii, 211): We should arrange
and write, perhaps:

' . . . bestow

Your sued-for tongues?

3 *Cit.* He's not confirmed; we may

Deny him yet.

2 *Cit.* And will deny him: *I*

Will have five hundred voices of that sound.¹

225. *your su'd-for Tongues*] CAPELL (vol. I, pt i, p. 88): How the old reading, 'su'd-for,' can be made to tally with the words that stand immediately over it, they should have told us who have thought fit to retain it; for the editor's part, he sees no way of doing it, and therefore thinks his change necessary [see *Text. Notes*]; it is wanting too to perfect the verse; but that was no consideration with them who have contrived to make it out otherwise. And, indeed, their exploits of this sort throughout all Shakespeare, and this play in particular, must for ever entitle them to a large share of praise for their niceness of ear, great critical acumen, and greater fidelity.—STEEVENS: Your voices that hitherto have been solicited.—MALONE: Your voices, not solicited by verbal application, but sued-for by this man's merely standing forth as a candidate. 'Your sued-for tongues,' however, may mean your voices, to obtain which *so many* make *suit* to you; and perhaps the latter is the more just interpretation.

236. *Enforce his Pride*] JOHNSON: Object his pride, and enforce the objection.—

And his old Hate vnto you : besides, forget not 237
 With what Contempt he wore the humble Weed,
 How in his Suit he scorn'd you: but your Loues,
 Thinking vpon his Seruices, tooke from you 240
 Th'apprehension of his present portance,
 Which most gibingly, vngrauely, he did fashion
 After the inueterate Hate he beares you.
Brut. Lay a fault on vs, your Tribunes,
 That we labour'd (no impediment betweene) 245
 But that you must cast your Election on him.
Scici. Say you chose him, more after our commandment, 247

237. *vnto*] to Pope, Theob. Han.
 Warb. Johns.

238-246. Om. Bell.

241, 242. *Th'apprehension...Which*
 As one line Wh. i.

241. *Th'*] *The* Pope et seq.

242. *most gibingly, vngrauely*] *gib-*
ingly, ungrauely Pope, +, Cap. Steev.
 Var. '03, '13, Words. *gibing most un-*
grauely Lettsom (ap. Dyce ii.), Huds. ii.

243-249. Lines end: *Lay...labour'd...
 must...chose him...guided...Minds...must
 do*, Cap. et seq. (except Sta.).

243. *the*] *th'* Pope, Theob. Han.
 Warb. Johns. Words. Huds. ii.

you] to you Pope, Theob. Han.
 Warb. Johns.

244, 245. *Lay...That*] As one line,
 and reading: *Nay lay...* Pope, + (—
 Var. '73).

STEEVENS: So, afterwards, 'Enforce him with his envy to the people,' III, iii, 4.—W. A. WRIGHT: That is, urge his pride as an argument, lay stress upon it. See *Jul. Cæs.*, III, ii, 43: 'His glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.'

240. *Seruices*] ABBOTT (§ 471): The plural and possessive cases of nouns in which the singular ends in *s*, *se*, *ss*, *ce*, and *ge* are frequently written, and still more frequently pronounced, without the additional syllable. See III, iii, 148 *post*.

242. *Which . . . fashion*] ABBOTT (§ 456): Almost any syllables, however lengthy in pronunciation, can be used as the unaccented syllables in a trisyllabic foot, provided they are unemphatic. It is not usual, however, to find two such unaccented syllables as in [the first foot of this present line].

244-246. *Lay a fault . . . on him*] BEECHING (*Falcon Sh.*): Here the Tribunes break with truth; their office is new, and they dislike taking its responsibility. They have every confidence that their end is wise, but in the choice of means display the moral cowardice of a despised race. No doubt personal pique mingles with their motives, but there is nothing to show it to be paramount.

245, 246. *That we . . . on him*] HUDSON (ed. ii.): The meaning seems to be: 'we labour'd, or took pains, that there might be no obstacle or hindrance to excuse you from voting for him.' Endeavored to have, or to leave, 'no impediment between.' The language is somewhat obscure. Here we have a right piece of demagogical craft; the sneaking 'wealsmen' trying to creep, underhand, into the good graces of the patricians while setting the dogs to worrying them.

247. *after our commandment*] ABBOTT (§ 141): That is, 'according to,' Latin *secundum*. Compare, 'Neither reward us after our iniquities,' in our Prayer-

Then as guided by your owne true affections, and that 248
 Your Minds pre-occupy'd with what you rather must do,
 Then what you should, made you against the graine 250
 To Voyce him Confull. Lay the fault on vs.

Brut. I, spare vs not : Say, we read Lectures to you,
 How youngly he began to serue his Countrey,
 How long continued, and what stock he springs of,
 The Noble Houfe, o'th' *Martians* : from whence came 255
 That *Ancus Martius*, *Numaes* Daughters Sonne:
 Who after great *Hostilius* here was King,
 Of the fame Houfe *Publius* and *Quintus* were,
 That our best Water, brought by Conduits hither,
 And Nobly nam'd, so twice being Cenfor, 260
 Was his great Ancestor.

248-251. Lines end: *affections...with what...should...Confull... on vs*, omitting *true*, l. 248, and reading *should do*, l. 250, Pope, + (—Var. '73).

250. *what*] *with what* Han.

252-268. Om. Bell.

255. *o'th' Martians*] Ff, Rowe, Wh. i. of *Martius* Pope, +. *o'the Marcii* Cap. *o'the Marcians* Var. '73 et cet.

256. *Numaes*] *Numa's* F₄ et seq.

259, 260. *hither, ...Cenfor,*] *hither.* And *Censorinus*, darling of the people... for twice...*censor*) Pope, + (—Var. '73), Cap. Page. *hither.* And *Censorinus* darling of the people...*censor*, Varr. Ran. Mal. Knt, Coll. Dyce i, Sta. Wh. i. Huds. i. *hither.* And *Censorinus* darling of the people...*being censor twice*. Steev. Var. '03, '13, Sing. i, Hal. *hither.* And *Censorinus* darling of the people...*being twice censor* Var. '21. *hither.* And

Censorinus that was so surnam'd... *censor*. Del. Craig, Chambers, T. Brooke, Gordon. *hither*; One of that family named *Censorinus*...*twice being chosen censor*. Sing. ii. *hither*; And *Censorinus*, he that was so nam'd... *censor*. Ktly. *hither*; And *Censorinus*, nobly nam'd so, Twice being by the people chosen *Censor*, Cam. +, White-law, Beeching, Verity, Cholmeley, Neils. *hither*; And *Censorinus*, who was nobly nam'd so, Twice being by the people chosen *censor*, Dyce ii, Words. Huds. ii, Rife, Dtn. *hither.* And *Censorinus*, nam'd so by the people...*Censor* Leo. And *Censorinus*, who was nobly nam'd so, Twice being chosen *Censor* by the people, Huds. ii.

260. *nam'd, so*] *nam'd Martius*, Rowe i. *nam'd; so*, Rowe ii.

book. [Also: 'That it may please thee to giue vs an heart to loue & dread thee, and diligently to liue after thy commandements' (*The Letanie: Booke of Common Prayer*, 1604, sig. n. verso). The present line seems almost to have been suggested by this last.—ED.]

250. Then what you should] HEATH (p. 417), with Pope's rearrangement of these lines before him, suggests that the 'lame verse' may be restored by reading 'with what,' wherein, as may be seen by the *Text. Notes*, he was anticipated by Hanmer.—ED.

251. To Voyce] For other examples of this construction see ABBOTT, § 349. BEECHING notes: This is the only example in Shakespeare wherein 'voice' is thus used as a verb, in the sense *to vote for*.

259, 260. *hither . . . twice being Censor*] POPE: This verse I have supplied (see

[259, 260. hither . . . twice being Censor]

Text. Notes), a line having been certainly left out in this place, as will appear to any one who consults the beginning of Plutarch's *Life of Coriolanus*, from whence this passage is directly translated.—THEOBALD: I have taken notice, in the course of these notes, of many anachronisms knowingly committed by our Author. I cannot help observing that he is guilty of more than one here through an inadvertence and desire of copying Plutarch at all hazards. This passage, as Mr Pope rightly informs us, is directly translated from that Greek biographer; but I'll tell Mr Pope a piece of history, which, I dare say, he was no more aware of than our Author was. Plutarch, in the entrance of Coriolanus's life, tracing the origin of the Marcian family, blends his account not only with ancestors but the descendants of that great man; and Shakespeare in his haste (or perhaps his inacquaintance) with this particular point not attending to Plutarch's drift; but, taking all the persons named to be Coriolanus's ancestors, has strangely tripped in time, and made his Tribune talk of persons and things not then in being. For instance, he is made to talk of Censors. Now Coriolanus was killed in the year 266, A. U. C., but no Censors were ever created at Rome till 46 years after that period, in the year 312. Again, here is mention not only of a Censor, but of Censorinus. Now Caius Marcius Rutulus, when he came a second time to that office, on account of the known law propounded by him, was dignified with that additional name, in the year 487. But this was not until 220 years after the death of Coriolanus. And then again here is mention of the Marcian waters being brought into Rome. But we have the positive testimony of Julius Frontinus that they had no Aqueducts at Rome till the year 441, and that the Marcian water was not introduced till the year 613, so that the Tribunes are made to talk of a fact 347 years later in time than the period of Coriolanus. I would not be supposed to found any merit on this discovery, much less to be desirous of convicting my Author of such mistakes, but I thought it proper to decline a charge of ignorance that might have been laid at my door had I passed this affair over in silence. Mr Pope, 'tis plain, tho' he took the pains to add the conjectural line about Censorinus, was not aware of this confusion in point of chronology, or of our Author's innocent trespass. *Non omnia possumus omnes*.—WARBURTON, without referring to Theobald's note, calls attention to the anachronism of a mention of a Censor here, and to the confusion between the ancestry and posterity of Coriolanus; he adds: 'Another instance of Shakespeare's inadvertency, from the same cause, we have in *1 Henry IV*, where an account is given of the prisoners took on the plains of Holmedon, "Mordake the Earl of Fife, and eldest son To beaten Douglas," [I, i, 71]. But the Earl of Fife was not son to Douglas, but to Robert, Duke of Albany, governor of Scotland. He took his account from Holinshed, whose words are: "And of prisoners among others were these, Mordack, Earl of Fife, son to the governor Arkimbald Earl Douglas," etc. And he imagined that the governor and Earl Douglas were one and the same person.' [This note Warburton did not repeat, or make reference to this appearance of it, in his notes on *1 Henry IV*.—ED.]—CAPELL (vol. I, pt i, p. 89): Here, indeed, are anachronisms with a witness; for Censorinus and Quintus and Publius were descendants, not ancestors, of Coriolanus, and that many generations beneath. The source of this mistake of the poet's sprung from too hasty a transcript of a passage in his Plutarch. As a drama his play is not much the worse for it; and yet it strikes the editor's fancy that he saw the fault while 'twas in making, and meant to have mended it; and

[259, 260. hither . . . twice being Censor]

that the gap was a gap in his own copy caus'd by this intention, and not a slip of the printer's, as usual.—MALONE gives the passage from Plutarch which was the cause of this confusion; and, without reference to Theobald's note, gives the dates of the first Censorship and the introduction of the Marcian waters. He thus concludes his note: 'Can it be supposed that he who would disregard such anachronisms, or rather he to whom they were not known, should have changed Cato, which he found in his Plutarch, to Calves, from a regard to chronology?' See I, iv, 82.—VERPLANCK: Shakespeare misunderstood the biographer, and supposed that he meant to give the genealogy of his hero, when he intended merely to speak of the illustrious men who had at different times sprung from the Marcian family, some before Coriolanus, and the last named long after him. Yet it is a singular circumstance, which shows the little real value of such minute criticism, that Niebuhr and the modern school of critical Roman historians, while they allow the story of Coriolanus to be substantially true, yet maintain that he must have lived much later than the date assigned to him by the popular histories. If they are correct in this theory, the Poet is accidentally much nearer to the chronological truth than many of the learned critics who have been so precise in marking the number of years he has gone astray.—DELIUS: The 'darling of the people' of Pope's addition has but little of the true Shakespearian ring; it is, moreover, not to be found in Plutarch, whom Shakespeare is here somewhat closely following, without noticing that Plutarch is mentioning not alone ancestors but descendants of Coriolanus.—MACCALLUM (p. 487, foot-note): The addition by Delius seems preferable to the reading of the Cambridge Editors. In the first place, it is closer to North, and agrees with Shakespeare's usual practice of keeping to North's words so far as possible. In the second place, it is closer to the Folio text, involving only the displacement of a comma. In the third place, it is simpler to suppose that a whole single line has been missed out than that parts of two have been amputated, and the remainders run together.—COLLIER (*Notes & Emendations*, etc., p. 354): Pope's line respecting Censorinus was not wanted, inasmuch as this portion of the speech of Brutus was struck out by the old Corrector, possibly, because he saw the defect, and was not in a condition to remedy it. Nevertheless, something was at one time written in the margin, but it is so erased as not now to be legible.—LETTSOM (Walker's *Shakespeare's Versification; Preface*, p. xxi.): It is worth observing that though Collier's old Corrector has inserted nearly a dozen lines in the text, while Walker has pointed out several places where lines appear to be missing, and in some instances has attempted to supply the deficiencies, their opinions in this respect never coincide. On the passage in *Coriolanus*, where Pope has inserted the line, 'And Censorinus darling of the people,' they are both silent. This is the more to be regretted, as scarcely any supplementary verse could be less satisfactory than Pope's. However the lost verse may have begun, it must have ended with the words 'nam'd Censorinus,' as is clear from what immediately follows.—SINGER (*Sh. Vindicated*, etc., p. 216), in reference to the foregoing comment on the omission by the MS. Corrector, exclaims: 'A pretty argument truly! What then becomes of his "authorities," which we are led to believe he consulted on other occasions? I undertake to say that Pope's line is a much more judicious addition to the text, as evidently necessary and warranted by the passage in Plutarch, than any of the uncalled for interpolations of the correctors so triumphantly dwelt upon by Mr

[259, 260. hither . . . twice being Censor]

Collier!—TYCHO MOMMSEN (*Der Perkins Folio*, p. 437), on this same head, asks: If the MS. Corrector, being aware of this anachronism, struck out this passage, why did he make the correction 'Cato's' for *Calves*, which quite as evidently was an anachronism, or why did he let stand the lines in regard to the introduction of the Marcian water?—R. G. WHITE: I am responsible for the addition of *chosen* to line 260; and in justification of my text cite the lack of the two syllables in the Folio, and the presence of the word in the above passage from Plutarch. [Singer, ed. ii., has herein anticipated White.—ED.]—CAMBRIDGE EDD. (*Note V.*): The reading we have given in the text leaves the words of the Folios still in their order, and introduces what must have been the significant fact that Censorinus was chosen 'by the people.' A stain or rent in the copy might have rendered parts of two lines illegible, the remainder being unskilfully pieced together by transcriber or printer.—C. & M. COWDEN CLARKE (*Shakespeare*): Our unwillingness to disturb a generally received reading makes us adopt Pope's line as it is, else we should have preferred to give the line thus, 'The darling of the people, Censorinus,' as then not only the rhythm would be better, but the surname would be brought more immediately in connection with the words, 'and nobly nam'd so.'—SCHMIDT (*Coriolanus*) marks here a line omitted, offering as one to supply its place, 'And he that was surnamed Censorinus.' [This version, according to Wright (*Clarendon Sh.*), was also proposed by Dr Brinsley Nicholson.—ED.]—R. M. SPENCE (*Notes & Queries*, 9 June, 1894, p. 443): Perhaps with no other passage in Shakespeare has conjectural emendation taken greater liberties; while, as I shall demonstrate, the wholesale emendation is altogether unnecessary, emendation is needed, but it consists only of the correction of a common misprint and the addition of a single word, the omission of which can be easily accounted for. The misprint is 'so' for *as*. This 'so,' if I mistake not, was what put Pope and others on the wrong scent, backwards instead of forwards. Had they observed the punctuation in the Folio (the comma between 'nam'd' and 'so'), the misprint would have become self-evident. The word *Censor* has been omitted from a cause which is often a source of mistake—inattention on the part of the printer to the consecutive repetition of the same word. Again the punctuation of the Folio (the comma at the end of the line) might have guided the critics aright. As indubitably the true reading I give with confidence: And nobly nam'd, *as* twice being censor, *Censor* Was his great ancestor. First we have censor, the official title, and then Censor, the abbreviated English form of Censorinus, the honorable name conferred on C. Marcius Rutilus, in recognition of the fact that he had held the censorship twice. As to the scanning of the line now restored, it is a regular line of five accents with an additional syllable. [The title at the head of this paragraph runs, 'The Solution of the Long-standing Crux in "Coriolanus."'] Whether this be the author's own, or one supplied by the Editor of *N. & Q.*, it is, I think, in either case injudicious. Modest or deferential introduction of a purely conjectural emendation inspires acquiescence, whereas assertion is apt to beget hostility. In proof of this it may be said that but two of the subsequent editors or commentators (Cholmeley and E. K. Chambers) have shared Spence's 'confidence' in this 'indubitable' addition, or have even taken any notice of it.—ED.]—HERFORD (*Eversley Sh.*), discarding all emendations, leaves these lines as in the Folio. He adds: 'Professor Littledale proposes a comma at "being," which gives a harsh but possible sense.'

Scicin. One thus descended,
That hath beside well in his person wrought,
To be set high in place, we did commend
To your remembrances : but you have found,
Scaling his present bearing with his past,
That hee's your fixed enemy ; and reuoke
Your fuddaine approbation.

Brut. Say you ne're had don't,
(Harpe on that still) but by our putting on :
And presently, when you have drawne your number,
Repaire toth' Capitoll.

All. We will so : almost all repent in their election.

Exeunt Plebeians.

263. *hath*] *had* Han.
266. *present*] *present*, F₂.
268. *fuddaine*] *fudden* F₄.
269. *don't*] *done't* Han. Mal. et seq.
272-275. Lines end: *almost all...goe*
on: Han. Cap. et seq. (exc. Knt, Sta.).
272. *toth'*] Ff, Rowe, +, Wh. i,
Huds. *to the* Cap. et cet.

273. All.] Cit. Mal. Steev. Varr.
Sing. Knt, Hal. Ktly. Citizens. Dyce
i, Sta. Cam.+.
will so] *will* Han.
all] *all* [several speak. Mal.
Steev. Varr. Sing. Knt, Hal.
274. Plebeians.] Ff, Rowe, Pope,
Theob. Warb. Johns. Cap. Var. '73.
Om. Dyce. Citizens Han. et cet.

260. twice being Censor] STEEVENS: For the sake of harmony I have arranged these words as they stand in our author's original—North's translation of Plutarch—'the people had chosen him censor twice.'—COLLIER: Shakespeare seems to have entertained a different notion; and what Steevens calls 'harmony' Shakespeare probably considered *monotony*. His great object, as regards versification, seems from the first to have been to free it from the weighty words constantly recurring at the ends of lines, which gave such a burdensome dulness to the delivery of the verse of his immediate predecessors. Steevens, by his alteration, introduced the very fault which Shakespeare seems anxious to avoid. [Collier is, I think, unjust. By 'harmony' Steevens apparently refers, not to the versification, but to the *agreement* with Plutarch. Steevens was an offender on many occasions in the manner Collier mentions, but this is not one of them.—ED.]

266. *Scaling*] JOHNSON: That is, *weighing* his past and present behaviour.—SCHMIDT: This is the usual explanation, but, according to the view of Sicinius, there is no difference between the past and present behaviour of Coriolanus, but rather both the former and the latter show him to be the constant enemy to the people. With reference to I, i, 40, we should have to take it in another sense: *reviewing* his present by his past behavior.—W. A. WRIGHT: That is, *weighing*, and so comparing, not contrasting. Coriolanus had been uniform in his behaviour to the people, their 'fixed enemy.' The word is used probably in the same sense in *Meas. for Meas.*, III, i, 266, 'The poor Mariana advantaged and the corrupt deputy scaled'; that is, weighed in the balance and found wanting.

273. *repent in their election*] For other examples of 'in' used metaphorically for *in the case of*, *about*, see ABBOTT, § 162.

Brut. Let them goe on : 275
 This Mutinie were better put in hazard,
 Then stay past doubt, for greater :
 If, as his nature is, he fall in rage
 With their refusall, both obserue and answer
 The vantage of his anger. 280
Scicin. Toth'Capitoll, come :
 We will be there before the streame o'th'People :
 And this shall seeme, as partly 'tis, their owne,
 Which we haue goaded on-ward. *Exeunt.* 284

Actus Tertius.

[Scene I.]

Cornets. Enter Coriolanus, Menenius, all the Gentry,
 Cominius, Titus Latiús, and other Senators. 3

<p>275. <i>them</i>] 'em Han. 281. <i>Toth'</i>] Ff, Rowe, +, Wh. Huds. <i>To the Cap.</i> et cet. <i>Toth'...come</i>] Come;...Capitol Pope, Han. 281, 282. <i>come...People</i>] As one line, and reading <i>We'll</i>, l. 282, Steev. Varr. Sing. Knt, Coll. Del. Sta. Hal. Ktly, Wh. i, Huds. i. 282. <i>o'th'</i>] <i>o'the Cap.</i> et seq. 1. Actus Tertius] Act III, SCENE I. Rowe et seq.</p>	<p>Rome. Rowe, Pope, Han. A publick Street in Rome. Theob. Warb. Johns. The Forum. Bell. A Street. Varr. Ran. The Same. A Street. Cap. et cet. 2. all the Gentry] Ff, Cam. +, Neils. Om. Rowe et cet. 3. Latiús] Lartius F₂F₃. Lucius F₄ (throughout). and...Senators.] Ff, Rowe, +, Cam. +, Neils. Senators and Patri- cians. Cap. et cet.</p>
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276, 277. This Mutinie . . . for greater] W. A. WRIGHT: The construction is again confused. The sense is, It were better to run the risk of this mutiny than stay, &c.

278. he fall in rage] W. A. WRIGHT: We usually say 'in a rage,' but we find in *King Lear*, II, iv, 299, 'The king is in high rage.' [See ABBOTT, § 159.]

279, 280. both obserue . . . anger] JOHNSON: Mark, catch, and improve the opportunity which his hasty anger will afford us.—W. A. WRIGHT: Both watch for the opportunity which his anger will give, and be ready to avail ourselves of it. To 'answer' occurs in this play (I, ii, 22) in the sense of 'to meet in combat,' and hence to answer an occasion is to meet and take advantage of it. Compare *All's Well*, I, i, 168, 'Answer the time of request.'

282. streame o'th'People] MALONE: So, in *Henry VIII*, 'The rich stream Of Lords and ladies having brought the queen,' etc., [IV, i, 62].

1. Actus Tertius] E. K. CHAMBERS (*Warwick Sh.*): Act I. showed us Coriolanus in his nobility, Act II. in his inherent and fatal weakness. The present Act leads him on inevitably to his ruin. At the beginning of it he is the champion of Rome, and, as he and the Patricians think, her chosen Consul; at the end he is a disgraced exile. His better and his worse qualities have combined to bring about this result. If he had had that sympathy with the people which alone can make

Corio. *Tullus Aufidius* then had made new head.

Latius. He had, my Lord, and that it was which caus'd 5
Our swifter Composition.

4. *head.*] *head?* Rowe et seq.

6. *Composition*] *composition with the
foe Words.*

a true leader, or if he had been willing, like the rest of the Senators, to affect a sympathy which he did not feel, the crisis of his fate would have been averted. As it is, he falls, and we can scarcely pity him. The action of the Act is spread over three scenes, dealing respectively with Coriolanus's first defeat by the Tribunes, his partial recovery of his position, and his final banishment. This arrangement is dramatically effective: it holds the issue in suspense, and thus retains our interest.—*VERITY* (*Student's Sh.*): The Tullus Aufidius element of the tragedy has to be kept 'in being,' so that the instrument of the catastrophe may be forthcoming, and forthcoming *naturally*, when the time comes. It is a sort of thread that runs through the play as a parallel but subsidiary interest to the Coriolanus element, and the tense irony here (ll. 17–28) is meant to keep the connection vividly before us.—*MISS C. PORTER* (*First Folio Sh.*): Theobald first inserted the stage-direction, placing the opening of Act III. in a street. From 'Passe no further' (l. 34) it comes out that the Patricians, with Coriolanus, are in the act of proceeding toward the *Market place* (l. 42). This was perhaps the forward part of the fore-stage, and they were at one side of the fore-stage, fronting thither, when Brutus and Sicinius from the opposite side enter to stop them. As the mutiny grows against Coriolanus he is urged 'home to thy House' (l. 287), and thither he goes (at l. 310), passing into the rear-stage, now imagined to be his house. Scene ii. follows in the rear-stage, where Coriolanus takes his mother's advice and says he is 'going to the Market place' (l. 159), and there in the fore-stage scene iii. is placed. With the call 'Go see him out at Gates' (iii, 171) the Act ends, all making their *Exeunt* together in a tumult through the central exit. [This reconstruction of the stage-business is certainly plausible, yet it is, I think, open to several objections. In the first place, account is not taken of the disposition of the stage at the close of Act II. The scene of Coriolanus's ordeal, since it requires but little space for the few actors taking part, was doubtless played on the fore-stage, the curtains being drawn between the columns, thus cutting off the middle and inner stage. Another reason for the use of this fore-stage may be found in the fact that both scenes i. and ii. of Act II. are scenes requiring the use of the full stage (the triumphal return of Coriolanus and the Senate House). At the opening of this Act the curtains between the columns are drawn aside and the full stage is made available for the crowded scene of the tumult and mutiny; when Coriolanus returns to his house it is more natural for him to make his exit by the same door through which he entered instead of through the doorway to the small inner stage. At the end of this scene the curtains between the columns are closed after the departure of all the participants, and the scene at Coriolanus's house is then played on the fore-stage. The use of the small inner stage for this important scene is hardly practical on account of the number of actors taking part. For scene iii, the market place again, the curtains are drawn aside and the full stage is used for the final scene of the banishment.—*ED.*]

6. *our swifter Composition*] *W. A. WRIGHT*: That is, our making terms more speedily. See *Meas. for Meas.*, I, ii, 2: 'If the duke with the other dukes come not

Corio. So then the Volces stand but as at first, 7
 Readie when time shall prompt them, to make roade
 Vpon's againe.

Com. They are worne (Lord Confull) fo, 10
 That we shall hardly in our ages see
 Their Banners waue againe.

Corio. Saw you *Auffidius* ?

Latius. On safegard he came to me, and did curse 15
 Against the Volces, for they had fo vildly
 Yeeled the Towne : he is retyred to Antium.

Corio. Spoke he of me ?

Latius. He did, my Lord.

Corio. How ? what ?

Latius. How often he had met you Sword to Sword : 20

7, 15. *Volces*] F₂, Var. '78, '85, Ran.
 Mal. Steev. Varr. Sing. i, Knt. *Volcies*
 F₃. *Volcies* F₄, Rowe. *Volscians*
 Pope, +. *Volcians* Cap. *Volsces*
 Coll. et cet.

8. *roade*] *inroad* Pope, Han.

9. *Vpon's*] *Upon us* Cap. Varr. Ran.

Mal. Varr. Sing. Knt, Coll. Del. Hal.
 Ktly.

10. *They are*] *They're* Pope, Theob.
 Han. Warb. Johns. Dyce ii, Words.
 Huds. ii.

15. *vildly*] F₂F₃, Del. Case. *vilely* F₄
 et cet.

to composition with the King of Hungary, why then all the dukes fall upon the king.'

8. to make roade] W. A. WRIGHT: That is, to make an inroad or incursion, to invade. Compare *Henry V*: I, ii, 138, 'Against the Scot, who will make road upon With all advantages.' And *1 Samuel*, xxvii. 10, 'And Achish said, Whither have ye made a road today?'

10. Lord Consull] MALONE: Shakespeare has here, as in other places, attributed the usage of England to Rome. In his time the title *lord* was given to many officers of state who were not peers; thus *lords* of the council, *lord* ambassador, *lord* general, &c.—C. & M. COWDEN CLARKE (*Shakespeare*): In reference to Malone's rather superficial note: 'Precisely so; the dramatist employed an expression which he knew would be instantly comprehended by the public for whom he wrote, and he wished to give the immediate impression of Coriolanus's having attained his new dignity: that dignity striven for in the last Act, assumed and recognised at the commencement of the present Act, and forfeited before the conclusion of its first scene. This is just one of the poet's touches of dramatic art; with apparent carelessness, but really nicest forethought, marking a point which, as the action progresses, is essential to be well borne in mind.'

14. On safegard] STEEVENS: That is, with a convoy, a guard appointed to protect him.

15. for they had] That is, *because*; for other examples of this meaning see, if needful, ABBOTT, § 151, or Shakespeare *passim*.

16. is retyred] For examples of this use of 'is' with certain intransitive verbs see ABBOTT, § 295.

That of all things vpon the Earth, he hated 21
 Your person most : That he would pawne his fortunes
 To hopelesse restitution, so he might
 Be call'd your Vanquisher.

Corio. At Antium liues he? 25

Lartius. At Antium.

Corio. I wish I had a cause to seeke him there,
 To oppose his hatred fully. Welcome home.

Enter Scicinius and Brutus.

Behold, these are the Tribunes of the People, 30
 The Tongues o'th' Common Mouth. I do despise them :
 For they doe pranke them in Authoritie,
 Against all Noble sufferance.

Scicin. Passe no further.

Cor. Hah ? what is that ? 35

Brut. It will be dangerous to goe on—No further.

Corio. What makes this change ?

Mene. The matter ? 38

28. *To oppose]* *T'* *oppose* Dyce ii,
 Words. Huds. ii.

home.] Ff, Rowe, Pope, Dyce,
 Cam.+, Words. Huds. ii, Craig, Neils.
home. [To Lartius] Theob. et cet.

29. Scicinius] Sicinius Ff (through-
 out).

31. *o'th']* Ff, Rowe, +, Wh. i. *o'the*
 Cap. et cet.

34, 36. *further]* *farther* Coll. Wh. i.

35, 36. *Hah?...to]* As one line Steev.
 Varr. Sing. Hal. *Hah?...dangerous* As
 one line, Ktly.

27. *I wish . . . him there]* E. K. CHAMBERS (*Warwick Sh.*): This is ironical. Coriolanus does not know how soon he will go to Antium, nor what his cause to seek Aufidius will be.

32. *pranke them in Authoritie]* STEEVENS: So in *Meas. for Meas.*, 'Drest in a little brief authority,' [II, ii, 118].

32. *pranke]* JOHNSON: That is, *Plume, deck, dignify* themselves.—W. A. WRIGHT: Used contemptuously. Compare *Twelfth Night*, II, iv, 89, 'But 'tis that miracle and queen of gems That nature pranks her in attracts my soul.' 'Ajolier, To pranke, tricke vp, set out, make fine' (Cotgrave). The word is connected with German *praugen* and *prunken* and the Dutch *pronken, appronken*.—VERITY (*Student's Sh.*): Scott makes Leicester rebuke the Usher, Master Bowyer, thus in one of the most striking chapters (xvi.) of *Kenilworth*: 'Thou art a knave—an ungrateful knave; but he that hath done, can undo—thou shalt not prank thee in thy authority long.' *Kenilworth* is permeated with Shakespearian words and allusions, which add greatly to its Elizabethan colouring. The Shakespearian touches are introduced so naturally as to form part of the very texture of the diction of the novel. They witness to a remarkable degree of familiarity with Shakespeare's plays. One of the most interesting of Scott's *Miscellaneous Essays* is on the drama. [In *Quarterly Review*, April, 1826.—ED.]

- Com.* Hath he not pafs'd the Noble, and the Common?
Brut. *Cominius*, no. 40
Corio. Haue I had Childrens Voyces?
Senat. Tribunes giue way, he fhall toth' Market place.
Brut. The People are incens'd against him.
Scicini. Stop, or all will fall in broyle.
Corio. Are thefe your Heard? 45
 Muft thefe haue Voyces, that can yeeld them now,
 And ftraight difclaim their tounge? what are your Offices?
 You being their Mouthes, why rule you not their Teeth?
 Haue you not fet them on?
Mene. Be calme, be calme. 50
Corio. It is a purpos'd thing, and growes by Plot,
 To curbe the will of the Nobilitie:
 Suffer't, and liue with fuch as cannot rule,
 Nor euer will be ruled.
Brut. Call't not a Plot: 55
 The People cry you mockt them: and of late,
 When Corne was giuen them *gratis*, you repin'd, 57
39. *Noble*] *nobles* Rowe, +, Var. '78, Words. Craig. 1. Sen. Mal. et cet.
 '85, Ran. Steev. Varr. Sing. i, Words. 42. *toth'*] Ff, Rowe, +, Wh. i, Huds.
 Coll. MS. to the Cap. et cet.
Common] Mal. Knt, Coll. Del. 43, 44. *The People...Stop*] As one
 Sing. ii, Sta. Ktly, Cam. +, Huds. i, line Pope et seq.
 Craig, Neils. *Commons* Ff et cet. 45. *Heard*] *herd* F₃F₄.
 42. *Senat.*] Ff, Rowe, +, Coll. Wh. i. 47. *tounge*] *tongs* F₂F₃. *tongues* F₄.
 1. S. Cap. First Sen. Dyce, Cam. +, Offices?] *Offices* F₂.

39. *Noble, and the Common*] STEEVENS: The First Folio reads 'noble' and 'common.' The Second has, *commons*. I have not hesitated to reform this passage on the authority of others in the play before us. Thus, 'the nobles bended As to Jove's statue, and the commons made A shower and thunder,' [II, i, 292.—Collier (ed. ii.) notes that his corrected Folio reads *Nobles . . . Commons*, but, as Steevens shows, *commons* is the reading of F₂, and is not, therefore, a correction.—ED.]

44. *in broyle*] That is, *into noisy contention*; for other examples of 'in' for *into* see ABBOTT, § 159.

47. *Offices*] For other examples wherein, *metri gratia*, the final syllable of the plural and possessive cases of nouns ending in *ce*, and the like, are frequently pronounced without the additional syllable, see ABBOTT, § 471.

48. *why . . . their Teeth*] WARBURTON: The metaphor is from men's setting a bulldog or mastiff upon anyone.

56, 57. *of late . . . gratis*] CASE (*Arden Sh.*): In I, i. Coriolanus scorns the idea of giving the people corn *at their own rates*, but there has been nothing about giving corn *gratis* so far. The occasion referred to occurred *after* the people had refused Marcius for Consul, and is antedated by Shakespeare.

Scandal'd the Suppliants : for the People, call'd them 58
Time-pleasers, flatterers, foes to Nobleneffe.

Corio. Why this was knowne before. 60

Brut. Not to them all.

Corio. Haue you inform'd them fithence ?

Brut. How? I informe them ?

Com. You are like to doe fuch bufineffe.

Brut. Not vnlike each way to better yours. 65

Corio. Why then fhould I be Confull? by yond Clouds
Let me deferue fo ill as you, and make me
Your fellow Tribune.

Scicín. You fhew too much of that, 69

58. *Suppliants:] Suppliants* F₄.

62. *fithence]* *since* Pope, +, Cap.
Varr. Ran. Mal. Steev. Varr. Sing.
i.

64, 65. *You are...yours]* As two lines,
ending: *vnlike...yours.* Johns. et seq.

64. *Com.] Cor.* Theob. Han, Warb.
Johns. Cap. Varr. Ran. Mal. Steev.
Varr. Sing. Dyce, Coll. ii, iii, Sta. Hal.

Ktly, Wh. Words. Huds. ii, Craig.
Chamb.

64. *You are like]* *Yes, you are like*
enough Han.

65. *each...yours]* *either...you* Han.

66. *yond]* *yon'* Cap. Var. '73. *yon*
Var. '78, '85, Ran. Mal. Steev. Varr.
Sing. i, Knt, Hal.

69-75. Om. Bell.

64. *Com. You are . . . businesse]* KNIGHT: This interposition of Cominius is according to the old copy. The modern editors give the words to Coriolanus as a continuation of his dialogue with Brutus. The words are not characteristic of Coriolanus; whilst the interruption of Cominius gives spirit and variety to the scene.—SINGER (ed. ii.): The old copy gives this line to Cominius, but the sequel of the dialogue clearly shows that it was uttered by Coriolanus.—COLLIER: The prefixes could not have been very easily mistaken by the printer, as that of Coriolanus in this part of the scene is *Corio.*, and that of Cominius, *Com.* We adhere to the ancient authorities, for the later folios make no change. [In his edd. ii. and iii. Collier adopts the change in prefix, erroneously crediting Malone with the change.—ED.]—ROLFE: At first sight the reply seems to favour Theobald's change of prefix; but, as Knight remarks, the interruption by Cominius gives spirit and variety to the scene. The 'yours' in the reply might be addressed to Cominius as identified with the interests of Coriolanus: the *business of your party*.

65. *Not vnlike . . . to better yours]* WARBURTON: That is, likely to provide better for the commonwealth than you (whose *business* it is) will do. To which the reply is pertinent: 'Why then should I be consul?'—MASON (*Comments*, etc., p. 252): The reply of Coriolanus, 'Let me deserve as ill as you,' proves, in my opinion, the propriety of the amendment proposed by Hanmer, the reading, to better *you*, instead of 'yours.'—WHITELAW: That is, in every way to better your way. [To this Schmidt (*Coriol.*) dissents, remarking that 'yours' refers here to 'business,' not 'way.' That is: I am the man to better your business in every way. He compares, 'What you do Still betters what is done.'—*Wint. Tale*, IV, iv, 135.]

For which the People stirre : if you will paffe 70
 To where you are bound, you must enquire your way,
 Which you are out of, with a gentler spirit,
 Or neuer be so Noble as a Confull,
 Nor yoake with him for Tribune.

Mene. Let's be calme. 75

Com. The People are abus'd : set on, this paltring
 Becomes not Rome : nor ha's *Coriolanus*
 Deferu'd this so dishonor'd Rub, layd falsely
 I'th' plaine Way of his Merit.

Corio. Tell me of Corne : this was my speech, 80
 And I will speak't againe.

71. *you are*] *you're* Pope, Theob.
 Han. Warb. Johns.

73. *neuer*] *ne'er* Pope.

be] *to be* Rowe ii, Pope.

76. *abus'd*: *set on*,] *abus'd*, *set on*;
 Rowe, Pope, Han. *abus'd*.—*Set on*.—
 Theob. Warb. *abus'd*. *Set on*. Coll.
 Del. Sta. Ktly, Wh. i. *abus'd*, *set on*.

Johns. et cet. (subs.).

77. *Rome*] *Romans* Steev. conj.

79–81. As two lines, ending: *Corne...*
again Pope et seq.

79. *I'th'*] Ff, Rowe, +, Wh. i. *I'the*
 Cap. et cet.

80. *Corne*.] *Cornel* Ff.

74. for Tribune] That is, as a Tribune, compare l. 234 below, 'Whom you have named for consul.' See also SCHMIDT (*Lex.*), s. v. *For* (3).

76. The People are abus'd: set on] THEOBALD: This is pointed as if the sense were, The people are set on by the Tribunes, but I don't take that to be the poet's meaning. Cominius makes a single reflection, and then bids the train set forward, as again afterwards, 'Well, On to th' market place.' And so in *Jul. Cæs.*, 'Set on, and leave no ceremony out,' [I, i, 11].—ROLFE: It is a question whether 'set on' is here instigated to this, or whether it should be separated from what precedes, and made imperative, go on. The former is favoured by l. 49 above, and the latter by l. 137 below.

76, 77. this paltring . . . Rome] JOHNSON: That is, this trick of *dissimulation*; this shuffling: 'And be these juggling fiends no more believed That palter with us in a double sense.'—*Macbeth*, [V, viii, 19].

77. Becomes not Rome . . . Coriolanus] STEEVENS: I would read, 'Becomes not *Romans*'; Coriolanus being accented on the *first* and not the second syllable in former instances.

78. Rub, layd falsely] JOHNSON: 'Falsely' for 'treacherously.'—MALONE: The metaphor is from the bowling green.—CASE (*Arden Sh.*): Brutus, in ll. 56–59, passes lightly over the mockery of the people and revives an old grievance. Coriolanus responds to this only and admits it. Cominius, then, in saying that he had not deserved the rub, could not consistently mean to deny the charge which constituted it and to urge that it was therefore *untruly* made; but he could say that this base and undeserved opposition was a mere pretext and false or untrue in that sense. This may be called hair-splitting, but it illustrates the difficulties that confront the commentator, and, after all, even the presence or absence of consistency is not a conclusive test.

81. I will speak't againe] MACCALLUM (p. 508): In Plutarch, Coriolanus's

Mene. Not now, not now.

82

Senat. Not in this heat, Sir, now.

Corio. Now as I liue, I will.

My Nobler friends, I craue their pardons :

85

For the mutable ranke-fented Meynie,

84-88. Lines end: *friends...pardons*
...Meynie...And...again Var. '73. Lines
 end: *friends...mutable...as...ihemselues*
 Ktly. Lines end: *friends...pardons...*
them...And...again Cap. et cet.

85, 86. *My...For*] *As for my...But for*
 Pope, Theob. Han. Warb. Johns.

86. *the mutable*] *their mutable* Daniel.
Meynie] *Meyny* F₂F₃. *meiny*
 Schmidt. *meynie* Case. *Many* F₄
 et cet.

unsuccessful candidature has, except as it adds to his private irritation, no immediate result; and only some time later does his banishment follow on quite another occasion. Corn had come from Sicily, and in the dearth it was proposed to distribute it gratis; but Marcius inveighed against such a course and urged that the time was opportune for the abolition of the Tribunate in a speech which, in the play, he 'speaks again' when his election is challenged. But the *Life* reports it only as delivered in the Senate; and the Tribunes, who are present, at once leave and raise a tumult, attempt to arrest him, and are resisted. The Senators, to allay the commotion, resolve to sell the corn cheap, and thus end the discontent against themselves, but the Tribunes persist in their attack on the ring-leader, hoping, as we have seen, that he will prove refractory and give a handle against himself. When he does this and the death-sentence is pronounced, there is still so much feeling of fairness that a legal trial is demanded, which the Tribunes consent to grant him, and to which he consents to submit on the stipulation that he shall be charged only on the one count of aspiring to make himself king. But when the assembly is held the Tribunes break their promise and accuse him of seeking to withhold the corn and abolish the Tribunate, and of distributing the spoils of the Antiates only among his own followers. . . . So the unexpectedness of this last indictment throws him out. Now there are several things to notice in Shakespeare's very different version. The first is the tact with which he compresses a great many remotely connected incidents into one. He antedates the affair about the corn with Marcius's speech against the distribution and the Tribunate, and only brings it in as a supplementary circumstance in the prosecution. The real centre of the situation is Coriolanus's behaviour when a candidate, and round this all else is grouped; and this behaviour, it will be remembered, is altogether a fabrication on Shakespeare's part.

86. *Meynie*] SCHMIDT (*Coriolanus*) retains the reading of the Folio in the form *meiny*, taking it in the sense of the paid retainers of a household in distinction from the 'Nobler friends' of the preceding line.—W. A. WRIGHT: Shakespeare does use 'meiny' in *King Lear*, II, iv, 35, 'They summoned up their meiny, straight took horse,' but here it does not seem to be appropriate, and is another instance of the printer's error mentioned in the note on II, iii, 115. 'Many' for *multitude* occurs in 2 *Henry IV*: I, iii, 91, 'O thou fond many,' etc.—VERITY (*Student's Sh.*): It has been assumed that 'many' in *The Faerie Queene*, I, xii, 9, 'And after all the raskall many ran,' is a misspelling of *meiny* and means 'crowd, troop'; but the word may quite well be the ordinary adjective *many* used substantively. In fact, Spenser's phrase, 'the raskall many,' seems exactly parallel to 'the mutable,

Let them regard me, as I doe not flatter, 87
 And therein behold themfelues : I fay againe,
 In foothing them, we nourish 'gainst our Senate
 The Cockle of Rebellion, Infolence, Sedition, 90
 Which we our felues haue plowed for, fow'd, & fscatter'd,
 By mingling them with vs, the honor'd Number,
 Who lack not Vertue, no, nor Power, but that
 Which they haue giuen to Beggars.

Mene. Well, no more. 95

Senat. No more words, we befeech you.

Corio. How ? no more ?

As for my Country, I haue fhed my blood, 98

88. *therein*] *there* Pope, Theob. Han. *plough'd* Var. '78 et seq.
 Warb. Johns. 92. *Number,*] *number.* Pope.
 91. *plowed*] *plow'd* Rowe, +, Cap. 94. *they*] *we* Pope, +.

rank-scented *many*,' and expresses the same antidemocratic sentiment. Compare 2 *Henry IV*: I, iii, 91. Possibly 'meynie' was substituted in the Folio for *many* in the same way as 'higher' for *hire*, II, iii, 114. From similarity of sound and sense *many* and 'meiny' were confused a good deal by old writers.—CASE (*Arden Sh.*), in support of the Folio reading in the sense of *multitude*, furnishes several examples, notably one from Day's *Festivals* (1615), *Epistle Dedicatory* (N. E. D.): 'If we account them not more religious, then the Meyny, or Multitude are.'

87, 88. Let them . . . behold themselves] JOHNSON: Let them look in the mirror which I hold up to them, a mirror which does not flatter, and see themselves.—WHITELAW: 'As' = *that*; 'regard this in me, that I am no flatterer, and in this, in my plain speaking, behold themselves.'

90. The Cockle . . . Sedition] STEEVENS: The thought is from North's *Plutarch*, where it is given as follows: 'Moreover, he said that they nourished against themselves the naughty seed and cockle of insolency and sedition, which had been sowed and scattered abroad among the people.'—RITSON: Here are three syllables too many. We might read, as in North's *Plutarch*, 'The cockle of insolency and sedition.'

90. Cockle] BEISLEY (p. 129): The cockle of modern botanists (*Lychnis Githago*) is a tall handsome plant with purplish flowers, growing mostly in corn-fields, the seeds of which are black; . . . but the plant meant by Shakespeare is the *Lolium temulentum*, in his time called *darnel*, as well as *cockle* and *cockle weed*.—W. A. WRIGHT: The two plants ['cockle' and *darnal*] are clearly distinguished by Lyte and Gerarde. The latter says (p. 926, ed. 1597): 'Cockle is a common or hurtfull weede in our Corne, and very well known by the name of Cockle.' And in the next page: 'Some ignorant people haue vsed the seede heereof for the seede of Darnell, to the great danger of those who have receiued the same.' If any further proof were needed that the two plants are quite distinct, and were known to be so in the 16th century, it would be supplied by the following passage from Latimer's *Sermons* (p. 72, Parker Society ed.): 'Who is able to tell his diligent preaching, which every day, and every hour, laboureth to sow cockle and darnel?'

Not fearing outward force : So shall my Lungs
 Coine words till their decay, against those Meazels 100
 Which we disdain should Tetter vs, yet fought
 The very way to catch them.

Bru. You speake a'th'people, as if you were a God,
 To punish; Not a man, of their Infirmitie.

Sicin. 'Twere well we let the people know't. 105

Mene. What, what? His Choller?

Cor. Choller? Were I as patient as the midnight sleep,
 By Ioue, 'twould be my minde. 108

100. *Meazels*] *measles* Rowe, +,
 Dyce, Wh. Cam. +, Words. Huds. ii,
 Craig, Neils.

101. *disdaine*] *disdain'd* Ktly.

fought] *seek* Rowe, +.

102-105. *The very . . . know't*] Ff,
 Rowe, +, Knt, Sta. Ending lines:
people...Not...Infirmitie Var. '73. End-
 ing lines: *people...Not...well* Cap. et
 cet.

103-107. Lines end: *were...man...let*
...Cor. Choller? Han.

103. *a'th'*] *o'th'* F₄, Rowe, +, Wh. i.
o'the Cap. et cet.

as if] *as* Pope, Theob. Warb.

Johns. *Sir, as if.* Han.

104. *Not*] *not as being* Han.

of] *of of.* F₂.

106, 107. *What...Cor. Choller?*] As
 one line Johns. Var. '73.

107. *Cor. Choller?*] As separate line
 Cap. Var. '78 et seq.

108-111. Lines end: *minde...is...*
remain? Pope et seq.

100. *Meazels*] W. A. WRIGHT: In Early English *misel* is a leper, from the Old French *mesel* (Lat. *misellus*). The term is thence contemptuously applied to a scurvy wretch. See Wiclif, *Matt.* x, 8, 'Clenſe the meſels,' for 'cleaſe the lepers.' And *Promptorium Parvulorum*, 'Myſel, or meſel, or lepre, Leproſus.' In Chaucer, *Parſon's Tale*, 'meſelrie' is leproſy. But by the middle of the 16th century the word 'measles' had acquired its modern ſenſe. Huloet, *Abcedarium*, has 'Meſiles diſeaſe, *Variolæ*,' and Cotgrave gives 'Rougeolle: f. The Mazles.' Shakespeare uſes it here with a reference alſo to the contemptuous ſenſe which it had acquired when applied to perſons.—MOYES (p. 26): The exact meaning of 'meazels,' its ſpelling, and its relationship to leproſy, elephantiaſis, ſmallpox, and our preſent-day measles, conſtitute a very confused ſubject. The infectious nature of the diſeaſe, however, is clearly implied. According to Creighton, a word 'meſeles' is uſed in the poem *Piers Plowman*, meaning *lepers*, but John of Gaddesden uſes the word 'meſles' in his deſcription of 'morbilli' (or our preſent-day measles). Again, 'Ye Maysilles' is given in Levins' *Manipulus Vocabulorum* as meaning 'Variolæ' (our preſent-day ſmallpox), and in Baret's dictionary the word *measles* is defined as 'a diſeaſe with manie reddiſh ſpottes or ſpeckles in the face and bodie, much like freckles in colour.' It muſt be remembered that the confusion was one not merely of words and names, but that ſmallpox (*variola*) and measles (*morbilli*) were conſtantly confused, and their diſtinction was due to the Arabian phyſician and made known in England by John of Gaddesden. We may fairly ſuppoſe that 'meazels' in the text refers to our preſent-day measles.

104. *Not . . . of their Infirmitie*] E. K. CHAMBERS (*Warwick Sh.*): A reminiscence of *Hebrews*, iv, 15: 'We have not an high-prieſt which cannot be touched with the feeling of our infirmities.'

Sicin. It is a minde that shall remain a poison
Where it is : not poyfon any further. 110

Corio. Shall remaine?
Heare you this Triton of the *Minnoues* ? Marke you
His absolute Shall ? 113

112. *Heare*] Here F₂F₃.
this Triton] *this*, Triton F₄.
Minnoues] *minnows* Pope.

113-115. *His...Cor. Shall?*] As one
line Pope et seq.

112. Triton of the Minnoues] WARBURTON and JOHNSON both explain, somewhat unnecessarily, that a minnow is a very small fish; and Steevens quotes in illustration the only other passage wherein the word is used by Shakespeare—*Love's Labour's*, I, i, 250: 'there did I see that low-spirited swain, that base minnow of thy mirth.'—DELIUS: The high and mighty Tribune with his absolute *shall* controls the swarming mass of the people, just as a Triton controls the swarming fish of the smallest kind. Likewise there is an alliteration between Triton and Tribune. [Possibly also between 'Triton of the minnows' and Tribune of the many.—ED.]—RUSHTON (*Sh. Illustrated by Old Authors*, p. 29): The contrast between Triton, the son of Amphitrite, and Neptune, and the minnows, which are very small fish, is apparent; and although it may be truly said that Triton, as a deity of the sea, would rule over the minnows with his 'absolute' or peremptory 'shall,' which Coriolanus calls 'the horn and noise of the monster,' yet, when it is remembered that Triton used to announce the approach of Neptune by blowing his horn, which was a large conch or sea-shell, it may be considered probable that Shakespeare plays upon the word 'shall' in this passage, using it in a double sense; for the words 'shall' and *shell* do not differ more from each other in sound than the words 'sheep' and 'ship,' which Speed plays upon in *Two Gentlemen*, I, i, 72, 73; and it may also be considered probable that Shakespeare, further on in this passage [ll. 130, 131], plays upon the word 'shall,' using it again in a double sense. For the reader will perceive that Coriolanus speaks of 'such a one as he, who puts his *shall* against a graver bench than ever frown'd in Greece'; and Shakespeare, using the word in a double sense, may refer to the practice in ancient Greece of banishing persons considered dangerous to the state by ostracism, where the votes were given by shells, each man marking upon his *shell* the name of the person he would have banished. [This last suggestion is, I think, of very doubtful likelihood. See ll. 130, 131 and note by CASE, *supra*.—ED.]

113. His absolute Shall] R. G. WHITE: The recognition of the compulsory sense of 'shall,' and the difference of signification between that auxiliary and 'will' could not be more strongly marked than it is in the outbreak of the newly chosen Consul against the Tribune's use of the former instead of the latter. But upon this point there can hardly be any misunderstanding, and need be no remark. No one who is acquainted with our early literature will dispute for a moment that very long before the Elizabethan period 'shall' emphatically applied by a speaker to a second or third person expressed obligation, or that 'will' was used in the same manner, or, again, that 'shall,' used with regard to a coming event, had a prophetic force, and implied either the ability to bring it about, or the well assured belief that it would happen. It is the restriction of 'shall,' in the first person, to the expression of simple futurity, and of 'will' to that of 'volition,' which is a mark

Com. 'Twas from the Cannon.

Cor. Shall? O God ! but moſt vnwife Patricians:why 115

114-136. Om. Bell.

good, Theob. et cet. (*O, good*, Coll.

115. *O God!*] Ff, Rowe, Pope i.

MS.).

O Gods! Heath (conj.), Varr. Ran. O

of a more modern stage of the language. True, many passages may be produced from Shakespeare's own works in which these two auxiliaries are used in exact conformity to the modern idiom; but many others occur in which the distinction, now so well established, is disregarded. [See also ABBOTT, § 316.]

114. 'Twas from the Cannon] JOHNSON: Was contrary to the established rule; it was a form of speech to which he has no right.—M. MASON (*Comments*, etc., p. 252): These words appear to me to imply the very reverse. Cominius means to say 'that what Sicinius had said was according to the rule,' alluding to the absolute veto of the Tribunes, the power of putting a stop to every proceeding; and, accordingly, Coriolanus, instead of disputing this power of the Tribunes, proceeds to argue against the power itself and to inveigh against the Patrician for having granted it.—PYE (p. 249): I am rather inclined to the last opinion if 'canon' is meant for *rule*; but it is very probable that Shakespeare (considering his little attention to this sort of propriety) might mean that the absolute *shall* of the Tribune came as loudly as if from the mouth of a cannon.—[Miss C. PORTER (*First Folio Sh.*), without reference to the foregoing remark, characterises 'Cannon' here as 'an anachronism which has lacked notice because commonly explained in the sense of canon as rule or law.' An interpretation which, to me at least, is inconsistent with the dignified language of this scene.—ED.]—C. & M. COWDEN CLARKE (*Shakespeare*): We hold with Mason's explanation, because it consists with Sicinius's speech at the commencement of the last scene of this Act, 'When they hear me say, "It *shall* be so, i'the right and strength o'the Commons," . . . insisting on *the old prerogative and power*,' &c.; but the present passage affords a remarkable instance of the directly opposite sense which the word 'from' may give to a sentence, according to the sense in which the word is used and taken.—Rev. JOHN HUNTER: Imitated from the decalogue, in which the word 'shall' occurs so frequently, 'Or that the Everlasting had not fixed His canon 'gainst self-slaughter,' *Hamlet*, I, ii, 131.—SCHMIDT (*Coriolanus*), in support of the interpretation given by Johnson that 'from the canon' here means contrary to law, quotes *Hamlet*, III, iii, 22, 'For anything so overdone is from the purpose of playing'; and *Twelfth Night*, I, v, 201, 'But this is from my commission.'—WRIGHT likewise follows Johnson, and to the two examples given by Schmidt adds: 'Why birds and beasts from quality and kind,' *Jul. Cæs.*, I, iii, 65.—ORGER (p. 62): If Cominius interrupts the speech with the words 'Twas from the Canon,' they can only mean, as Mason paraphrases, 'it was according to law.' But such a declaration is little calculated to assuage Coriolanus's violence, and the meaning of 'canon' in all other places is 'Divine Law,' the language of the Ten Commandments. The imperious 'shall' Coriolanus might naturally declare belonged to a law with heavenly sanction, not to mortal voice; and the force of the term will be preserved if we continue the speech to him without interruption, 'His absolute "shall,"—'Twas from the canon, "Shall"!'—[Johnson's, rather than Mason's, interpretation is adopted by the majority of modern editors.—ED.]

115. O God! but most, etc.] THEOBALD (*Sh. Restored*, p. 180): After this ex-

You graue, but wreackleffe Senators, haue you thus
Giuen Hidra heere to choofe an Officer,

116

116. *wreackleffe*] *reckless* Han. et seq.117. *heere*] *leave* Coll. ii, iii. (MS.).

clamation, methinks, 'tis very odd to continue the sentence with such a disjunctive 'But.' Besides, as the text now stands, there seems that contrast of terms wanting, and broken off, which appears intended in this passage by the next immediate line. As the addition of a single letter restores us this beauty, I make no doubt but the passage ought to be restor'd, 'O good, but most unwise,' etc.—HEATH (p. 418): I am inclined to believe the ancient reading, 'O God! but most unwise Patricians,' etc., is genuine; only I would rather read *O Gods!* The particle 'but' is not employed here merely as a disjunctive, but as introductive of the objection or reproof which was to follow; and that double antithesis in this and the next line, which Mr Theobald thinks was intended, and admires as a beauty, appears, on the contrary, to me to be too studied to be the language of passion, which is expressed with much greater spirit by the exclamation and break in the ancient reading. That of Mr Theobald is tame and flat in comparison of it, like the formal exordium of an oration.—STEEVENS (*Variorum*, 1773): 'O Gods!' Thus the old copy. Succeeding editors had altered it, 'O good.' When the only authentic copy affords sense, why should we depart from it?—MALONE, in answer to the foregoing question by Steevens anent the Folio reading, says: 'No one can be more thoroughly convinced of the general propriety of adhering to the old copy than I am; and I trust I have given abundant proofs of my attention to it by restoring and establishing many ancient readings in every one of these plays, which had been displaced for modern innovations; and if in the passage before us the ancient copy had afforded sense I should have been very unwilling to disturb it. But it does not; for it reads, not "*O Gods!*" as Mr Steevens supposed, but "*O God!*" an adjuration surely not proper in the mouth of a heathen. Add to this that the word "but" is printed with a small initial letter in the only authentic copy; and the words "good but unwise" here appear to be the counterpart of "grave and reckless" in the subsequent line. On a reconsideration of this passage, therefore, I am confident that even my learned predecessor will approve of the emendation now adopted.'—STEEVENS: I have not displaced Mr Malone's reading, though it may be observed that an improper mention of the Supreme Being of the Christians will not appear decisive on this occasion to the reader who recollects that in *Troilus & Cressida* the Trojan Pandarus swears 'by God's lid,' the Greek Thersites exclaims 'God-a-mercy'; and that in *Mid. N. Dream* our author has put 'God shield us!' into the mouth of Bottom an Athenian weaver. I lately met with a still more glaring instance of the same impropriety in another play of Shakespeare, but cannot, at this moment, ascertain it.

117. Giuen Hidra heere] SINGER (*Sh. Vindicated*, p. 218): *Leave* [the reading of Collier's MS. Corrector] is not wanted in this line. To 'give' is to *concede*, to *permit*, and 'given' stands for *permitted*.—DYCE (ed. i.): Mr Collier's MS. Corrector reads *leave*, and rightly perhaps; for in this passage there is a harshness in understanding 'Given' as equivalent to *permitted*.—LEO (*Coriolanus*): In *2 Henry VI*: IV, iv, 34, we find, 'Sir Humphrey Stafford and his brother's death Hath given them heart and courage to proceed.' I propose, therefore, the reading 'Given Hydra heart,' etc. [Dyce (ed. ii.), discarding even his half-hearted com-

That with his peremptory Shall, being but 118
 The horne, and noise o'th' Monsters, wants not spirit
 To say, hee'l turne your Current in a ditch, 120

119. *noise*] *voice* Kellner.

o'th'] Ff, Rowe, +, Wh. i.
o'the Cap. et cet.

119. *Monsters*] *monster* Cap. Var. '73,
 Dyce, Coll. ii, iii. (MS.), Sta. Wh.
 Words. Huds. ii. *monster's* Del.
 Cam. +, Craig, Neils.

mendation of the MS. correction, accepts the foregoing suggestion as the true reading. Wright's objection to Leo's change is, I think, well taken, that 'what the people wanted was not courage but power to choose'; thus taking 'Given' in the sense of 'allowed the choice,' as suggested by Singer.—ED.]—HUDSON (ed. ii.): Dyce substitutes *heart* for 'here'; very infelicitously as I cannot but think. For the patricians have not given the people the *heart*, that is, the disposition or spirit, to choose Tribunes; the people had that before; but they have granted to them the *legal power* or *right*; have given their consent to such a law. Coriolanus regards the common people *everywhere* as a many-headed monster, like the Hydra; and what he is now complaining of is that *here*, in Rome, this monster is allowed to choose a special officer who can do such and such things.

119. The horne, and noise] WARBURTON: Alluding to his having called him *Triton* before.

119. th'Monsters] SINGER (*Sh. Vindicated*, etc., p. 218), apparently unmindful of the fact that the change 'Monsters' to *monster* is not original with the MS. Corrector (see *Text. Notes*), says: 'To change "monsters" to *monster* destroys the meaning; the plural refers to the many heads of the hydra; the reference is to Sicinius as the mouthpiece of the Plebs. This is evident from what Coriolanus has said just before: "You being their *mouths*, why rule you not their teeth?"'—'But,' remarks DYCE (ed. i.), 'would any writer, after applying to the people collectively the term "Hydra," proceed in the very same sentence, to speak of the so symbolised plebs as "monsters"? Certainly not. Sicinius is "The horn and noise of the [*many-headed*] monster." Earlier in the present scene we have had "for the multitude to be ingrateful were to make a *monster of the multitude*," and "he himself (Coriolanus) stuck not to call us the many-headed multitude"; afterwards in IV, i. Coriolanus says, "*the beast With many heads* butts me away."—VERITY (*Student's Sh.*): This whole passage illustrates the blending of imagery which characterises Shakespeare's later style, especially in scenes of great emotional exaltation. Here Coriolanus flouts the Tribunes as no more than the blatant mouthpieces of mob-clamour; earlier he charged them with being wire-pullers, in whose hands the people are mere puppets. Truly, 'temper makes of us all an unjust judge.'—WHITE LAW: The double genitive, 'o' the monster's,' after the definite article used absolutely ('the horn and noise') can hardly be right.—W. A. WRIGHT: The construction is the same as in *Cymbeline*, II, iii, 149, 'Shrew me, If I would lose it for a revenue Of any king's in Europe.' And *Rich. II.*: III, iv, 70, 'Letters came last night To a dear friend of the good duke of York's.'

120. in a ditch] That is, *into* a ditch. For other examples of this use of 'in' for *into* see ABBOTT, § 159, or Shakespeare *passim*.

And make your Channell his? If he haue power, 121
 Then vale your Ignorance : If none, awake
 Your dangerous Lenity : If you are Learn'd,
 Be not as common Fooles ; if you are not, 124

121. *he*] *they* Han. Cap. Huds. ii.
 122. *Then...Ignorance*] *Let them have*
cushions by you Han. Cap. Huds. ii.
awake] *abate* S. Jervis. *awake*
from Bailey.
 122, 123. *Ignorance...awake...Lenity*]
impotence...revoke...bounty Coll. ii, iii.
 (MS.), Wh. i, Words.

122. *your*] *to Orson*.
Ignorance] *signorie* or *signories*
 Sta. conj.
 123. *Learn'd*] *Learned* Rowe, +, Cap.
 Varr. Ran. Mal. Steev. Varr. Sing.
 Knt, Coll. Del.
 124. *common*] *commons'* Sta. conj.

121-123. If he . . . Lenity] HANMER transposes l. 125 ('Let them have cushions by you') to follow 'If he have power,' reading the latter line 'If they,' etc. On this change Capell (vol. I, pt i, p. 89) remarks: 'It requires no extraordinary reasoning to see that the speaker's conclusions follow right, in the present arrangement, and in their due order, which cannot be said of the old one; nor can any good reason be given why one Tribune only should be mentioned in the first member of this rhetorical period, and both in the last; a further argument in favour of both changes. Transpositions are frequent in printing; and the reader will see very signal ones pointed out to him in the course of these notes, some of which have the authority of other old copies for their rectification.—JOHNSON: If this man have power, let the ignorance that gave it him vail or bow down before him.—COLLIER'S MS. Corrector for 'Ignorance'; 'awake'; 'Lenity' reads *impotence*; *revoke*; *bounty*. Of these changes Collier says: 'The meaning is, that if the Tribune have power, let the *impotence* (not "ignorance," which is not the proper antithesis to power) of the Senate submit to it; but if he have none, let the Senate *revoke* the *bounty* by which such a dangerous privilege had been conceded to the populace. The "lenity" of the patricians was not to be "awakened." Coriolanus calls upon them to *revoke* the *bounty* which had caused them to relinquish a power properly belonging only to themselves. What the hero says afterwards is in entire consistency with this view of the passage: "At once pluck out the multitudinous tongue; let them not lick The sweet which is their poison,"' [ll. 184-186].—SINGER (*Sh. Vindicated*, etc., p. 218): This is a sweeping liberty to be taken with the old text. '*Ignorance*' could hardly be a misprint for *impotence*, nor is the change requisite, for the next sentence proves that ignorance is the right word, 'If you are learned be not as common fools'; *revoke* for 'awake' may have been, and seems a likely, substitution; but *bounty* for 'lenity' is not required; the concession of power to the plebs and the indulgence given to the Tribune was ill-judged *lenity*, not *bounty*. [See Collier: *Trilogy*, in *Appendix*, p. 589].—STAUNTON: To 'vail' means to *lower*, and Coriolanus would hardly call upon his brother patricians to *lower* their *impotence*. The genuine word was far more probably *signorie* or *signories*, i. e., *senatorial dignity*, *magistracy*, *sway*. The emendation '*revoke* your . . . *bounty*' is an emendation, however clever, of very questionable propriety; for 'lenity' in this place does not, perhaps, mean mildness, but *lenitude*, *supineness*. So in Plutarch's *Life of Coriolanus*: 'For he (Marcius) alledged that the creditors losing their money they had lost, was not the worst thing; but that the lenity (i. e., the inaction of the people when sum-

[121-123. If he . . . Lenity]

moned to resist the enemy) was favoured, was a beginning of disobedience.'—HUDSON, reading with Collier's MS. Corrector *revoke*, says: 'It seems clear enough that *awake* reverses the drift of the argument. But the following clause, "if you are learn'd," makes against *impotence*, as it is evidently meant to be antithetic to "your ignorance." As to the substitution of *bounty* for "lenity," it is to be observed that Coriolanus is here speaking not against the Senate's bounty in letting the people have corn *gratis*, but against the Senate's indulgent temper, or *lenity*, in letting them have Tribunes as their own special magistrates.'—[In his ed. ii. Hudson remarks: 'I adopt Hanmer's reading as the simplest and most satisfactory way of setting both the logic and the language in order. Collier's Folio substitutes *impotence* for "ignorance," and thus gets a fitting antithesis to *power*; but does nothing towards redressing the other difficulties of the passage. "Awake your dangerous lenity," it seems to me, cannot be made to yield any consistent sense.' This last statement, in view of Hudson's usual perspicacity, is somewhat surprising. The figure is a little involved, but depends upon the meaning of 'lenity,' which here is stretched to mean *torpor*, *slothfulness*. It is, in fact, practically the same figure as used by Buckingham in his simulated address to Richard urging him to take upon himself the royal seat; he says: '—the mildness of your sleepy thoughts Which here we waken to our country's good' (III, vii, 123). In effect Coriolanus says: 'If this officer have no power then arouse your dangerous torpor, and let what was inactive become active.'—ED.]—LEO (*Coriolanus*): In *All's Well*, V, iii, the words, 'Oft our displeasures, to ourselves unjust, Destroy our friends, and after weep their dust,' are to be understood as follows: 'In our displeasures we often destroy our friends, and after we weep their dust.' In the same manner the words 'awake your dangerous lenity' are to be understood, 'you must awake out of your dangerous lenity.' Perhaps the best reading would be *away* instead of 'awake,' though *with* after *away* is wanting.—DYCE (ed. ii.): 'Awake out of' is not English.—CARTWRIGHT (p. 30): Read, 'vail your *arrogance*; if none *away*,' etc. Compare, 'Would the nobility lay aside their ruth And let me use my sword,' I, i, 210. And, 'This too much lenity And harmful pity must be laid aside,' 3 *Henry VI*: II, ii, 9. 'Away' seems preferable to 'away with,' as a more probable misprint, and the following passage appears to confirm the 'Well, I must do't Away, my disposition,' III, ii, 136. And 'Away thy hand,' says *Hamlet*; or 'with' may be understood as in *Othello*: 'What conjuration and what mighty magic I won his daughter,' I, iii, [90-94. This last is not wholly apposite, as Cartwright has omitted a line following 'magic': 'For such proceeding I am charged withal'; the final word here is thus made to do double duty.—ED.]—R. G. WHITE: The Folio text is utterly without sense to me, and of which I am utterly unable to find even a plausible attempt at explanation. The text from Mr Collier's folio of 1632 requires no comment either as to its sense, its fitness to the context, or the probability of the typographical errors which it presupposes.—CASE (*Arden Sh.*): Johnson's paraphrase gives a sufficient, if not an exact, sense for this expression, 'vail your ignorance.' Ignorance of consequences has betrayed the 'good but most unwise patricians,' and it is, therefore, more cutting to say they must stoop their ignorance than their pride, whether we take the act to signify submission or shame. The Prayer Book (Litany) uses *ignorance* for a fault ignorantly committed, 'to forgive us all our sins, negligences, and ignorances.'

Let them haue Cushions by you. You are Plebeians, 125
 If they be Senators : and they are no lesse, ,
 When both your voices blended, the great'tt taste
 Most pallates theirs. They choose their Magistrate,
 And such a one as he, who puts his Shall, 129

125. *Let...by you*] *Then vail your*
ignorance Han. Cap. Huds. ii.

You are] *You're* Pope, Theob.

Warb. Johns.

127. *great'tt*] *greatest* Rowe, Pope i,

Han. Varr. Mal. Ran. Steev. Varr.
 Sing. Knt, Del. Ktly. *gross* Anon. ap.
 Cam.

127. *taste*] *state* Singer conj. Huds. i.

129. *puts*] *puts in* Rowe.

125. Plebeians] ABBOTT (§ 492) marks but two exceptions (*Henry V: Chorus*, l. 27; *Tit. And.*, I, i, 231) wherein this word is made other than a dissyllable. See I, ix, 11; V, iv, 36.

126-128. they are no lesse . . . Most pallates theirs] JOHNSON: These lines, I think, may be made more intelligible by a very slight correction:

‘—they no less [than Senators]
 When both your voices blended, the greatest taste
 Must *palate* theirs.’

When the *taste* of the *great*, the patricians, must *palate*, must *please*, [or must *try*] that of the plebeians.—STEEVENS: The plain meaning is, ‘that senators and plebeians are equal, when the highest taste is best pleased with that which pleases the lowest,’ &c.—[W. A. WRIGHT: I do not think this can be the meaning.]—MASON (*Comments*, etc., p. 253): Neither Johnson nor Steevens appear to me to have rightly conceived the meaning of this passage; nor would Johnson’s amendment render it intelligible. That which I should propose, is to read *the general taste*, instead ‘of the greatest taste,’ and then the meaning will be thus: ‘You are Plebeians,’ says Coriolanus, ‘and they are no less, if, when both of your opinions are blended together; that is, are put upon an equal footing, the opinions of the Tribunes shall be most relished by the multitude.’ He calls the taste of the multitude *the general taste*, as in l. 175 he calls the ignorance of the multitude ‘the general ignorance.’ Volumnia, in scene ii, calls the people ‘our general louts.’ And Hamlet says a certain speech was ‘caviare to the general.’—MALONE: I think the meaning is, the plebeians are no less than senators, when the voices of the senate and the people being blended together, the predominant taste of the compound smacks more of the populace than the senate.—WHITELAW: ‘The prevailing flavour of the whole smacks rather of their voice (their authority) than of yours.’ Judged by results (the taste it leaves in the mouth) this dualized government of compromise gives expression to the popular, rather than to the patrician, will; the tribunicial nay is stronger than the consular yea. *To palate* elsewhere of the person who tastes; here, of the thing, or flavour, which affects the palate. [Thus also, substantially, W. A. Wright.]—HERFORD (*Eversley Sh.*): That is, when the predominant taste is adapted to their palate.—WORDSWORTH (*Historical Plays*, i, 123): It is with reluctance that I have allowed this passage to stand in the text. There can, I suppose, be no doubt as to what the writer meant [Wordsworth accepts Wright’s explanation]; but surely Horace’s Quintilius would have said to such a clause, ‘*Corrige, sodes*,’ and would have ordered it to be

His popular Shall, againſt a grauer Bench 130
 Then euer frown'd in Greece. By Ioue himſelfe,
 It makes the Conſuls baſe; and my Soule akes
 To know, when two Authorities are vp,
 Neither Supream ; How ſoone Confuſion
 May enter 'twixt the gap of Both, and take 135
 The one by th'other.

132-136. and my...th'other] Mne-
 monic Warb.

136. th'other] Ff, Rowe, +, Wh. i,
 Dyce, Hal. Words. t'other Steev. Sta.
 the other Cap. et cet.

returned to the anvil.—CASE (*Arden Sh.*): In Malone's explanation 'palates' = savours of (of which meaning no other instance has been brought forward), and 'theirs' refers to 'taste' and not to 'voices.' If 'palates' means *relishes*, and 'theirs' refers to 'voices,' the sense may be, and they are no less than senators if, when they and you mix voices in coming to a decision, the taste of the majority prefers your view. In the fact that the metaphor involving taste seems to begin in 'blended,' there is an inducement to accept Malone's view, although in the only other instances of 'palate,' the verb, in Shakespeare (*Ant. & Cleo.*, V, ii, 7; *Tro. & Cress.*, IV, i, 59) the meanings come under those given in the *N. E. D.* ('To perceive or try with the palate, to taste; to gratify the palate with, to enjoy the taste of, relish'), which does not give the sense 'savour of' or quote the present passage. [This, it will be noted, is substantially the interpretation of Mason; while it is doubtless grammatically correct, that of Malone is more in accord with the general drift of Coriolanus's fierce invective.—ED.]

130, 131. a grauer Bench . . . in Greece] In Plutarch, Coriolanus, speaking against giving corn gratis, refers to 'the cities of Greece, where the people had more absolute power.' Hence probably the comparison.—ED.

132. my Soule akes, etc.] BEECHING (*Falcon Sh.*): Coriolanus is an aristocrat in principle. In these speeches, from l. 85, however mistimed they may be, he is expressing his serious political convictions. It may be worth noting what was actually the issue of the strife between these two 'authorities,' the whole Roman people with their Consuls on the one hand, and the plebeians with their tribunes on the other. The Senate, originally merely a consulting body, gradually superseded both. It is not hard to see how, when magistracies were annual, knowledge of affairs, and so responsibility, and so power, came to lie with a permanent body. And to this both patricians and plebeians were eligible by serving certain magistracies.

132. akes] W. S. WALKER (*Vers.*, p. 118): *Ache*, *aches* (the noun substantive) are pronounced *aitch*, *aitches*. Examples are familiar. See particularly *Much Ado*, III, iv, 56. I believe that the verb was uniformly *ake*. It is at least frequently, if not always, so printed; and in some places the pronunciation is established by the metre or otherwise. [Besides the present passage Walker gives four others wherein the verb is so spelt in the Folio. See Boaden's *Life of John Philip Kemble*, ii, 517, for an account of the controversy caused by the actor's pronunciation of the word *aches* as a dissyllable, and his own justification of this.—ED.]

133-136. when two Authorities are vp . . . th'other] WARBURTON: The mischief and absurdity of what is called *Imperium in imperio* is here finely ex-

- Com.* Well, on to'th'Market place. 137
- Corio.* Who euer gaue that Counfell, to giue forth
The Corne a'th'Store-houfe gratis, as'twas vs'd
Sometime in Greece. 140
- Mene.* Well, well, no more of that.
- Cor.* Thogh there the people had more absolute powre
I say they norisht difobedience: fed, the ruin of the State.
- Bru.* Why shall the people giue
One that speakes thus, their voyce? 145
- Corio.* Ile giue my Reafons,
More worthier then their Voyces. They know the Corne
Was not our recompence, resting well affur'd
They ne're did seruice for't; being preft to'th'Warre, 149
138. *Corio.*] *Com.* F₂.
139. *a'th'*] F₂F₃. *o'th'* F₄, Rowe, +.
o'the Cap. et cet.
140. *Greece.*] *Greece*— F₃F₄ et seq.
(subs.).
142-144. As verse, ending lines:
powre...fed...giue Pope et seq.
143. *they*] *the* F₂.
norisht] *nourish'd* F₄.
144-149. Om. Bell.
144. *Why*] Om. Han. *What!* Words.
147. *worthier*] *worthie* F₂. *worthy*
F₃F₄, Rowe, +.
Voyces] *voice* Pope ii, Theob.
Han. Warb. Johns.
148. *our*] *their* Han. Coll. ii. (MS.),
Ktly, Words. Southern MS. *a*
Lettsom ap. Dyce ii. *as* Kinnear.
well] Om. Theob. Warb. Johns.
149. *They*] *That* Glo.

pressed.—HERFORD (*Eversley Sh.*): It has been remarked that there was never a constitution which looks more unworkable on paper than the Roman. But the Romans had a genius for government which prevented deadlocks.—VERITY (*Student's Sh.*): In no nation was the 'sense of the State' more developed. And this sense told them what the State needed, and regulated the working of its political machinery to that end. Much the same might be said of the English and the English constitution.

135, 136. take . . . by th'other] CASE: That is, seize the one by means of the other. The commentators [Beeching and Chambers] say *destroy*, but their authority to go so far is questionable. Seizure is an idea which naturally follows that of entry through a gap. Compare IV, iv, 26, *post*.

138. Who euer gaue that Counsell, etc.] E. K. CHAMBERS (*Warwick Sh.*): Coriolanus in his excitement goes back to an old grievance. So far from wishing to conciliate, he picks up the challenge thrown down by Brutus in ll. 56, 57 above. According to Plutarch this episode of the distribution of the corn took place after Coriolanus's rejection as Consul. Shakespeare leaves us to infer that it took place at some undefined time before the action of his play begins. But he works into the present scene part of the speech against the distribution put by Plutarch in Coriolanus's mouth.

148. *our recompence*] SINGER (ed. ii.): We should probably read '*their* recompense.' Southern had thus corrected it in a copy belonging to him. At any rate we must understand '*our* recompense to them.' [Dyce likewise thus interprets the Folio reading.]

149. *They*] The *Globe Shakespeare* here reads '*That* ne'er did service,' etc. That

Euen when the Nauell of the State was touch'd, 150
 They would not thred the Gates: This kinde of Seruice
 Did not deferue Corne gratis. Being i'th'Warre,
 There Mutinies and Reuolts, wherein they shew'd
 Most Valour, spoke not for them. Th'Accufation
 Which they haue often made against the Senate, 155
 All caufe vnborne, could neuer be the Natiue

151. *They*] *That* Sing. i. Mason conj. Sing. ii, Coll. ii, iii. (MS.),
 153. *There*] *Thare* F₂. *Their* F₃F₄ Sta. Hal. Ktly, Wh. Huds. Glo.
 et seq. Hunter, Craig, Neils. Cholmeley,
 156. *Natiue*] *motive* Johns. conj. Chambers.

this is an error of the press is, I think, shown by the fact that it is not recorded as a new reading in the second *Cambridge* edition. This would hardly be worth more than recording in the *Text. Notes* were it not that ABBOTT (§ 262) quotes this line as an uncommon instance of the separation of 'that' and its antecedent 'They' in l. 147.—ED.

151. *They would not thred the Gates*] JOHNSON: That is, *pass them*. We yet say to *thread* an alley.—MASON (*Comments*, etc., p. 253): A similar expression is used by Captain Carteret, in his *Voyage round the World*: 'I am also of opinion that it is better to go to the North-east than to thread the Moluccas, or coast New Guinea.' To *thread*, therefore, is to go through a narrow passage.—STEEVENS: So in *King Lear*, '—threading dark-ey'd night,' [II, i, 121.—SCHMIDT (*Lex.*), besides the present passage and that given by Steevens, gives: 'It is as hard to come as for a camel To thread the postern of a small needle's eye,' *Rich. II*: V, v, 17; he compares also 'unthread the rude eye of rebellion,' *King John*, V, iv, 11.]

156. *could neuer be the Natiue*] WARBURTON: 'Native' for *natural birth*.—HEATH (p. 418): It is evident from the scope and drift of the whole context that the word 'native' cannot signify here '*the natural birth*.' Coriolanus had enumerated several reasons why the donation of corn could not be interpreted as a recompense, given in recognition of any meritorious service done by them: 'They ne'er did service for it, and when pressed to the war refused to stir out of the gates; when in the war their mutinies and revolts could be no arguments in their favour; their frequent and causeless accusations of the senate could not be the inducement which prevailed with that body.' This being the sense of the context, it necessarily follows either that we must understand the word 'native' to denote the native cause or inducement that gave birth to the donation, which is a sense I am afraid the word will scarcely bear; or we must read *motive* instead of it.—JOHNSON: 'Native' is here not *natural birth*, but *natural parent* or *cause of birth*.—CAPELL (vol. I, pt i, p. 90) refers the reader to his *Glossary* for his interpretation of this word, wherein he gives, with reference to this passage—*native cause*, remarking that he was led to this meaning by the word 'unborn' just preceding it.—MALONE: So, in a kindred sense, in *Henry V*: 'A many of our bodies shall no doubt Find native graves,' [IV, iii, 96].—MASON: I cannot agree with Johnson that 'native' can possibly mean *natural parent* or *cause of birth*; for if the word could bear that meaning it would not be sense here, as Coriolanus is speaking not of the consequence, but the cause, of their donation. Malone's

Of our fo franke Donation. Well, what then?
How fhall this Bosome-multiplied, digeft

157

158. *Bosome-multiplied*] *bosom multiplied* Han. Varr. Ran. Mal. Steev. Varr. Sing. i, Knt, Coll. i, Del. i, Ktly, Cam. ii, Beeching, Page. *bisson multitude* Coll. ii, iii. (MS.), Dyce, Sta. Hal. Wh. Cam. i, Huds. Glo. Hunter, Rife, Herford, Dtn, Words. Craig, Neils. Chambers, Cholmeley, Sherman, Tucker Brooke. *bissom multitude* Sing. ii.

quotation from *Henry V.* is nothing to the purpose, as in that passage 'native graves' means evidently graves in their native soil.—SINGER: 'Native,' if it be not a corruption of the text, must be put for *native cause*, the producer or bringer forth. Mason's proposed emendation of *motive* would be very plausible were it not that the poet seems to have intended a kind of antithesis between 'cause unborn' and *native cause*. [See *Text. Notes*.—ED.]—KEIGHTLEY (*Expositor*, p. 364): As I have never met with 'native' in the sense of *origin, source*, I think, and so did Mason, that the right word is *motive*.—SCHMIDT (*Coriolanus*): 'Native' with Shakespeare signifies *kin or relation*; thus the passage may be paraphrased: our donation bears no relation to those complaints of the people. [Schmidt does not, however, here or in his *Lexicon* furnish any instances of such use of the word.—ED.]—W. A. WRIGHT: Though no instance is given of 'native' in the sense of *origin or source*, a Scotch or Suffolk peasant will speak of such and such a place as his 'native.'—BEECHING: *Motive* gives the meaning. But 'unborn' preceding makes it probable that 'native' is correct.

158. this Bosome-multiplied] MALONE: This *multitudinous* bosom; the bosom of that many-headed monster, the people.—COLLIER (*Notes & Emendations*, etc., p. 356): 'Bosom multiplied,' a misprint most evident now it is pointed out [see *Text. Notes*], has always been retained in the text. It can never be reprinted; and is it too much to infer that the old corrector had somewhere seen or heard the above passage, and others, represented with undoubted improvement? In II, i, 59 we have had *bisson* printed 'beesome,' and here it is printed 'bosome'; it is very clear that the compositor did not understand the meaning of the word, which then, perhaps, was becoming somewhat obsolete; this consideration can, however, afford him no excuse for converting *multitude* into 'multiplied.'—SINGER, in *Notes & Queries*, 8 May, 1852, p. 436, commenting upon the MS. emendations in Collier's Folio, says of the change in this passage: 'Who can doubt that "Bosome multiplied" should be *bisson multitude*? A glance at the passages as they stand in the old print of the First Folio would convince the most sceptical.'—J. O. HALLIWELL (later Halliwell-Phillipps), in the same journal for 22 May, same year, deprecates the adoption into the text of MS. corrections when the source of these is unknown; among the many communicated in Collier's first announcement of his discovery 'there was,' says Halliwell, 'scarcely a single example which indicated it was derived from an authentic source, but many, on the other hand, which could be well believed to be mere guess-work; and it was rather alarming to see the readiness with which they were received, threatening the loss of Shakespeare's genuine text. A ray of light, however, at length appears in the new reading in *Coriolanus* [the present passage]. This, more than any other, gives hopes of important results; and it does more than this, it opens a reasonable expectation that the MS. Corrector had, in some cases, recollection of the passages as they were delivered in representation. Once establish a probability of this, and although many of the

[158. How shall this Bosome-multiplied, digest]

corrections must still be looked upon as conjectural, the volume will be of high value. The correction "*bisson multitude*" seems to me to be clearly one of those alterations that no conjectural ingenuity could have suggested. The volume has evidently been used for stage purposes; and it may be taken as almost beyond a doubt that that particular correction was made on authority.'—A. E. BRAE (*Notes & Queries*, 10 July, 1852, p. 26): I cannot perceive anything in the proposed alteration [*bisson multitude*] to exalt it above the common herd of conjectural guesses; on the contrary, with the example of '*bisson conspectuities*' in the same play, nothing appears *more obvious* than the extension of the same correction to any other suspected place to which it might seem applicable. Dealing with it, therefore, merely as conjectural, I reject it: (1) Because the apologue of 'the belly and the members,' in the first scene, gives its tone to the prevailing metaphor throughout the whole play. Hence the frequent recurrence of such images as 'the many-headed multitude,' 'the beast with many heads,' 'the horn and noise of the monster,' 'the *tongues* of the *common mouth*,' &c.; and hence the strong probability that in any given place the same metaphor will prevail. (2) Because in *Coriolanus* there are three several expressions having a remarkable resemblance in common, viz., 'multiplying spawn,' 'multitudinous tongue,' 'bosom multiplied,' and the concurrence of these three is strongly presumptive of the authenticity of any one of them. (3) Because in the speech wherein '*bosom multiplied*' occurs—the matter in discussion being the policy of having given corn to the people *gratis*—when Coriolanus exclaims, 'Whoever gave that counsel, *nourished* disobedience, *fed* the ruin of the state'; these two words, of themselves, seem intended to be metaphorical to the subject; but when he goes on to enquire, 'how shall this bosom multiplied *digest* the senate's courtesy,' it becomes manifest that 'digest' continues the metaphor which 'nourished' and 'fed' had begun, and if, in addition, it can be shown that 'bosom' was commonly used as *the seat of digestion*, then the inference appears to be irresistible that 'bosom multiplied' is a phrase expressly introduced *to complete the metaphor*. Now, that *bosom* was so used, and by Shakespeare, is easily proved. Here is one example from *2 Henry IV*: 'Thou beastly feeder . . . disgorge thy glutton bosom,' I, iii, 98. But I shall go still further: I assert that Shakespeare has nowhere used *digest* in the purely mental sense; that is, without some reference real or figurative, to the animal function of the stomach. . . . (4) Because, since *digest* is thus invariably used by Shakespeare, 'bosom multiplied,' having close relation with that function, is in strict analogy with the prevailing metaphor of the play; while, on the other hand, *bisson multitude* has no relation with it at all; and therefore, had the latter been the genuine expression, it would have been associated not with 'digest,' but with some verb bearing more reference to the function of sight than to that of deglutition or concoction. (5) Because I cannot perceive why there should be any greater difficulty in the metaphorical allusion to *the bosom multiplied digesting the senate's courtesy* than to *the multitudinous tongue licking the sweet which is their poison*. There is, in fact, such a close metaphorical allusion between the two expressions that one can scarcely be doubted as long as the other is received as genuine.—SINGER (*Notes & Queries*, July 24, 1852, p. 85) regrets that this 'very elaborate and ingenious argument' has failed to convince him. 'I still think,' he continues, 'that had Mr Collier's second folio only afforded this one very happy correction, it would have done good service to the text of a play in which the printer's errors are numer-

[158. How shall this Bosome-multiplied, digest]

ous. To the argument of your excellent correspondent, it seems to me, one fatal objection offers itself: the context requires a plural noun to be in accord with "they" and "their," and therefore "this bosome multiplied" cannot be right; for dare we say the poet was wrong? Think of the greatest master of language the world ever saw writing "this bosome multiplied. . . . What's like to be *their* words: 'We did request it,' &c. I submit that we may confidently read the passage thus: "How shall this *bisson-multitude* digest The Senate's courtesy? Let deeds express What's like to be *their* words," &c.'—A. E. BRAE (*Notes & Queries*, August 14, 1852, p. 154): I can scarcely believe it possible that Mr Singer could have overlooked the parallel metaphor to which I directed attention in the fifth clause of my original argument; and yet in that metaphor the very same peculiarity of expression (which Mr Singer is pleased to call *error*) is much more prominent, viz.: 'At once pluck out The multitudinous tongue, let *them* not lick The sweet which is *their* poison.' This passage is, I presume, of undoubted genuineness; and yet in it *them* and *their* are in much closer apparent connection with the singular noun than in the clause objected to; consequently, with such a palpable example within a few lines of a repetition of the very difficulty he was animadverting upon, I cannot conceive how Mr Singer could indulge in the vein he has respecting it. But the truth is that no real difficulty exists at all; because it is quite plain that the *dominant antecedent* throughout the whole speech to such words as *they*, *them*, *their*, &c., is '*the people*' in this question of Brutus which occurs a few lines previously: 'Why shall the people give One that speaks thus *their* voice?'—[To this Singer made no reply; what was there to be said? Collier's volume with a large number of the MS. corrections appeared in the following year; and Singer in the same year produced his '*Shakespeare Vindicated*,' wherein, p. 218, he again returns to this particular passage, remarking: 'Of the substitution *bisson multitude* for "bosome multiplied" I have elsewhere (*Notes & Queries*) spoken with unqualified approbation, and still think it an undoubted and acute rectification of an evident misprint. Little did I then anticipate the extensive mischief with which we are now threatened. Yet this evident emendation has met with one strenuous dissentient voice which we may still hope to see raised in opposition to the flagrant misapprehensions of the language of the poet with which Mr Collier's volume abounds.'—ED.]—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 322): There is, it seems, an old word *bisson* signifying *blind*; and therefore we see no good reason (although such may exist) against accepting, as entitled to textual advancement, the old corrector's substitution of *bisson multitude* for 'bosome multiplied.' The latter, however, is defended, as we learn from Mr Singer, 'by one strenuous dissentient voice.' Why did he not tell us by whom and where? [Singer's reference is, of course, to A. E. Brae in *Notes & Queries*, see *ante*.—ED.]—STAUNTON: Notwithstanding what has been said, and much more might be said, in support of the old reading as meaning *many-stomached*, we accept this emendation of Mr Collier's annotator as an almost certain restoration of the poet's text.—R. G. WHITE: The Folio has the extravagant misprint 'Bosome-multiplied' which yet remained uncorrected till the discovery of Mr Collier's folio, and which—so stolidly tenacious is hide-bound conservatism of its *mumpsimus*—has since then found defenders. 'Bisson' means *blinded*.—C. & M. COWDEN CLARKE (*Shakespeare*): From the mode in which Shakespeare elsewhere uses the word 'bosom' for *stomach*, and from the context of the word 'digest' in the present pas-

[158. How shall this Bosome-multiplied, digest]

sage—also from the mode in which he uses ‘multiplying’ for *multifarious* (*Macbeth*, I, ii, 11)—we believe here ‘bosom multiplied’ is meant to express ‘general stomach.’ [In corroboration reference is also made to the passage in *2 Henry IV*: I, ii, where occur the words ‘disgorge,’ ‘glutton bosom,’ etc., reference to which has already been made by Brae.—ED.]—KEIGHTLEY (*Expositor*, p. 364): I do not think that the text is, in any place in these plays, more certainly correct than it is here; yet some late editors adopt without hesitation *bisson multitude*, the reading of Collier’s Folio. By ‘bosom-multiplied’ the poet means the union or complex of the bosoms, *i. e.*, the hearts, affections, of the people. In his next speech Coriolanus uses in a similar manner ‘multitudinous tongue’; and in II, ii, we meet ‘multiplying spawn.’ In *Lear* (V, iii, 48) we have ‘the common *bosom*’; and in our poet’s *Lover’s Complaint*, ‘That he did in the general *bosom* reign.’—W. A. WRIGHT: Although *bisson multitude* was adopted in the Globe and Cambridge editions, I think it better not to disturb the old text, which has some justification. With [‘bosom multiplied,’ meaning *bosom of the people*,] may be compared *Lear*, V, iii, 49. And still better, as preserving the figure made use of here, to which the word ‘digest’ points, *2 Henry IV*: I, iii, 91–100. See also *Macbeth*, V, iii, 44: ‘Cleanse the stuff’d bosom of that perilous stuff Which weighs upon the heart.’—BEECHING (*Falcon Sh.*), in defence of the Folio reading, and in reference to the passage from *2 Henry IV*: I, iii, remarks that ‘if a bosom could disgorge, it could digest.’—PERRING (p. 298): The critics convert ‘this bosom multiplied’—by what process I know not—to ‘this *bisson multitude*!’ The latter being the harsher expression, is thought perhaps to accord better with Coriolanus’s temper. As a matter of fact, however, for this particular passage the other phrase bears off the palm. It is not the blindness of the multitude which is here glanced at, but the dangerous knowledge bosomed up by them and sure in time to be thoroughly digested, that they had wrung gratuities and concessions from a reluctant oligarchy. Multiply the bosom, and you augment the danger. *Bisson multitude* is just the phrase that an unwary critic would catch at; and how triumphantly might he point to ‘*bisson conspectuities*’ in another part of the play! But ‘bosom multiplied’ is the phrase for the place, original, unique, and strikingly apposite, bearing the stamp of discerning judgment and originating genius. It may be matched with the ‘multitudinous tongue’ which occurs a little further down; only there *speech*, here *thought*, is the dominant idea. By all means read, therefore, ‘How shall this bosom multiplied digest The Senate’s courtesy.’—G. S. GORDON: There is no reason to change ‘bosom multiplied’ to *bisson multitude*. It is a poor argument for *bisson* (purblind) that it has already occurred in II, i, 59. And we do not digest with our eyes. But can a bosom digest? No; but it is the bosom which first feels the load of repletion and indigestion. Had Shakespeare’s idea been simply digestion he would have used *belly*. It is because the courtesy-crammed multitude *cannot* digest, can indeed do nothing more than gorge what the senate gives it, that he uses ‘bosom.’ This is confirmed by the only other passages in Shakespeare where ‘bosom’ occurs in this connexion. They are *2 Henry IV*: I, iii, 95–98, and *Macbeth*, V, iii, 44. In both of these passages, as in ours, the bosom suffers from repletion, and is the seat not of digestion, but of indigestion. The first is a striking parallel in more than language; that ‘beastly feeder,’ the insatiate multitude, is precisely the subject of Coriolanus’s thoughts. The second is a description of ordinary dyspepsia. Editors have been accustomed to defend

The Senates Courtesie ? Let deeds expresse
 What's like to be their words, We did request it, 160
 We are the greater pole, and in true feare
 They gaue vs our demands. Thus we debase
 The Nature of our Seats, and make the Rabble
 Call our Cares, Feares ; which will in time
 Breake ope the Lockes a'th'Senate, and bring in 165
 The Crowes to pecke the Eagles.

Mene. Come enough.

Bru. Enough, with ouer measure. 168

159, 160. *deeds...words]* words...
thoughts Krueger (Jahrbuch, xxxviii,
 237).

161. *pole]* *poll* Rowe et seq.

162. *They]* *Thy* F₃.

164-167. Lines end: *ope...Crowes...*
enough Pope, +, Varr. Ran. Steev.
 Varr. Sing. Neils.

164. *Cares...time]* *caresses...time to*
come or after time Anon. ap. Cam.

165. *ope]* *open* F₄, Rowe i.

a'th'] *o'th'* F₄, Rowe, +. Wh. i.
o'the Cap. et cet.

167. *enough]* *enough, enough* Han.
 Words.

'bosom' in our passage by saying that a bosom which disgorges (as in *2 Henry IV.*) must be able to digest. This is smart and lawyer-like, nothing more.—CASE (*Arden Sh.*) retains the reading of the Folio, accepting Malone's interpretation and quoting in support of the text *Lear*, V, iii, 49, and l. 185 below, and in conclusion says: 'But though some editors read "*bisson multitude*," such a violent change is out of the question in view of the sense yielded by the old reading and the support it receives from the above references, and the many uses of "bosom" by Shakespeare.' On the meaning of 'digest,' as here used, Case remarks: 'That is, *interpret, understand*. Beeching's argument is fallacious, for, in reality, there is no *if* about it; rejected food must pass through the breast, which can, therefore, *disgorge*, but not *digest*. Figuratively, however, the bosom, *i. e.*, the heart or mind, can digest in the sense of thinking out, reaching understanding by a slow process resembling digestion, and "*understand*" is the ultimate sense required here. The same would follow from G. S. Gordon's different reasoning. . . . But it may be doubted whether Shakespeare distinguished as carefully as the commentator.'

164. *Call . . . in time]* See *Text. Notes* for expedients to render this line metrically correct; ABBOTT (§ 508) quotes this as an example where a slight pause (here between 'Feares' and 'which') may take the place of the missing syllable.—ED.

166, 167. *The Crowes . . . enough]* POPE's rearrangement of the preceding lines to render them metrically correct leaves these two half lines still deficient by two syllables. STEEVENS, to supply these, suggests the repetition of the word 'enough,' unaware apparently that he is anticipated by HANMER, whose text thus reads.—DYCE (ed. ii.) in reference to these changes says: 'The passage, as in the Folio, most probably was the author's arrangement of these lines, though the Folio, by mistake, has omitted something in l. 164. It is better, however, if the metre must halt, that it should halt at the conclusion of the passage.'—ED.

Corio. No, take more.

What may be fworne by, both Diuine and Humane, 170
Seale what I end withall. This double worship,
Whereon part do's difdaine with cause, the other
Infult without all reafon : where Gentry, Title, wifedom 173

170. *by, both...*] *by. Both...* Warb. seq.
Johns. 172. *do's*] *does* Rowe et seq.
172. *Whereon*] *Where one* Rowe et 173. *reafon*] *season* Ff, Rowe.

169-190. No, take more, etc.] GOLDWIN SMITH (p. 43): This whole passage against democracy is, in the mouth of Coriolanus, dramatic, but it is also emphatic. It should be remembered that revolution in its most terrible form, that of the risings of the Anabaptists on the continent, had not been very long laid in its grave. [The last insurrection of the Anabaptists was put down in 1535; nearly thirty years before the birth of Shakespeare, and at least seventy-five before the date of the present play.—ED.]

169-171. No . . . sworne by, both . . . withall] WARBURTON: The false pointing hath made this unintelligible. It should be read and pointed thus:

'No take more;
What may be sworn by. Both divine and human
Seal what I end withall!'

i. e., No, I will still proceed, and the truth of what I shall say may be sworn to. And may both divine and human powers (*i. e.*, the Gods of Rome and Senate) confirm and support my conclusion.—HEATH (p. 419): I would gladly be informed how *sworn by* came to signify *sworn to*. Mr Warburton complains that the common reading as pointed in the former editions 'is unintelligible.' If it is so, it can be only so to those who are ignorant that the Romans commonly swore by what was Human as well as by what was Divine: by their own head; by the head of others, of their parents, of their children; by their eyes; by the dead bones and ashes of their parents; by the conscious knowledge of their own minds, &c. See Brisson. de Formulæ, pp. 808-817. The sense is, No, let me add this further; and may everything Divine and Human which can give force to an oath bear witness to the truth of what I shall conclude with.—MASON (*Comments*, &c., p. 254): Warburton's explanation is not admissible; the *What may be sworn by* cannot possibly mean *What may be sworn to*; and, according to his manner of pointing, the words *divine* and *human* have no substantive to which they can refer; but according to the present pointing Coriolanus invokes everything in heaven and on earth, of reverence sufficient to be sworn by, to confirm what he says. So in Fletcher's *Coxcomb*, Antonio says to Mercury: 'By this light I cannot; By all that may be sworn by,' [I, i; ed. Dyce, iii, p. 125.—ED.]

173. without all reason] That is, *without any reason*. ABBOTT (§ 12) gives other examples of this use of 'all' for *any*: "'Without all reason," Ascham 48. (Comp. in Latin "sine omni," &c.), *Heb.*, vii, 7: Wickliffe, "withouten ony agen-seiynge"; Rheims, Geneva, and A. V., "without all contradiction." This construction, which is common in Ascham and Andrewes, is probably a Latinism in those authors.'—CASE: That is, beyond all reason. Compare *Macbeth*, III, ii, 11, 'Things without all remedy should be without regard.'

Cannot conclude, but by the yea and no
 Of generall Ignorance, it muſt omit 175
 Reall Neceſſities, and giue way the while
 To vnſtable Slightneſſe. Purpoſe ſo barr'd, it followes,
 Nothing is done to purpoſe. Therefore beſeech you,
 You that will be leſſe fearefull, then diſcreet,
 That loue the Fundamentall part of State 180
 More then you doubt the change on't : That preferre
 A Noble life, before a Long, and Wiſh, 182

175. *Ignorance, it...omit*] *Ignorance,*
it...omit: F₂. *ignorance,—it...omit* Cap.
 et ſeq.

et cet.

181. *doubt*] *do* Han.

on't] *oft* F₂. *of't* F₃F₄, Rowe, +,

177. *Slightneſſe.*] Ff, Rowe i, Coll.
 Del. Wh. i, Huds. *slightneſſe*; Rowe ii.

Cap. Varr. Ran. Mal. Steev. Varr.
 Sing. i, Del. Hal.

174. *yea and no*] W. A. WRIGHT: According to Sir Thomas More's rule, yea and nay go together, and yes and no; the former being answers to questions framed in the affirmative, and the latter to those framed in the negative. But this was a rule not strictly observed, and Shakespeare neglected it both here and elsewhere. Compare *Lucrece*, 1340, 'Receives the scroll without or yea or no.' And *Merry Wives*, I, i, 88, 'By yea and no I do.'

177. *vnstable Slightneſſe*] WHITELOW: That is, feeble vacillation.—SCHMIDT (*Coriolanus*) dissents to this, saying that 'slightness' here rather means, 'A bearing which earns for one the adjective *slight*. Nothingness, an attitude of mind that means nothing, and for which nothing has meaning, so that it is unstable, without hold on anything.' [See BADHAM, Note on 177, 178.—ED.]

177, 178. *Purpose . . . to purpose*] WARBURTON: This is so like Polonius's eloquence, and so much unlike the rest of Coriolanus's language, that I am apt to think it spurious.—HEATH (p. 420): 'Purpose so barr'd' is only the same thing, recapitulated in three words, which had been before expressed more at large in ll. 173-175. Wherever this is done, Coriolanus concludes, nothing is done to purpose. If Mr Warburton had given himself the leisure to understand this, I suppose he would scarce have disgraced this passage, notwithstanding a play on the words not unusual to Shakespeare, by comparing it to Polonius his eloquence, or rejected it as spurious.—BADHAM (p. 7): The sense and metre in this passage alike indicate that it is corrupt; for to what does senatorial wisdom have recourse when its wiser purposes are barred their execution by popular ignorance? not slightness—though slightness will certainly be the quality of whatever fabric they rear, but *sleights*, i. e., shifts, tricks, expedients. [Read therefore] 'To unstable *sleights*; purpose so barred, it follows,' etc.—VERITY (*Student's Sh.*): That is, where a deliberate and continuous course is precluded there can be no successful policy; all is from hand to mouth and unsatisfactory. There is, I think, a personal note in this passage which suggests that it expresses Shakespeare's own indictment of democracy. Want of continuity of policy has ever been the characteristic weakness of popular government.

180, 181. *That loue . . . change on't*] WARBURTON: That is, Who are so wedded to accustomed forms in the administration that, in your care for the

[180, 181. That loue . . . change on't]

preservation of those, you overlook the danger the constitution incurs by strictly adhering to them. This the speaker, in vindication of his conduct, artfully represents to be his case; yet this pertinent observation the Oxford Editor [Hammer], with one happy dash of his pen, in amending 'doubt' to *do*, entirely abolishes.—HEATH (p. 420): That is, You whose love for the fundamental part of the state (or, which in the language and sentiments of Coriolanus amounts to the same thing, the supreme authority of the Senate) is not overpowered by your apprehensions, that the steps necessary to support it may possibly hazard the change of it. That this is the sense of the passage is evident from what immediately precedes and follows it (l. 179 and ll. 181-184). All which lines express the very same sentiment under various illustrations. Instead of this, Mr Warburton hath given us a sense which the words do by no means express, and which counteracts the very scope and intention of the speaker; a sense which insinuates that it is more prudent to yield in points of form than hazard the safety of the constitution. Whereas the advice of Coriolanus is, That it is better to put the whole to the hazard at once than to temporize, while the authority of the Senate is thus gradually subverted.—JOHNSON: To 'doubt' is to *fear*. The meaning is: 'You whose zeal predominates over your terrors; you who do not fear so much the danger of violent measures, as wish the good to which they are necessary, the preservation of the original constitution of our government.'—CAPELL (vol. I, pt i, p. 90): That is, stand in fear of the consequences attending a change of it, have *doubts* about them. 'The fundamental part of state' is, in the speaker's estimation, that government which subsisted before the people had any great share in it, and especially before the institution of tribunes; whom he would have them set aside and fear no consequences, reverting to a rule by themselves; assigning for cause of his advice their present *dishonourable* dependence, which hinder'd them from doing anything rightly, or the state any service, while the tribunes had a *veto* in everything. This short gloss conveys a true idea of the tendency of all this long speech, some part of which is wrapped up in a purposed obscurity, the speaker being more set on fire; in his next he is more open.—CASE takes objection to the first part of Johnson's paraphrase on the ground that '*zeal is not discretion*.' He thus interprets: 'You that will show less fear than prudence (or foresight), or that will rather be prudent (or foreseeing) than afraid.' And continues: "'Violent measures," as advocated in lines 183 *et seq.*, may affect "the state," as Coriolanus wishes, by their success, or "the fundamental part of state," as he does not wish, by their failure. In the one case, change is the action of the senators (and = changing) and "on't" refers to "state" only; in the other, change is the result of the failure of that action and "on't" refers to "the fundamental part of state." The two senses (which, after all, are involved in Johnson's expression, "the danger of violent measures") could be put in this way: (a) You that fear not to change the constitution in order to preserve its foundations; (b) You that so love the fundamental part of state that you will risk it to make it sure. The fundamental part of the state is affected in Coriolanus's eyes already, but there is room for greater loss, so that this cannot be urged against (b), which has also a correspondence with the alternatives that follow in ll. 181-183.'—BEECHING (*Falcon Sh.*): 'Whose love for what is really and originally the State outweighs any fear of the revolution that might follow making the change'; *i. e.*, abolishing the tribunate.

To iumpe a Body with a dangerous Physicke,

183

183. *iumpē*] *vamp* Pope, Theob. Han. Warb. Johns. Cap. Dyce. *imp* Sing. i, Dyce ii.

183. To iumpe a Body] STEEVENS: To 'jump' anciently signified to *jolt*, to give a rude concussion to anything. 'To jump a body' may, therefore, mean 'to put it into a violent agitation or commotion.' Thus Lucretius, III, 452—*quassatum est corpus*. [This assertion by Steevens, without any example to support it, is not borne out by fact. The *N. E. D.* does not give any such transitive meaning to the verb *jump*; his quotation from Lucretius is nothing to the purpose; *quassatum* is used tropically for *enfeebled*, *weakened*.—ED.] So in Phil. Holland's translation of Pliny's *Natural History*, bk xxv, ch. v, p. 219, 'If we looke for good successe in our cure by ministring ellebore, &c., for certainly it putteth the patient to a jumpe or great hazard.'—MALONE: From this passage in Pliny it should seem that 'to jump a body' meant to *risk* a body; and such an explication seems to me to be supported by the context in the passage before us. So in *Macbeth*, 'We'd jump the life to come,' [I, vii, 7]. Again in *Ant. & Cleo.*, '—our fortune Lies upon this jump,' III, viii, 6. [Also *Cymbeline*, 'or jump the after enquiry on your own peril,' V, iv, 188.]—SINGER (*Notes & Queries*, 24 July, 1852, p. 85): I read (*meo periculo*), 'To *impe* a body,' *i. e.*, restore or increase its power. This term from falconry was familiar to the poet.—[In his *Shakespeare Vindicated* (published a year later) Singer repeats this emendation, remarking of the word 'jump' that 'all attempts to give it a reasonable meaning have failed' and 'nothing can be made of it.' In illustration of Shakespeare's use of the word *imp* as a term of falconry, used metaphorically, Singer quotes, 'Impe out our country's broken wing,' *Richard II*: II, i, 292, and thus concludes: 'The word originally signified to insert, and, in falconry, to insert a feather into an injured or deficient wing of a hawk; but its general meaning is to mend by artificial means; this is the sense required here—to patch up.' Thus, in *The Pilgrim*, Beaumont and Fletcher, I, i, 'None of your pieced companions, pined gallants That fly to flitters, with every flaw of weather; None of your impeded bravadoes.'—Singer's statement, that the general meaning of *imp* 'is to mend by artificial means' and hence 'to patch up,' is only partly correct. The original meaning is *to engraft*, from the Greek *emphenein*, to implant; Shakespeare was undoubtedly familiar with the term in falconry, and certainly understood it sufficiently to preclude his using it in connection with a dose of physic. Medicine is not used to patch up a sickened body; but may often be used, as Malone says, even at the risk, or hazard, of a cure. The Anonymous writer in *Blackwood's Magazine* (Sep., 1853, p. 322), who reviews Collier's MS. Corrections, turns aside for a moment to speak with special commendation of this emendation by Singer; but, misled by him, also asserts that 'there is an old word *imp*, which signifies to patch,' and, since no sense can be made of the words 'to jump a body,' *imp* 'is the word which ought to stand in the text.'—ED.]—DYCE (ed. i.): Malone's explanation of this rank corruption has, I am sorry to see, misled Dr Richardson to cite the passage in his *Dictionary* under 'Jump.' Mr Singer would read 'To *imp*.' But I have no doubt that *vamp* (Pope's emendation) was Shakespeare's word; '*vamp*,' in fact, comes nearer to the *ductus literarum* of the old lection than does *imp*; '*va*' was more likely to have been mistaken for 'in' than 'i' for 'in.' The proneness of printers to blunder in words beginning with *v* is very remarkable.—IBID. (ed. ii.): In my former edition I read

[183. To iumpe a Body with a dangerous Physicke]

with Pope 'To *vamp*,' but I now prefer the conjectural emendation of Mr Singer. So Fuller speaks of persons who 'impe their credit with stollen feathers,' *Worthies*, vol. ii, p. 567, ed. 1811.—STAUNTON: We have not presumed to change the ancient text, but have little doubt that 'To jump' is a misprint, and the true lection, 'To *purge* a body,' etc. Thus in *Macbeth*, V, ii, 27, 'Meet we the medicine of the sickly weal And with him pour we in our country's purge.' Again, in the same play, V, iii, 51, '—my land, find her disease and purge it to a sound and pristine health.'—R. G. WHITE: 'Jump' was quite surely used of old substantively in the sense of *risk*, *venture*; but this use of it as a verb, transitively, is so singular in itself, and so infelicitous in the present passage, that I more than suspect corruption. Yet I cannot accept either Mr Singer's 'To *imp* a body,' or Mr Dyce's 'To *vamp* a body,' or suggest a better myself. [Had White but consulted the *Variorum* of 1821 he would there have seen that 'jump' used as a verb transitively was not as singular as he thought; also that *vamp* is not Dyce's emendation, but due to an earlier editor.—ED.]—HUDSON (ed. i.) quotes the passages given by Steevens and Malone in support of the Folio text meaning to *risk* or *hazard*. He admits that he was at first inclined to adopt Singer's emendation, and of that editor's remark that nothing can be made of the original reading Hudson says: 'Mr Singer is entitled to more respect than he sometimes shows towards others who are not less worthy of it than himself. As explained and confirmed by our quotations, to *jump* a body is just the very thing that would needs be done by using *dangerous physic*; nor is anything more natural or more common than to use such physic in cases where the patient is "sure of death without it." In other words, the sense of risk agrees much better with the context here than that of *mend*.'—C. & M. COWDEN CLARKE (*Shakespeare*): The original word 'jump' is used elsewhere by Shakespeare to express the precise meaning demanded here—'risk,' 'hazard,' 'jeopardise.' [The passages from *Macbeth*, *Ant. & Cleo.*, *Cymbeline*, and Holland's *Pliny* are given.] The argument throughout the passage, as well as the sentence in immediate juxtaposition, require that the original word, signifying 'risk,' should be retained, and not altered to one that means '*patch up by attempted cure*.'—BAILEY (i, 164): If we discard 'jump' we want a word in its place which will help to express this, and not differ from it too much in point of sound. Of all the terms I can think of, *tempt* is the one that accomplishes the desired end the best: 'To tempt a body,' *i. e.*, to try a body, to make an experiment upon it. So *Henry VIII*: I, ii, we have 'I am much too venturous In tempt of your patience,' [l. 55].—LEO (*Coriolanus*): Neither 'vamp' nor 'imp' express what Coriolanus means; he will treat the body with a dangerous physic, and hopes to 'cure,' not to 'vamp' it, and since the treatment is dangerous, he *jumps*, *i. e.*, he risks the body.—W. A. WRIGHT: That is, to run the risk of applying a dangerous remedy to a body. There is no actually parallel instance in Shakespeare of 'jump' in this sense, but the following may be compared: *Macbeth*, I, vii, 7, and *Cymbeline*, V, iv, 188. The difference is, of course, that in these cases the object of the verb is not that which is put in peril. [Wright quotes the passage from Holland's *Pliny* as 'very much to the purpose, but credits it to Malone; as regards Pope's and Singer's changes Wright says: 'The figure requires some word which expresses the application to a sick body of some desperate remedy, which will either kill or cure, and not one which denotes the vamping or patching it like an old boot, or the imping or repairing it like the broken wing of a hawk.']—KINNEAR

That's fure of death without it : at once plucke out
The Multitudinous Tongue, let them not licke

185

184. *it*] Om. Pope, Theob. Han. Warb. Johns.

(p. 315) accepts Staunton's emendation, *purge*, characterising the word 'iump' as 'an evident misprint.' 'Shakespeare,' he adds, 'never employs "jump" in a sense applicable here; nor has any appropriate use of the word been cited from other writers. Malone gave it the meaning here *to risk*, but that is not the sense the passage requires. In *Hamlet*, IV, iii, 10, "Diseases desperate grown By desperate appliances are relieved, Or not at all." The risk is expressed in "a dangerous phisic"—the action of the *desperate appliance* is "*to purge* (not *to risk*) a body that's sure of death without it."—E. K. CHAMBERS (*Warwick Sh.*): That is, 'apply a violent stimulus that may galvanize it back into life.' [See note by STEEVENS *ante*, and comment thereon.—ED.]—VERITY (*Student's Sh.*) quotes in illustration the passage from *Hamlet*, IV, iii, 9–11, given by Kinnear, and, from the notes on the same, a passage from Lyly's *Euphues*: 'But I feare me wher so straunge a sicknesse is to be recured of so vnskillfull a Phisition, that either thou wilt be too bold to practise, or my body too weake to purge. But seeing a desperate disease is to be committed to a desperate Doctor, I will follow thy counsel, and become thy cure,'—ed. Arber, p. 67. 'The expression,' says Verity, 'was probably proverbial. Cunliffe quotes a similar sentiment in Seneca's *Agamemnon*, 153–155.' [The phrase 'Desperate ills require desperate remedies' is given in Bohn's *Polyglot of Foreign Proverbs*, p. 7, as from the French: *Aux grands maux les grands remèdes*. The passage in Seneca's *Agamemnon* is thus translated by Studley, 1581: 'There is no man who at the first, extremity will trye' (Seneca: *His Tenne Tragedies*, p. 144). This does not, however, seem at all a parallelism.] Verity thus concludes: 'The changes made by the old editors—*vamp* and *imp*—may seem strange in the light of what we know as to this Elizabethan use of *jump*; but we must remember that their sources of information on such points of language were infinitesimal compared with those at our disposal. And ignorance is the parent of most emendations; more especially ignorance of an author's own language and of contemporary usage and idiom.'—DEIGHTON: That is, ready to run a risk by administering a dangerous medicine, etc. This seems to be the only meaning if 'jump' is genuine, and that word is in a measure supported by a passage which Steevens quotes from Holland's *Pliny*. [The quotation here given.] Though the word *imp* [Singer's conjecture] is used figuratively in *Richard II*: II, i, 292, its connection with a desperate remedy would be a very strange one. Staunton's conjecture had occurred to myself, but it is difficult to believe that any transcriber or compositor could be wrong-headed enough to substitute so uncommon and difficult a word as 'jump' for one so plain and common as *purge*.—BUCKNILL (*Medical Knowledge*, etc., p. 208): The violent Tribune's retort to Menenius' exhortation to temperance, when he wishes to execute mob-law upon the hero, conveys the same medical maxim as that referred to in *Much Ado*, 'For to strange sores strangely they strain the cure,' [IV, i, 254]. Brutus puts the same maxim in an inverted form, both the one and the other, however, being evidently founded upon the maxim of Hippocrates, that extreme diseases need extreme remedies, [Sixth Aphorism, sec. 2. See *Much Adoe About Nothing*, this ed., p. 219, for discussion of this doctrine.—ED.]

185. The Multitudinous Tongue] GORDON: Coriolanus's mind is obsessed by

The fweet which is their poyfon. Your dishonor
 Mangles true iudgement, and bereaues the State
 Of that Integrity which should becom't :
 Not hauing the power to do the good it would
 For th'ill which doth controul't. 186

Bru. Has faid enough.

Sicin. Ha's spoken like a Traitor, and shall anſwer
 As Traitors do. 190

Corio. Thou wretch, deſpight ore-whelme thee :
 What ſhould the people do with theſe bald Tribunes ? 195

188. *becom't*] *become it* Rowe, +,
 Varr. Ran. Mal. Steev. Varr. Sing.
 Knt, Coll. Del. Hal. Ktly, Craig.

190. *controul't*] Ff, Dyce, Wh.
 Cam. +, Words. Neils. *control it*

Rowe et cet.

191, 192. *Has...Ha's*] *H'as...H'as*
 Rowe, +, Sta. Del. ii. *Has...Has*
 Dyce, Wh. Cam. +, Huds. ii, Words.
 Neils. *He has...He has* Cap. et cet.

this image. He sees the people always as a monster of multitude, with its many heads, its 'bosom multiplied,' and its 'multitudinous tongue.'

186. The sweet which is their poyson] STEEVENS: So in *Meas. for Meas.*, 'Like rats that ravin up their proper bane,' [I, ii, 133].

187. Mangles true iudgement] JOHNSON: 'Judgment' is the faculty by which right is distinguished from wrong.

188. Integrity . . . becom't] JOHNSON: 'Integrity' is in this place *soundness, uniformity, consistency*, in the same sense as Dr Warburton often uses it when he mentions the *integrity* of a metaphor. To 'become' is to *suit*, to *befit*.

190. For th'ill] That is, *because of, on account of*. For other examples see ABBOTT, § 150.

191, 192. Has . . . Ha's] SCHMIDT: This otherwise common omission of the pronoun has here something peculiarly characteristic of the speakers. For other examples of this omission of the nominative with 'has,' 'is,' etc., see ABBOTT, § 400.

194. despight] WALKER (*Crit.*, i, 194) suggests that this ancient spelling should be here retained, as the words *despite* and *despight* 'assumed different meanings, *despight* being used for *contempt, despectus*.' [MURRAY (*N. E. D.*) does not, however, make this distinction, remarking that the 16th century spelling *despight* was due to confusion with the words *sight, right*, etc., and recording *despite* or *despight*, in the sense of *contempt, scorn*, as obsolete or archaic, except in the phrases *in despite of, in despite*.—ED.]

195. these bald Tribunes] W. A. WRIGHT: 'Bald' is evidently used in the same contemptuous sense as in Cotgrave: '*Chauve d'esprit*. Bauld-spirited: that hath as little wit in, as he hath haire on his head.'—KINNEAR (p. 317): Read *bold* for 'bald,' an easy misprint. The sense not only of this passage, but of a great portion of the play, requires the correction; for the *boldness* of the Tribunes causes the banishment of Marcius and the subsequent events. But for *the boldness of the Tribunes* this play would not have been written. Compare lines 31, 112, 172, 173 *ante*. [In the *Text. Notes* of the Cambridge ed. ii. the reading *bold* for 'bald' is assigned to 'Chalmers.' I regret that a search through the voluminous works of George Chalmers, 1797 to 1815, and the reissue of Steevens's ed. 1793

On whom depending, their obedience failes 196
 To'th'greater Bench, in a Rebellion :
 When what's not meet, but what must be, was Law,
 Then were they chosen : in a better houre,
 Let what is meet, be faide it must be meet, 200
 And throw their power i'th'duft.

Bru. Manifest Treason.

Sicin. This a Confull? No.

Enter an Ædile.

204

197. *Bench, in...]* *bench. In...* Pope, +,
 Cap. Varr. Ran. Mal. Steev. Varr.
 Sing. Knt. Coll. Del. Dyce, Hal. Ktly,
 Wh. Huds.

200. *be faide]* *be said*, Rowe, +, Cap.
 Varr. Ran. Mal. Steev. Var. '21, Craig.
it...meet] *that...law* Han. *it...*

law Warb.

201. *their]* *the* Han.

204. *Enter an Ædile]* After *hoe*, l.
 205 Dyce ii, Words. Huds. ii, Neils.
Ædiles enter Theob. Warb. Johns. Om.
 Pope, Han. Cap. Varr. Ran. Mal.
 Steev. Varr. Sing. i, Knt.

under the editorship of Alexander Chalmers, has failed to verify this. All other readings proposed by Kinnear are recorded in this second Cambridge ed.; it would seem, therefore, that, in this case, the Editors regarded the reading by Chalmers as anticipating that by Kinnear.—ED.]—*VERITY* (*Student's Sh.*): That is, *witless*. The literal meaning *bare* leads easily to the figurative idea *destitute* of force, *meagre*, *paltry*, and so *destitute* of sense. Similarly, Shakespeare often has *barren* = barren of wits, empty-headed, stupid; cf. *Richard II*: I, iii, 168, 'dull, unfeeling, barren ignorance.' Or does 'bald' imply 'in their dotage'?—*GORDON*: The jest of youth at middle age. It is difficult to be at once bald and majestic, as Julius Cæsar found. Ordinarily Shakespeare takes the other side, and suggests, according to the proverb, that bushy headed people have more hair than wits. This is a touch of nature. He was prematurely bald himself.—*CASE* (*Arden Sh.*): With more respect Cominius calls Sicinius 'Ag'd sir' in l. 212 below, but possibly 'bald' is more than a mere taunt of youth against age on the part of Coriolanus, and figuratively implies *contemptible* or *bald-witted*. The figurative use of 'bald' was as common then as now: *Comedy of Errors*, II, ii, 110, 'I knew 'twould be a bald conclusion'; *Henry IV*: I, iii, 65, 'This bald unjointed chat of his.' References to the use of *barren* by Shakespeare and others (as in *Mid. N. Dream*, III, ii, 13, 'The shallowest thick-skin of that barren sort') do not seem much to the point, as there is no difficulty in the application of an adjective meaning unproductive or sterile, and very little metaphor.

198. *what's not meet]* W. A. WRIGHT: We should have expected 'not what's meet,' but the sense is clear without change: 'when that which is not suitable, but which is unavoidable, was law.'

200. *Let what . . . be meet]* MALONE: Let it be said by you that what is meet to be done, must be meet, i. e., *shall be done*, and put an end at once to the tribuni- tion power, which was established, when irresistible violence, not a regard to propriety, directed the legislature. [For other examples of this confusion of two constructions see ABBOTT, § 411.]

204. *an Ædile]* 'The two Plebeian Ædiles were appointed B. C. 494 at the same

- Bru.* The Ediles hoe : Let him be apprehended : 205
Sicin. Go call the people, in whose name my Selfe
 Attach thee as a Traitorous Innouator :
 A Foe to'th'publike Weale. Obey I charge thee,
 And follow to thine answer.
Corio. Hence old Goat. 210
All. Wee'l Surety him.
Com. Ag'd fir, hands off. 212

205. [Exit Brutus. Var. '73.

206. *people,*] *people:* [Exit Brutus]
 Cap. Varr. Ran. Mal. Steev. Varr.
 Sing. Knt, Dyce i, Sta. Hal. Wh.
people; [Exit Ædile. Coll. et cet.
my Selfe] *I myself* Ktly.

209. [Laying hold on Coriolanus.
 Rowe, +.

211. All.] Sen. & Pat. Mal. Steev.
 Varr. Sing. Knt, Dyce, Sta. Hal. Wh.
 Huds. ii. Senators &c. Cam. +, Huds.
 i, Craig, Neils.

212. *Ag'd]* *Aged* Rowe, Varr. Ran.
 Mal. Steev. Varr. Sing. Knt, Coll.
 Del. Dyce, Ktly, Hal. *Hold, aged*
 Han. *My aged* Cap.

time with the Tribuneship of the Plebs, as servants of the Tribunes, and at first probably nominated by them till 471, when, like them and under their presidency, they began to be elected by the whole body of the Plebs. They took their name from the temple (*ædes*) of the plebeian goddess Ceres, in which their official archives were kept. Besides the custody of the *plebi-scita*, and afterwards of the *senatus-consulta*, it was their duty to make arrests at the bidding of the Tribunes; to carry out the death-sentences which they passed, by hurling the criminal down from the Tarpeian rock; to look after the importation of corn; to watch the traffic in the markets; and to organise and superintend the Plebeian and Roman Games. Like the Tribunes, they could only be chosen from the body of the Plebs, and wore no badge of office, not so much as the *toga prætexta*, even after they became an authority independent of the Tribunes.'—*Dictionary of Classical Antiquities*, SEYFFERT (ed. Nettleship and Sandys).

207. Attach . . . Innouator] W. A. WRIGHT: That is, *arrest*. Compare 2 *Henry IV*: IV, ii, 109, 'Of capital treason I attach you both.' In Shakespeare 'innovation' is not only change, but change for the worse.

210. old Goat] CASE (*Arden Sh.*): Coriolanus, resenting the touch of Sicinius, probably means to imply that he smells offensively. So just below he calls him 'rotten thing.' [Is it not more likely that the long gray beard of Sicinius suggests a characteristic feature of the goat? Menenius, II, i, 80, refers derisively to the wagging of the beards of the two Tribunes.—ED.]

211, 212. Wee'l Surety him. Ag'd sir, hands off] ABBOTT (§ 484): Monosyllables containing diphthongs and long vowels, since they naturally allow the voice to rest upon them, are often so emphasized as to dispense with an unaccented syllable. [In the present instance Abbott suggests that the emphasis falls on 'We,' and 'Ag'd' is to be pronounced as a dissyllable, *Aged*, thus the metre is made regular; but are not these two short lines by their very irregularity highly expressive of the vehemence and haste of the dialogue? See *Text. Notes*, l. 212, for Hanmer's and Capell's attempts to regulate the metre here. DYCE (ed. ii.) queries as to whether 'surety' is a trisyllable for the same purpose.—ED.]

Corio. Hence rotten thing, or I shall shake thy bones
Out of thy Garments. 213

Sicin, Helpe ye Citizens. 215

Enter a rabble of Plebeians with the Ædiles.

Mene. On both sides more respect.

Sicin. Heere's hee, that would take from you all your
power.

Bru. Seize him Ædiles! 220

All. Downe with him, downe with him.

2 Sen. Weapons, weapons, weapons :

They all bustle about Coriolanus.

Tribunes, Patricians, Citizens : what ho :

Sicinius, Brutus, Coriolanus, Citizens. 225

215. *Helpe ye Citizens.*] F₂. *Helpe me Citizens.* F₃. *Help me, Citizens.* F₄, Rowe, +, Cap. Varr. Ran. *Help ye, Citizens.* Schmidt. *Help, ye Citizens.* Mal. et cet.

216. SCENE II. Pope, Han. Warb. Johns.

Enter...Ædiles.] Re-enter Brutus, with Ædiles, and a whole rabble of Citizens. Cap. Re-enter Brutus with...Ædiles Varr. Ran. Re-enter Brutus, with the Ædile, and a rabble of Citizens. Mal. Steev. Varr. Sing. Knt, Dyce, Sta. Hal. Re-enter the Ædile, with others, and a Rabble of Citizens. Coll. Del. Huds. i, Craig. Re-enter the Ædiles, and a rabble of

Citizens. Sing. ii, Ktly. Enter Brutus, the Ædiles, and a rabble of Citizens. Wh. Enter...Citizens...Ædiles. Cam. +, Dyce ii, Words. Huds. ii, Neils.

217-220. Lines end: *would...Ædiles.* Cap. Varr. Ran. Mal. Steev. Varr. Sing. Coll. Ktly, Wh. Huds. i.

221. All.] Cit. Malone et seq.

[Several speak. Mal. Steev. Varr. Sing. Knt, Coll. Del. Ktly, Wh.

222. 2 Sen.] Sen. Pat., &c. Dyce ii, Words. Huds. ii. Senators &c. Cam. +, Craig.

223. *They...Coriolanus.*] *They...Coriolanus, crying.* Cam. +.

224. *Tribunes...*] 1. S. *Tribunes...Cap.*

213, 214. Hence rotten thing, etc.] STEEVENS: So in *King John*, 'Here's a stay That shakes the rotten carcase of old death Out of his rags!' [II, i, 55-57].

222-226. 2 Sen. Weapons . . . All. Peace . . . peace] CAMBRIDGE EDD. (*Note VII*): All editors follow the Folios in assigning the words 'Weapons, weapons, weapons!' to the *Second Senator*, and all, except Capell, continue the words 'Tribunes . . . citizens!' to the same speaker. Capell assigned them to the *First Senator*. But surely the words are intended to express the tumultuous cries of the partisans on both sides, who are bustling about Coriolanus. The following words, 'Peace, peace, peace,' . . . attributed to *All* in the Folios, are spoken by some of the elder Senators endeavoring to calm the tumult. Compare also Act V, sc. vi, 144-145. [In order to indicate the tumultuous cries of the crowd each of the words between commas and colons in lines 224, 225 are printed by the Cam. Edd. within quotation marks.—ED.]

224. Tribunes, Patricians, etc.] CAPELL (vol. I, pt i, p. 90): The parties upon this scene, besides those who have particular names, are a large body of the Senate, consisting of old and young members, some Patricians, and a rabble of Citizens; of these, the Patricians and the younger senators side with Coriolanus,

All. Peace, peace, peace, stay, hold, peace. 226

Mene. What is about to be? I am out of Breath,
Confusions neere, I cannot speake. You, Tribunes
To'th' people : *Coriolanus*, patience : Speak good *Sicinius*. 229

226. *All.*] Ff, Rowe, +, Cap. Varr.
Ran. Om. Cam. +, Dyce ii, Words.
Huds. ii, Craig. Cit. Mal. et cet.

228. *Confusions neere*] *Confusions*
ne're F₂. *Confusion's near* F₃F₄ et seq.
cannot speake. You...] cannot.
Speak, you... Mason. cannot—*speak*
you... Ran.

229, 230. Lines end: *patience...peace*
Cap. et seq.

229. *To'th' people...Sicinius*] *Corio-*
lanus; patience; speak, Sicinius Pope, +
(—Var. '73).

To'th''] To'th' Ff, Rowe, +,
Wh. i. *Speak to the Tyrwhitt*, Dyce ii,
Words. Huds. ii, Beeching. *To the*
Cap. et cet.

while the old ones endeavor to moderate; the sentiments of the latter are given to 1. *S.*, i. e., first Senators; of the former, to 2. *S.* Agreeable to this idea, upon the Citizens bawling out '*Down with him,*' the Poet makes his young Senators call for '*weapons,*' but could not possibly make the same persons, and in the same breath, utter things so discordant as this *call* and the exclamations that follow. Here was, therefore, an error; and those exclamations are now restored to their proper owners [see *Text. Notes*], the old and grave Senators; whose assistants in pacifying are Menenius and Cominius.

228, 229. *Confusions neere . . . Coriolanus, patience*] TYRWHITT: I would read, '*Speak to the people.—Coriolanus, patience:—*'—MASON (*Comments*, etc., p. 254): Tyrwhitt proposes an amendment to this passage, but nothing is necessary except to point it properly:

'Confusion's near,—I cannot. Speak you, tribunes,
To the people.'

He desires the tribunes to speak to the people because he was not able; and at the end of the speech repeats the same request to Sicinius in particular.—MALONE: I see no need of any alteration. [RAN is Mason's sole follower in this arrangement.—ED.]—DELIUS: Editors connect '*tribunes to the people,*' although '*to the people*' would be better connected with '*Speak*' (l. 229), separated therefrom by the parenthesis '*Coriolanus, patience.*' The Tribunes should ask silence of the people, since Menenius knows not how to obtain a hearing for himself, as in an earlier case (cf. I, i.).—VERITY (*Student's Sh.*): '*You,*' i. e., do you speak (Menenius himself being unable). Some would read '*You, tribunes, Speak to the people!*' But abruptness seems more suitable to the context.—PERRING (p. 299): Menenius, who all along endeavors to maintain amicable relations with the commons, and to act as a sort of peacemaker between the two rival factions, would surely not, when the populace were all afire, deliberately blow the flames and insence the Tribunes by crying out insultingly '*You, tribunes to the people!*' Rather does he do his utmost to check the conflagration and prevent the flames from spreading, appealing to each one of the opposing parties in turn; admonishing first the Tribunes, then Coriolanus; exhorting *them* to speak to, to restrain, pacify the people; exhorting *him* to have patience. Such being the case, the passage should be stopped thus:

'Confusion's near; I cannot speak. You, tribunes,
To the people. Coriolanus, patience!
Speak, good Sicinius.'

- Scici.* Heare me, People peace. 230
- All.* Let's here our Tribune : peace, speake, speake, speake.
- Scici.* You are at point to lose your Liberties :
- Martius* would haue all from you; *Martius*,
Whom late you haue nam'd for Confull. 235
- Mene.* Fie, fie, fie, this is the way to kindle, not to quench.
- Sena.* To vnbuild the Citie, and to lay all flat.
- Scici.* What is the Citie, but the People?
- All.* True, the People are the Citie. 240
- Brut.* By the consent of all, we were establisht the Peoples Magistrates.
- All.* You so remaine.
- Mene.* And so are like to doe. 244
231. *All.*] *Cit. Cap. et seq.* Pope, +, Var. '78, '85. *Ran.* *you chose*
here] *heare* Ff. *Cap.* *you've named* Words.
- 231, 232. *peace, speake, speake, speake.* 238. *Sena.*] Ff, Rowe, +, Coll. Wh.
speake.] *peace ho! speak, speak, speak.* Huds. 1. S. Cap. 1. Sen. Var. '73
Han. *Peace. Speak, speak, speak.* et cet.
- Johns.* et seq. 239, 240. *What...Citie*] Lines end:
232. *speake.*] *speak, speak.* Ktly. *True...Citie* Cap. et seq.
- 235, 236. Lines end: *Fie, fie, fie...* 240. *All.*] *Cit. Cap. et seq.*
quench Pope et seq. 241-243. Two lines, verse, ending:
235. *you haue nam'd*] *you nam'd* *establisht...remain* Pope et seq.

To have upbraided the popular magistrates at such a critical juncture would have been as impolitic as it would have been alien to the part which Menenius assumed. But perhaps I shall be told that the interpretation which I have given is the interpretation contemplated, *stops notwithstanding*.

233. at point to lose] W. A. WRIGHT: That is, on the point of losing. See V, iv, 67, and *Cymbeline*, III, i, 30, 'The famed Cassibelan, who was once at point . . . to master Cæsar's sword.'

234. *Martius . . . Martius*] ABBOTT (§§ 475, 476): A word repeated twice in a verse often receives two accents the first time, and one accent the second, when it is less emphatic the second time than the first. Or the word may occupy the whole of a foot the first time, and only part of a foot the second. On the other hand, when the word increases in emphasis, the converse takes place. Even at the end of the verse *Martius* has but one accent as a rule. But here it is unusually emphasized.

239. What is the Citie, but the People?] RUSHTON (*Sh's Legal Maxims*, ed. ii, p. 53): In this passage Shakespeare probably refers to the maxim: *Civitas et urbs in hoc differunt, quod incolæ dicuntur civitas, urbs vero complectitur ædificia* (*Mirror*, cap. 2, sect. 18, Brit. fol. 87, Co. Litt. 109 b). A city and a town differ in this, that the inhabitants are called the city, but the town comprises the buildings.

244. And so are like to doe] LEO (*Coriolanus*, p. 123): Menenius speaks this to himself. Since there is the question who will prevail, Coriolanus or the Tribunes,

Com. That is the way to lay the Citie flat,
To bring the Roofe to the Foundation,
And burie all, which yet distinctly raunges
In heapes, and piles of Ruine.

Scici. This deserues Death.

245. *Com.*] *Cor.* Pope, +, Varr. Ran. Mal. Steev. Varr. Sing. Dyce, Hal. Words. Huds. ii.

Menenius fears the latter: 'I fear you will remain in your place, and Coriolanus will lose his new-won consulship.' [Leo is perhaps right; but at the same time it is to be remembered that Menenius is acting the part of conciliator, and by this remark he means to assure the Tribunes that there is no danger of their losing their offices under the Consulship of Coriolanus.—ED.]

245. *Com.* That is the way, etc.] *KNIGHT*: We give this speech, as in the original, to the calm and reverend Cominius. Coriolanus is standing apart, in proud and sullen rage; and yet the modern editors put these four lines in his mouth, as if it was any part of his character to argue with the people about the prudence of their conduct. The editors continue this change in the persons to whom the speeches are assigned, without the slightest regard, as it appears to us, to the exquisite characterisation of the poet. Amidst all this tumult the first words which Coriolanus utters, according to the original copy, are, 'No, I'll die here.' He again continues silent; but the modern editors must have him talking; and so they put in his mouth the calculating sentence, 'We have as many friends as enemies,' and the equally characteristic talking of Menenius, 'I would they were barbarians.' We have left all these passages precisely as they are in the original.—*STAUNTON*: It is usual, though in opposition to the old copies, to assign this speech to Coriolanus on account of what Sicinius says immediately after it, 'This deserves death.' But the speech is not at all characteristic of Coriolanus; and the observation of the Tribune refers to what he had previously spoken, 'Marcius would have all from you.' [The *COWDEN CLARKES*, following the *Folio* reading, give substantially the same reason as has Staunton for retaining this speech as in the original text.—*DYCE* (ed. ii.), after quoting Staunton's note, adds: 'Staunton is, in my opinion, mistaken.'—ED.]—*SINGER* (ed. ii.): In the old copies this speech is given to Cominius, but it evidently belongs to Coriolanus, as the rejoinder of the Tribunes as well as the tenor of speech itself shows.—*REV. JOHN HUNTER*: The speech is not in keeping with the proud sullenness of Coriolanus; and the following words of Sicinius refer to his previous accusation. [Thus also *ROLFE*.—ED.]

247. which yet distinctly raunges] *W. A. WRIGHT*: That is, which has as yet a clearly recognised position, occupies a prominent rank.

247. distinctly] That is, *separately*. *ABBOTT* compares: '—on the topmast, The yards and bowsprit, would I flame distinctly, Then meet and join,' *Tempest*, I, ii, 199. Compare also, 'The Centurions and their charges distinctly billeted already in th' entertainment,' IV, iii, 40, *post*.—ED.

249. This deserues Death] *SCHMIDT* (*Coriolanus*): This refers to the speech of Coriolanus, since Sicinius has not heard the whispered colloquy of the other.—*ROLFE*: This does not necessarily refer to what has just been said by Cominius, though it has been made an argument for transferring that speech to Coriolanus. Even if it were a comment on the preceding speech, it would not justify our taking

Brut. Or let vs stand to our Authoritie, 250
Or let vs lose it : we doe here pronounce,
Vpon the part o'th' People, in whose power
We were elected theirs, *Martius* is worthy
Of present Death.

Scici. Therefore lay hold of him : 255
Beare him toth' Rock Tarpeian, and from thence
Into destruction cast him.

Brut. *Ædiles* seize him.

All Ple. Yeeld *Martius*, yeeld.

Mene. Heare me one word, 'befeelch you Tribunes, 260
heare me but a word.

Ædiles. Peace, peace.

Mene. Be that you feeme, truly your Countries friend,
And temp'rately proceed to what you would
Thus violently redresse. 265

Brut. Sir, those cold wayes,
That feeme like prudent helpes, are very poysonous, 267

252. o'th'] Ff, Rowe, +, Wh. i.
o'the Cap. et cet.

255. of him] on him Rowe, +.

256. toth'] Ff, Rowe, +, Wh. Huds.
to the Cap. et cet.

259. All Ple.] Cit. Cap. et seq.

259-261. As two lines, ending: one
word...a word Johns. et seq.

260-269. Om. Bell.

260-261. As two lines, verse, ending:

you...word Han. Cap.

260. me] me, my friends Words.

Tribunes,] Ye Tribunes Han.
Good Tribunes Cap.

263. Mene.] Men. [to Brutus]
Cam. +, Neils.

friend] friends Rowe, +, Dyce,
Wh. i, Words. Huds. ii, Craig.

267. poysonous] poisons Johns. conj.
Ran.

that away from Cominius.—E. K. CHAMBERS (*Warwick Sh.*): Not Cominius's remonstrance, but Coriolanus's attack on the people's liberties. The Tribunes disregard Cominius and the other Senators, and address the gathering throng. It is unnecessary to give the preceding speech to Coriolanus, who is quite beyond reasoning with the Tribunes.

256. Beare him toth' Rock Tarpeian] 'Whereupon Sicinius, the cruellest and stoutest of the Tribunes, after he had whispered a little with his companions, did openly pronounce, in the face of all the people, Martius as condemned by the Tribunes to die. Then presently he commanded the *Ædiles* to apprehend him, and carry him straight to the rock Tarpeian, and to cast him headlong down the same.'—Plutarch, *Coriolanus*.—See also Note on *Ædiles*, l. 205.

259. Yeeld Martius, yeeld] For this repetition compare l. 234 and note thereon.

260, 261. one word . . . a word] For other examples wherein 'a' is used for 'one' see ABBOTT, § 81.

267. prudent helpes . . . poysonous] JOHNSON'S proposed change of *poisons* for 'poisonous' seems not only unnecessary, but destroys the antithesis to the adjective 'prudent.' The argument of Brutus is a repetition of the axiom, Violent diseases

Where the Difeafe is violent. Lay hands vpon him, 268
And beare him to the Rock. *Corio. drawes his Sword.*

Corio. No, Ile die here : 270

There's fome among you haue beheld me fighting,
Come trie vpon your felues, what you haue feene me.

Mene. Downe with that Sword, Tribunes withdraw
a while.

Brut. Lay hands vpon him. 275

Mene. Helpe *Martius*, helpe : you that be noble, helpe
him young and old.

All. Downe with him, downe with him. *Exeunt.*

*In this Mutinie, the Tribunes, the Ædiles, and the
People are beat in.* 280

Mene. Goe, get you to our Houfe : be gone, away,
All will be naught elfe.

2. *Sena.* Get you gone.

Com. Stand faft, we haue as many friends as enemies. 284

268. *vpon*] *on* Pope, +.

269. *Corio....Sword.*] Ff, Rowe,
Pope, Theob. Warb. Johns. Drawing
his sword. Han. et cet.

272. *me.*] *me do* Ktly.

273-278. Om. Bell.

273. *Mene.*] *Com.* Globe.

275, 276. Two lines, verse, ending:
helpe:...old. Han. Cap. et seq.

276. *Helpe Martius,*] *Help, help
Martius* Han. Cap. Steev. Sing.
Walker (Crit., ii, 144), Dyce ii, Words.
Huds. ii. *Help, Marcius!* Varr. Ran.
Varr. Hal. *Help Marcius! Help, help,*
Ktly.

278. *All.*] *Cit.* Cap. et seq.

Exeunt.] Om. Han. Cap. et seq.

279. In this...and the...] A great
Mutiny: Tribunes, Ædiles, and... Cap.

280. *are beat*] *are all beat* Var. '03,
'13, '21, Sing. Hal. Ktly. *are beat out*
Sta.

281. SCENE III. Pope, Han. Warb.
Johns.

our] *your* Rowe et seq.

282-284. As two lines, ending: *fast...
enemies* Cap. et seq.

283, 284. 2. *Sena....Com.*] *Com....2.*
S. Cap.

283. *gone.*] *gone, away!* Han.

284. *Com.*] Ff, Rowe, Pope, Theob.
Han. Knt, Coll. Del. Cam.+, Jos.
Hunter, Beeching, Neils. 2 S. Cap.
Cor. Warb. et cet.

require violent remedies; temperate proceedings in such cases, while they may seem
wise, are actually dangerous.—ED.

276. *Helpe Martius, helpe*] This punctuation of the Folio should here, I think,
be retained; this is not an appeal to Martius for help, but a call to the nobility
to aid Martius. The words which follow, 'helpe him,' seem to corroborate this.
See *Text. Notes.*—ED.

281. *our House*] WALKER (Crit., ii, ch. xlvi, p. 7) gives numerous examples
from the Folio wherein *your* is misprinted for *our*; here the reverse has taken place.—
SCHMIDT, in defense of the Folio reading, remarks that: It is not unthinkable that
Shakespeare had before him the idea of Menenius and Coriolanus as house com-
panions and next door neighbors.—ED.

284. *Com. Stand fast, etc.*] WARBURTON: This speech certainly should be

- Mene.* Shall it be put to that? 285
Sena. The Gods forbid :
 I prythee noble friend, home to thy House, '
 Leauē vs to cure this Cause.
Mene. For 'tis a Sore vpon vs,
 You cannot Tent your selfe : be gone, 'beseech you. 290
Corio. Come Sir, along with vs.
Mene. I would they were Barbarians, as they are,
 Though in Rome litter'd : not Romans, as they are not, 293
288. *Cause*] *case* Han.
 289. *vpon vs*] Om. Pope, + (—Var.
 '73), Cap. Words. *upon you* Ktly conj.
 291–310. Om. Bell.
 291. *Corio.*] Com. Ff et seq.
292. *Mene.*] Cor. Tyrwhitt conj.
 Var. '78, '85, Ran. Mal. Steev. Varr.
 Sing. Coll. ii, iii. (MS.), Dyce, Sta.
 Hal. Wh. Cam.+, Del. ii, Words.
 Huds. ii, Craig, Neils. Beeching.

given to Coriolanus; for all his friends persuade him to retire. So, Cominius presently after, 'Come, sir, along with us.'—E. K. CHAMBERS (*Warwick Sh.*): Warburton rightly, I think, transferred this speech to Coriolanus. In all the rest of this dialogue after the fight, Cominius does his best to get Coriolanus home.

288, 289. *Leauē vs . . . vpon vs*] ABBOTT (§ 500): Apparent Alexandrines are often couplets of two verses of three accents each. They are often thus printed as two separate short verses in the Folio.

292–295. *Mene.* I would they were . . . *Be gone*] TYRWHITT: The beginning of this speech (attributed in the Folio to Menenius) I am persuaded should be given to Coriolanus. The latter part only belongs to Menenius, 'Begone, put not your worthy rage,' etc. [In the *Variorum* of 1773 this note is misplaced; it there follows Warburton's note on l. 284, to which it manifestly cannot refer.—ED.]—M. MASON (*Comments*, etc., p. 255): The word 'Begone' certainly belongs to Menenius, who was very anxious to get Coriolanus away. In l. 281 he says, '—be gone, away.' And in l. 306, 'Pray you be gone.' [See also l. 290, 'be gone, 'beseech you.'—ED.]—BADHAM (*Text of Sh.*; *Cambridge Essays*, p. 277): In *Coriolanus*, Act III, the second (*sic*) scene is one of the most corrupt in Shakespeare, where, by the consent of modern editors, Menenius, the peacemaker, is made to call his countrymen barbarians, and after abusing them, to tell Coriolanus, who has been perfectly *silent*, 'not to put his worthy rage into his tongue,' to offer to fight the Tribunes (which clearly belongs, as well as what follows, to Cominius), and, in pleading for his friend, to admit that he is a mortified limb indeed, but one that should be left on the body out of regard for its previous service.—SCHMIDT (*Coriolanus*): The giving of l. 291 to Coriolanus as in the Folio is plainly an error; but that is not sufficient reason for modern editors to give ll. 292–294 to Coriolanus instead of Menenius as in the Folio. There the speech of Menenius continues down to 'another,' l. 296, but evidently with the words 'Begone,' etc., another interlocutor is introduced, who can be no other than Cominius. The admonition thus appropriately applies to Menenius, who is heatedly advising, while it comes too late to Coriolanus.—W. A. WRIGHT: Line 295 ('—put not your worthy rage into your tongue') implies that Coriolanus has just spoken, and justifies the arrangement of the speeches proposed by Tyrwhitt.

Though calued i'th' Porch o'th' Capitoll :

Be gone, put not your worthy Rage into your Tongue, 295

One time will owe another.

Corio. On faire ground, I could beat fortie of them. 297

294, 295. *Though...Be gone*] As one line Cap. et seq.

294. *i'th'*] in the Pope, + (—Var. '73). *i'the* Cap. et seq.

295. *Be gone*] *Be gone, be gone* Han. *put not...*] Mene. *Put not...*

Tyrwhitt conj. Var. '78. Men. *Be-gone. Put not...* Var. '85, Ran. Mal. Steev. Varr. Sing. Coll. ii, iii. (MS.),

Dyce, Sta. Hal. Wh. Cam. +, Del. ii, Words. Huds. ii, Craig, Neils.

296–299. As three lines, verse, ending: *ground...my selfe...Tribunes* Cap. et seq. (except Knt, Sta.).

296, 297. As two lines, ending: *ground...them* Del.

297. *Corio.*] Com. Ff, Rowe.

294. calued i'th' . . . Capitoll] Was there perhaps lingering in Shakespeare's memory a faint echo of his line in *Hamlet*, 'It was a brute part of him to kill so capital a calf there?' III, ii, 110.—ED.

296. One time will owe another] JOHNSON: I know not whether 'owe' in this place means to *possess by right* or to be *indebted*. Either sense may be admitted. *One time*, in which the people are seditious, will *give us power* in some *other time*; or, *this time* of the people's predominance will *run them in debt*; that is, will lay them open to the law, and expose them hereafter to more servile subjection.—HEATH (p. 421): The sense is, If we give way now, our present moderation will entitle us to expect a more favourable opportunity, when we may be able to set everything right again.—M. MASON (*Comments*, etc., p. 255): I believe Menenius means, 'This time will owe us one more fortunate.' It is a common expression to say, 'This day is yours, the next will be mine.'—MALONE: The meaning seems to be, 'One time will compensate for another. Our time of triumph will come hereafter; time will be in our debt, will owe us a good turn, for our present disgrace. Let us trust to futurity.'—SINGER: I think Menenius means to say, 'Another time will offer when you may be quits with them.' There is a common proverbial phrase, 'One good turn deserves another.'—W. A. WRIGHT: One time of misfortune will owe us another of retribution. The people have it all their own way now; our time will come.—WHITELAW: Our time will come. 'Non si male nunc, et olim Sic erit.' Today's reverse will give us a claim to another day of better fortune.—BEECHING (*Falcon Sh.*): Yielding today will owe us victory tomorrow.—VERITY (*Student's Sh.*): I take the meaning to be, 'What you say now will have to be accounted for later'; Menenius being afraid that Coriolanus may say something, in his present anger, which will compromise his position beyond redress.—CASE (*Arden Sh.*): Your turn will come, Fortune will owe you a good turn for a bad one.

297. fortie of them] VERITY (*Student's Sh.*): Elizabethans often use *forty* to imply an indefinitely large number. Cf. *Merry Wives*, I, i, 205, 'I had rather than forty shillings I had my Book of Songs and Sonnets here'; and *Sonnet* ii, 'When forty winters shall besiege thy brow.' Other numbers, *e. g.*, 3 and 13, have become significant through some ancient belief or historical event; and perhaps 40 gained some mysterious import through the Scripture. Thus the wanderings of the Israelites lasted forty years, the fast of our Lord forty days. [The flood

Mene. I could my felfe take vp a Brace o'th' best of 298
them, yea, the two Tribunes.

Com. But now 'tis oddes beyond Arithmetick, 300
And Manhood is call'd Foolerie, when it stands
Against a falling Fabrick. Will you hence,
Before the Tagge returne? whose Rage doth rend
Like interrupted Waters, and o're-beare
What they are vs'd to beare. 305

Mene. Pray you be gone :
Ile trie whether my old Wit be in request
With those that haue but little : this must be patcht
With Cloth of any Colour.

Com. Nay, come away. *Exeunt Coriolanus and* 310
Cominius.

298, 299. As two lines, verse, ending:
Brace...Tribunes Han.

298. *Mene.*] *Com. Glo. Wh. ii.*
my felfe] my self, I think, Han.
o'th'] Ff, Rowe, +, Wh. i. o'the
Cap. Dyce, Cam.+. *of the Var. '73*
et cet.

298, 299. *of them Om. Cap. Var. '73.*

299. *yea] yea, even Han.*

300. *Com.] Continued to Com. Glo.*
Wh. ii.

301. *Foolerie] Fool'ry Rowe, +.*

307. *whether] if Pope, + (—Var. '73),*
Cap.

310. *Nay] Om. Pope, Theob. Han.*
Warb. Johns.

311. *Cominius.] Com. and others.*
Cap. Mal. et seq.

also forty days. See *Deuteronomy*, xxv, 3, where the number of stripes to be given the culprit is strictly limited to forty.—ED.]

298. *Mene.* I could, etc.] DYCE (ed. ii.): The Cambridge Editors (*Globe Shakespeare*) make this the commencement of the next speech. But may we not suppose that old Menenius is here speaking rather of what he would like to be able to do than of what he really believes he can do?—SCHMIDT (*Coriolanus*), so far from commending the assignment of this to Cominius, remarks upon it as highly characteristic of Menenius.

298. *take vp]* W. A. WRIGHT: That is, encounter, cope with. Compare 2 *Henry IV*: I, iii, 74: '—one power against the French, And one against Glendower; perforce a third Must take up us.'

300. *oddes beyond Arithmetick]* CASE (*Arden Sh.*): That is, incalculable odds. Compare Massinger, *Roman Actor*, I, iii: 'Or when a covetous man's expressed, whose wealth Arithmetic cannot number' (ed. Gifford-Cunningham, 198b).

303. *the Tagge]* JOHNSON: The lowest and most despicable of the populace are still denominated by those a little above them, *Tag, rag, and bobtail*.—W. A. WRIGHT: Compare *Jul. Cæs.*, I, ii, 260, 'If the tag-rag people did not clap and hiss him.' In Cotgrave we find, 'En bloc & en tasche. One with another, tag and rag, all together.' Again in Holland's *Livy*, p. 7, 'A rable and confused medley of all sorts, tag and rag, bond and free, one with another.'

307. *whether]* For the sake of the metre 'whether' is here to be pronounced as though written *where*, as it frequently is in the Folio. See ABBOTT, § 466.

Patri. This man ha's marr'd his fortune. 312

Mene. His nature is too noble for the World :
He would not flatter *Neptune* for his Trident,
Or *Ioue*, for's power to Thunder : his Heart's his Mouth : 315
What his Brest forges, that his Tongue must vent,
And being angry, does forget that euer

He heard the Name of Death. *A Noise within.*

Here's goodly worke.

Patri. I would they were a bed. 320

Mene. I would they were in Tyber.

What the vengeance, could he not speake 'em faire ?

Enter Brutus and Sicinius with the rabble againe.

Sicin. Where is this Viper, 324

312. SCENE IV. Pope, Han. Warb. Johns.

Patri. 1 Sen. Rowe, +, Varr. Ran. 1. P. Cap. A Patrician. Neils. 1 Pat. Mal. et cet.

314-318. Mnemonic Warb.

315. *for's*] *for his* Cap. Varr. Ran. Mal. Steev. Varr. Sing. Knt, Del. Hal. Ktly.

his Mouth] *in his mouth* Ktly.

320. *Patri.*] 2 Sen. Rowe, +, Varr. Ran. 1. P. Cap. 2 Pat. Mal. et cet.

322. *'em*] *them* Mal. Steev. Varr. Sing. i, Knt, Coll. Del. Hal. Wh. Huds. i.

323. *Enter...rabble againe.*] *Re-enter ...rabble.* Mal. Steev. Varr. Sing. Knt, Coll. Del. Dyce, Sta. Hal. Ktly, Cam. +, Huds. Craig, Neils.

313-318. His nature . . . of Death] VERITY (*Student's Sh.*): A striking estimate of Coriolanus's character; the estimate of his best friend and a keen judge.

315. Or Ioue . . . his Mouth] BADHAM (*Criticism Applied to Sh.*, p. 11): Read, 'Or Jove for's thunder; 's heart is in his mouth.' [See *Text. Notes*, this line, where it will be seen that Keightley has adopted a conjecture made by him in his *Expositor*; he is, however, therein anticipated, as Badham's Essay appeared twenty years before.—ED.]

316. What his Brest . . . must vent] SCHMIDT (*Coriolanus*): Compare *Much Ado*, 'What his heart thinks his tongue speaks,' [III, ii, 14]; with a metaphor which recalls *Psalms* lxiv, 'Who whet their tongue like a sword, and bend their bows to shoot their arrows, even bitter words.' Compare also the saying, 'What the heart thinketh, the tongue speaketh.'

317. does forget] ABBOTT (§ 399): Where there can be no doubt what is the nominative, it is sometimes omitted. [Abbott does not quote the present line, but gives several examples of this ellipsis.—ED.]

322. What the vengeance] CRAIGIE (*N. E. D.*, s. v. 3.): Used to strengthen interrogations. [The present line quoted; also, 1620, *Frier Rush*, 28: 'His wife . . . said vnto him, what a vengeance needest thou to take a servant?']

324. this Viper] VERITY (*Student's Sh.*): Referring, perhaps, to the classical legends of ravaging monsters like the Lernean Hydra. I suspect, however, that the allusion is to the old belief about the young vipers and their unnatural behaviour. Compare Lyly, *Midas*, III, i, '—like vipers that gnaw the bowels of which they were born' (ed. Bond, iii, 130). Bond refers to Pliny, *Nat. Hist.*, x, 82;

That would depopulate the city, & be euery man himself 325
Mene. You worthy Tribunes.
Sicin. He shall be throwne downe the Tarpeian rock
 With rigorous hands : he hath resisted Law,
 And therefore Law shall scorne him further Triall
 Then the feuerity of the publike Power, 330
 Which he so fets at naught.

325, 326. Lines end: &...Tribunes
 Pope et seq.

325. *would*] *will* Var. '78, '85,
 Ran.

326. Tribunes.] Tribunes—Rowe et
 seq.

330. *of the*] *of* Pope, +, Varr.
 Ran.

and quotes Sir Thomas Browne's *Vulgar Errors*, III, 16, 'That young vipers force their way through the bowels of their dam . . . is a very ancient tradition . . . affirmed by Herodotus, Nicander, Pliny, Plutarch.' One of the characteristics of Euphuism was a mighty parade of unnatural natural history, hence it is not surprising to find more than one reference in *Euphues* to this popular superstition; compare the *Epistle Dedicatory*, 'lest . . . I should with the viper lose my blood with mine own blood' (ed. Bond ii, 5), and *Euphues*, p. 177. See *Absalom and Achitophel*, 1012-15. To Sicinius, Coriolanus is a viper, in seeking to prey upon the city that bore and reared him. This interpretation seems to me favoured by 'viperous traitor,' l. 353 below. The unnatural young viper, but not Lernean Hydra, might be so described. [CASE also interprets 'viper' in the sense of unnatural offspring; yet, in spite of Verity's excellent note, I am inclined to think that here Shakespeare uses 'viper' as the symbol of treachery or a traitor—the words 'viperous traitor' seem to point to this.—CRAIGIE (*N. E. D.*, s. v. Viper, 3. b.): In allusion to the fable of the viper reared or revived in a person's bosom. One who betrays or is false to those who have supported or nourished him; a false or treacherous person. 1596. *Edward III.*: I, i, 105, 'Degenerate Traytor, viper to the place Where thou was fostered in thine infancy.' Under section 2. A venomous, malignant, or spiteful person, a villain or scoundrel, Craigie quotes the present line.—ED.]

328, 329. *he hath resisted Law . . . further Triall*] RUSHTON (*Sh's Legal Maxims*, ed. ii, p. 58): *Merito beneficium legis amittit, qui legem ipsam subvertere intendit* (2 Inst. 53). According to Sicinius, Coriolanus had resisted law and therefore lost the benefit of the law.—E. J. WHITE (p. 410): Sicinius declares that one who has scorned the forms of law should be dealt with in a summary manner as an outlaw, and in this instance that Coriolanus was entitled only to a trial by the *Comitia*, or the vote of the people, whose power he had spurned. This verse shows the Poet's respect for law, in the abstract, as the medium through which the rights of the citizens are enjoyed. 'He hath resisted law' as presented here is a serious charge, and one that the speaker believes entitles the party guilty of such offence to no legal protection. Like poor Shylock's plea, when he 'stands for law,' this illustrates the deep insight into the world of law, as the only correct medium through which the proper ideals of equality and justice can be attained, and shows the lawyer's respect for the law in the abstract that ought to be understood by all citizens.

I *Cit.* He shall well know the Noble Tribunes are 332
The peoples mouths, and we their hands.

All. He shall fure ont.

Mene. Sir, fir. *Sicin.* Peace. 335

Me. Do not cry hauocke, where you shold but hunt 337
With modest warrant.

332-334. Lines end: *know...mouths...
ont* Johns. et seq.

333, 334. *The...shall*] As one line
Han.

334. *All.*] *Cit.* *Cap.* *Mal.* et seq.
He shall fure ont] *He shall fure
out* Ff, Rowe, Var. '78, '85, Ran. *He
shall be sure on't* Pope Han. *He shall,
be sure on't* Theob. Warb. Johns. Var.

'73. *He shall, sure, out* Cap. *He shall
sure on it* Ktly. *He shall, sure on't*
Mal. et cet.

335. *Sir, fir.*] *Sirs* Cap. *Sir,—*
Steev. Var. '03, '13, Sing.

336. *not*] *nor* F₂.

337-342. Lines end: *you...speake...
worthineffe...what* *Confull?* Pope et
seq.

333. and we their hands] That is, The Tribunes are the mouths of the people, and we, the people, are the hands of the Tribunes.—ED.

334. He shall sure ont] CAPELL (vol. I, pt i, p. 91): Meaning out of the house (either his own or some other) where they supposed he had taken shelter [see *Text. Notes*]. The four later moderns [Pope, Theobald, Hanmer, Warburton] give us: He shall be sure on't, without any authority for *be*, or, in fact, any for *on't*; for the 'ont' of the First Folio is a printer's mistake, a (*u*) inverted; nor would the rabble have expressed themselves so if they had intended to say, He shall certainly know it.—MALONE: The meaning of these words is not very obvious. Perhaps they mean, He shall, that's sure. I am inclined to think that the same error has happened here and in a passage in *Ant. & Cleo.*, and that in both places 'sure' is printed instead of *sore*. [See *Ant. & Cleo.*, II, v, 133, this ed.—ED.] He shall suffer for it, he shall rue the vengeance of the people. The editor of the Second Folio reads, He shall sure *out*; and *u* and *n* being often confounded, the emendation might be admitted, but there is not here any question of the expulsion of Coriolanus. What is now proposed is to throw him down the Tarpeian rock. It is absurd, therefore, that the rabble should, by way of confirmation of what their leader Sicinius had said, propose a punishment he has not so much as mentioned, and which, when he does afterwards mention it, he disapproves of—'to eject him hence Were but one danger.' I have, therefore, left the old copy undisturbed. [This note, which appears first in Malone's ed. 1790, is not included among the notes on this passage in the *Variorum* of 1821.—ED.]—STEEVENS: Perhaps our author wrote, with reference to the foregoing speech, 'He shall, *be* sure on't,' *i. e.*, be assured that he shall be taught the respect due to both the Tribunes and the people. [Rather an unfortunate betrayal of the fact that Steevens had not examined the texts of some of his predecessors (see *Text. Notes*); and doubly unfortunate inasmuch as this note evidently misled Dr W. A. Wright, who, in the *Clarendon Ed.*, credits this reading to Steevens.—ED.]

336. cry hauocke] STEEVENS: That is, Do not give the signal for unlimited slaughter, &c.—TYRWHITT: 'To cry havoc' seems to have been the signal for general slaughter, and is expressly forbid in *Les Ordinances des Batailles*, 9 R. ii, art. 10: 'Item, que nul soit si hardy de crier havok sur peine d'avoir la test coupe.'

Sicin. Sir, how com'st that you haue holpe 338
To make this rescue ?

Mene. Heere me speake? As I do know 340
The Confuls worthinesse, so can I name his Faults.

Sicin. Confull? what Confull ?

Mene. The Confull *Coriolanus*.

Bru. He Confull.

All. No, no, no, no, no. 345

Mene. If by the Tribunes leaue,
And yours good people,
I may be heard, I would craue a word or two,
The which shall turne you to no further harme,
Then so much losse of time. 350

Sic. Speake breefely then,
For we are peremptory to dispatch 352

338. <i>com'st that</i>] <i>comes it that</i> Rowe,	<i>Consull he Consul.</i> Lettsom.
Varr. Ran. Mal. Varr. Sing. i, Hal.	345. <i>All.</i>] <i>Cit. Cap. Mal. et seq.</i>
<i>comes it</i> Pope, Theob. Han. Warb.	346, 347. <i>If by...good people</i>] As one
Johns. <i>comes't that</i> Cap. et cet.	line Pope et seq.
344. <i>He Confull.</i>] <i>He the consull</i>	348. <i>I would</i>] <i>I'd</i> Pope, +, Cap.
Han. Cap. <i>He a consull</i> Steev. Varr.	Varr. Ran. Mal. Steev. Varr. Sing.
Sing. i, Coll. Del. Badham, Hal. Huds.	Sta. Hal. Ktly, Dyce ii, Huds. Words.

So in *King John*, 'Cry havoc, Kings,' [II, i, 357]; and in *Jul Cæs.*, 'Cry havoc, and let slip the dogs of war,' [III, i, 273].—TODD: Again, 'For them that *crye hauoke*. Also that noo man be so hardy to cry hauoke, vpon payne of hym that so is founde begynher, to die therefore, and the remenaunt to be emprysoned, and theyr bodyes to be punysshed at the Kynges wyll,' *Certayne Statutes and Ordenaunces of Warre made, &c.*, by Henry VIII. bl. l. 4to empynted by R. Pynson, 1513. [See also note on the passage in *Jul. Cæs.* which Tyrwhitt quotes, III, i, 303, this edition.—ED.]

349. *turne you to no . . . harme*] MURRAY (*N. E. D.*, s. v. *Turn*. 43 *intr.* with *to*): †b. *To Turn* (a person) *to* (something). To result in or bring about for the person; to put him to (trouble, etc.), to be for his (advantage, etc.). *Obs.* [The present line quoted; also] 3 *Henry VI*: V, v, 16, 'All the trouble thou hast turned me to.' *Temp.*, I, ii, 64, 'O my heart bleeds to think o' the teen that I have turned you to.' [WRIGHT in illustration of the present line quotes *As You Like It*, IV, iii, 23, 'Come, come, you are a fool And turn'd into the extremity of love'; but Murray makes a distinction between the use of this verb with *into*, under 42: 'To make the subject of (praise, mockery, etc.); now chiefly in phrase *to turn* (a thing) *into ridicule*,' and quotes in illustration, *Twelfth Night*, II, v, 223, 'It cannot but turn him into a notable contempt.'—SCHMIDT (*Lex.*, s. v. *Turn*, vb (g)) gives many other examples of Shakespeare's uses of the word in the sense, *put to, bring about*, tc.—ED.]

352. *peremptory*] WRIGHT: That is, firmly determined. Compare *King John*, II, i, 454, 'No, not Death himself In mortal fury half so peremptory, As we to keep this city.'

This Viporous Traitor : to eiekt him hence
Were but one danger, and to keepe him heere

353

353. *Viporous*] *Viperous* F₄.

Ktly, Wh. i, Dyce ii, Coll. iii, Words.

354. *one*] *our* Theob. Han. Warb.Huds. ii. *moe* Cam. Edd. conj.

353-355. to eiekt him . . . one danger . . . death] THEOBALD (*Letter to Warburton*, Feb. 12, 1729, in Nichols, *Illustrations*, etc., ii, p. 485): *Were* is the verb both to *danger* and *death*; which *wards*, as you conjecture, will not be. I had corrected it, dear Sir, a long while since, in this manner: 'To eiekt him hence, *Were* but *our* danger, etc., i. e., to banish him will be hazardous to us; to let him remain at home, our certain destruction; therefore he must die tonight.' [This is, I believe, the only record of Warburton's conjecture *wards* for 'were' in l. 354; he did not repeat it in his own edition, and Theobald, whose note in his own edition four years later is substantially as above, did not refer to this conjecture.—ED.]—HEATH (p. 421): I can see no reason for altering the common reading, 'Were but one danger'; that is, as I apprehend, the danger from the enemy, if they deprive themselves of so able a champion. Mr Theobald objects, that hereby the climax, which seems evidently designed, is destroyed. I can see no climax even in his emendation, but an antithesis only, which is equally preserved in both readings.—KEIGHTLY (*Expositor*, p. 366): I read *our* for 'one' as Theobald proposed. In *Ant. & Cleo.* (I, iv, 3) we have '*One* great competitor,' where the sense demands *our*; and in *Sonnet xcix*, 'Our blushing shame,' where editors, as sense requires, read *One*.—C. & M. COWDEN CLARKE (*Shakespeare*): It appears to us that the sentence means: 'To banish him from hence were but to encounter one danger; and to allow him to remain in Rome would be to encounter another—the certain destruction of our offices as tribunes.' We think the word *another* is elliptically understood after 'here,' as thus: 'To eiekt him hence were but one danger; and to keep him here, another—our certain death.'—SCHMIDT (*Coriolanus*): That is, one unbroken, complete danger. Compare *Macbeth*, 'Making the green, one red,' II, ii, 63; also *2 Henry IV*: I, i, 157, 'But let one spirit of the first-born Cain Reign in all bosoms.' See also IV, vi, 172 *supra*.—W. A. WRIGHT: If this be the true reading, it must mean one all-pervading constant source of danger.—ROLFE: If this be what Shakespeare wrote, we must accept the Cowden Clarkes' explanation. Perhaps it would be better to read (with Theobald) 'our danger.' The Cambridge Edd. conjecture '*moe* danger'; but *moe* (as one of these editors has himself elsewhere noted) is used only with a plural or a collective noun.—T. PAGE: That is, Would be nothing but one all-absorbing cause of danger. Compare *Macbeth*, II, ii, 63. Theobald's conjecture of *our* for 'one' is highly probable.—[The majority of commentators are in favor of the interpretation of 'one' here in the sense *constant*, *perpetual*, though just how the expulsion of Coriolanus would be a continual danger is not made evident. This interpretation, moreover, renders the rest of Sicinius's remarks meaningless, or without the needed antithesis. I am therefore inclined to think the explanation by the Cowden Clarkes is the more rational: To expel this traitor is only one danger; to let him remain is a double danger—our destruction. The one danger being, as Heath interprets, the loss of such a champion. The adversitive 'but' is also against the meaning *constant*. Sicinius would hardly say, The expulsion of this traitor is only a continuous danger, as an antithesis to the destruction of the Tribunate. One is almost as

Our certaine death: therefore it is decreed, 355
He dyes to night.

Menen. Now the good Gods forbid,
That our renowned Rome, whose gratitude
Towards her deferued Children, is enroll'd
In Ioues owne Booke, like an vnnaturall Dam 360
Should now eate vp her owne.

Sicin. He's a Difeafe that must be cut away.

Mene. Oh he's a Limbe, that ha's but a Difeafe
Mortall, to cut it off : to cure it, easie.
What ha's he done to Rome, that's worthy death ? 365
Killing our Enemies, the blood he hath loft
(Which I dare vouch, is more then that he hath
By many an Ounce) he dropp'd it for his Country :
And what is left, to loofe it by his Countrey, 369

359. *Towards her deferued*] *Tow'rds*
her deserving Pope,+. *Towards her*
deserving Cap. Var. '73, Coll. MS.

363. *he's...Difeafe*] *he is but a limb*
that has disease Han.

363, 365. *ha's*] *has* F₄.

363. *Difeafe*] *disease*; Rowe et seq.

366. *Enemies, the...*] Ff, Rowe, Pope,
Theob. Warb. Johns. Dyce, Sta.
Cam., Craig, Neils. *enemies? The...*
Han. et cet.

bad as the other. I agree with Heath; Theobald's emendation is quite unnecessary.—Ed.]

353. *iect*] This is the only passage wherein this word appears in Shakespeare.—Ed.

359. *deserued*] MALONE: 'Deserved' for *deserving*. So *delighted* for *delighting*, in *Othello*, 'If virtue no delighted beauty lack,' [I, iii, 290].—W. A. WRIGHT: So 'dishonoured' for 'dishonourable,' III, i, 75, above.—WHITELAW: Her children that *have* deserved well. Not to be compared with *delighted* for 'delightful,' dowered with delight (*Othello*, I, iii, 290), and *dishonour'd* for *dishonourable*, above, l. 75; both of them participles derived from the substantive.

360. *Ioues owne Booke*] SCHMIDT: In Jupiter's Journal, where he (after the custom of Shakespeare's contemporaries) records his notes; compare V, ii, 18, 19. How widespread in Shakespeare's time was this custom of entering notes on persons and events in a memorandum-book is most plainly shown in *Hamlet*, where the prince, after the account of his father's murder, makes all haste to take out his 'tables' in order to register the event.—W. A. WRIGHT: Shakespeare probably had in his mind 'the book of remembrance' of *Malachi*, iii, 16, or the book in *Exodus*, xxxii, 32, from which Moses desired that his name might be blotted out if his request were not granted.—GORDON: This probably means the rolls and registers of the Capitol, which was Jove's temple. Compare *Jul. Cæs.*, III, i, 39-41: 'The question of his death is enrolled in the Capitol; the glory not extenuated, wherein he was worthy nor his offences enforced, for which he suffered death.' [See *Julius Cæsar*, this ed. Note on III, ii, 39, 40.—Ed.]—DEIGHTON: That is, is recorded in heaven; probably an allusion to the book of life in *Revelations*, xx, 12, 15; compare *Richard II*: I, iii, 202, 'if ever I were traitor, My name be blotted from the book of life!'

Were to vs all that doo't, and fuffer it
A brand to th'end a'th World. 370

Sicin. This is cleane kamme.

Brut. Meerely awry :

When he did loue his Country, it honour'd him.

Menen. The seruice of the foote 375

371. *th'end*] Ff, Rowe, +, Coll. Wh.
i, Dyce ii, Huds. Words. *the end* Cap.
et cet.

a'th *o'th'* F₄, Wh. i. *o'the* Cap.
et cet.

372-377. Om. Bell.

372. *kamme*] F₂, Theob. *kamm* F₃.
wrong Pope. *kam* F₄ et cet.

373, 374. *Meerely...Country*] As one
line Pope et seq.

375. *Menen.*] Sic. Han. Warb. Johns.
Var. '73, Beeching (Falcon Sh.).

372. *cleane kamme*] MURRAY (*N. E. D.*, s. v. *Cam*, adj. and adv.): In English probably from Welsh [*cam*, crooked, bent, bowed, awry, wrong, false], and no doubt in oral use long before the 16th cent., when first found in literature; the derived form, *cammed*, is in the Promptorium. B. *adj.* Away from the straight line, awry, askew. *Clean cam* (kam), 'crooked, athwart, awry, cross from the purpose' (J.). Cotgrave, s. v. *Contrefoil*, The wrong way, cleane contrarie, quite kamme. [The present line also quoted. Steevens remarks that 'Vulgar pronunciation has converted "clean kam" into *kim kam*'; but, as Wright notes, "'clean" is used in the sense *quite, entirely*, as in *Jul Cæs.*, "Clean from the purpose of the things themselves," I, iii, 35,' and that 'kim kam is merely an instance of a reduplicated word such as "ding dong," "hodge podge," "helter skelter," and so on.'—ED.]

373. *Meerely*] That is, *completely, entirely*. So in *Hamlet*, 'Things rank and gross in nature Possess it merely,' I, ii, 136.

375-377. *The seruice of the foote . . . before it was*] Warburton: Nothing can be more evident than that this could never be said by Coriolanus's apologist, and that it was said by one of the Tribunes; I have therefore given it to Sicinius.—THEOBALD (*Letter to Warburton*, Feb. 12, 1729, Nichols, *Illustrations*, etc., ii, 486): Menenius, I am convinced, did not mean to make any such assertion, but rather to declare on the negative side of it. I read this, 'is't not then respected for what before it was?' [Theobald does not, however, adopt this reading in either edition; this, it will be seen, partly anticipates Steevens's reading in *Var.* 78; see *Text. Notes*, l. 377.—ED.]—CAPELL (vol. I, pt i, p. 91): This, at first blush, appears no proper speech for Menenius; and accordingly the two latter editors have proceeded to take it away from him, and give it to Sicinius; not reflecting that this seemingly opposite topic with which he sets out might be so winded about by Menenius that the argument might turn out for his purpose, was he suffer'd to finish it; the topic is the same he had us'd in the speech before this, ll. 363, 364; and his intention seems to have been to enforce it again in this, and set it in a different light, and in one that was stronger. [W. A. Wright gives substantially the same reason for rejecting Warburton's change of speakers as that by Capell. That this speech belongs to one on the side of Coriolanus is shown by the next words of Brutus, 'We'll hear no more,' etc., which would hardly be addressed to his fellow Tribune.—ED.]—MALONE: You allege, says Menenius, that being diseased he must be cut away. According then to your

Being once gangren'd, is not then respected 376
For what before it was.

Bru. Wee'l heare no more :
Purfue him to his houle, and plucke him thence.
Leaft his infection being of catching nature, 380
Spred further.

376. *is* *it is* Pope, +. Ran. Steev. Var. '03, '13, Sing. Sta.
377. *it was.*] *it was*—Pope, Theob. Hal. Huds. i.
Han. Del. *it was*;—Cap. Mal. Var. 380. *catching*] *a catching* F₄, Rowe.
'21, Knt, Neils. *it was?* Var. '78, '85,

argument the foot, being once gangrened, is not to be respected for what it was before it was gangrened.—'Is this just?' Menenius would have added, if the Tribune had not interrupted him; and indeed, without any such addition, from his state of the argument these words are understood.—LETTSON (ap. DYCE, ii.): This speech is part of the preceding one of Brutus. The next speech ('We'll hear no more,' &c.) I should say belongs to Sicinius.—C. & M. COWDEN CLARKE (*Shakespeare*): Warburton assigned this speech to Sicinius, but it is a following up of Menenius's previous speech and argument. By adopting Steevens's interrogation point placed at its conclusion the consecution is not only rendered obvious, but the same interrogatory form is kept up as in the line, 'What has he done to Rome that's worthy death?'—HUDSON (ed. ii.): Here Menenius is probably to be understood as urging the logical consequences of the Tribune's position by way of refuting it . . . I can hardly think the Poet would have put into the mouth of either Tribune an argument so palpably unjust.—VERITY (*Student's Sh.*): Grammatically the verb 'is' has no subject, for the sense prevents 'service' being so taken, but it is easily supplied from 'foot' in l. 375. The simplest change is Theobald's proposal, viz., to read *is't* and treat the remark as a sarcastic question. The speakers are, however, all somewhat stirred, and a touch of verbal irregularity seems to fit the context.—CASE (*Arden Sh.*): Ellipse confuses the grammar and the precise sense, but whether it is the foot or the service of the foot that is no longer regarded when the disease of the one terminates the other, signifies little. Either [Warburton's or Lettson's] change is possible, for Brutus in effect says: when he loved his country it honoured him, not now; and he or Sicinius would continue: when the foot serves it is regarded, not when mortification has set in, inferring that it must then be cut away, as Sicinius said in l. 362. In Menenius's mouth the speech is bitterly ironical and recurs to l. 363, but there is this inconsistency in the metaphor, that 'a limb that has but a disease; Mortal to cut it off,' is now a limb that has a disease; mortal not to cut it off.

375. The seruice of the foote] J. C. COLLINS (*Studies in Sh.*, p. 51), for the similarity of the expression alone, compares Sophocles, *Electra*: ἡδιστον δ' ἔχων ποδῶν ὑπηρέτηα—1357, 58 (thou that hast the most welcome service of the feet!). Collins, by a slight oversight, gives the reference as ll. 1349–50; in both Franklin's and Brunck's editions it is as above. The works of Sophocles are not included in Miss Henrietta Palmer's *List of English Editions and Translations of Greek and Latin Classics printed before 1641*.—ED.

381, 382. further. . . . One word more] ABBOTT (§ 478): *Er Final* seems to have been sometimes pronounced with a kind of 'burr' which produced the effect of an

Menen. One word more, one word : 382
 This Tiger-footed-rage, when it shall find
 The harme of vnscan'd swiftnesse, will (too late)
 Tye Leaden pounds too's heeles. Proceed by Proceffe, 385
 Leaft parties (as he is belou'd) breake out,
 And facke great Rome with Romanes.
Brut. If it were so ?
Sicin. What do ye talke ?
 Haue we not had a taste of his Obedience? 390
 Our Ediles smot : our felues refisted : come.

382. <i>more,</i>] <i>more, hear me</i> Han.	Ktly. <i>to's</i> F ₄ et cet.
383-385. <i>This...heelles</i>] Om. Bell.	386. <i>belou'd</i>] <i>beloved</i> Badham.
384. <i>vnscan'd</i>] F ₂ F ₃ . <i>unskann'd</i> F ₄ ,	388. <i>it were</i>] <i>'twere</i> Pope, +.
Rowe, Pope, Theob. Warb. Johns.	<i>so?</i>] <i>so</i> —F ₃ F ₄ et seq.
<i>unscan'd</i> Cap. <i>unscann'd</i> Han. et cet.	391. <i>smot:</i>] <i>smot</i> ; F ₂ . <i>smot</i> , F ₃ .
385. <i>too's</i>] <i>'t its</i> Johns. <i>to its</i> Var.	<i>smote</i> , F ₄ , Rowe, +. <i>smot?</i> Cap.
'73. <i>to his</i> Var. '78, '85, Ran. Mal.	Schmidt. <i>smote?</i> Var. '73 et cet.
Steev. Varr. Sing. Knt, Del. Hal.	<i>come.</i>] <i>come</i> —Rowe et seq.

additional syllable. *IBID.* (§ 485): Monosyllables containing a vowel followed by *r* are often prolonged. [Besides the present line, under the vowel *o*, ABBOTT quotes,

'Make the | prize light. | One *wôr* | *d* more, | I charge thee,'
Tempest, I, ii, 452; and

'*Ham.* One *wôr* | *d* more, | good lady. |
Queen. What shall | I do?']

385. Proceed by Processe] E. J. WHITE (p. 411): This is lawyer-like advice, to enjoy only the rights which the law guarantees through the remedial procedure of the courts, which crystallized into fundamental or organic law, in this country, by our provision that no one should be denied his rights except upon 'due process of law.' 'Process' is a word used to convey the means of compelling a defendant to appear in court after suing out the original writ in a civil suit, or after indictment found in a criminal case.

388. If it were so?] BADHAM (*Sh. Criticism*, p. 11) adds the line 'And he would prove obedient' after 'so?' 'as necessary both for the sense and the metre.' Ten years later, in his essay on *The Text of Shakespeare*, Badham amplified on this, saying (p. 278): 'I have not the least doubt that Brutus's speech has been mutilated; for Sicinius's remark is applicable to nothing that precedes, nor are the words "If it were so" grammatically correct, supposing "if" referred to Menenius's fear of civil war; for in that case we should require *It if be so*. I believe that Shakespeare gave proof in this case of his dramatic skill by making the yielding of Brutus preparatory to that of Sicinius, and that the missing words were to the following effect.' [Badham then repeats the line as given in his former work, without referring to his previous conjecture.—ED.]

391. smot] ABBOTT (§ 343): Owing to the tendency to drop the inflection *en*, the Elizabethan authors frequently used the curtailed forms of past participles which are common in Early English: 'I have forgot, writ, chid,' &c. 'How now, my masters, have you chose this man,' II, iii, 162, *supra*.

Mene. Confider this : He ha's bin bred i'th'Warres 392
 Since a could draw a Sword, and is ill-schooll'd
 In boulted Language : Meale and Bran together
 He throwes without distinction. Giue me leaue, 395
 Ile go to him, and vndertake to bring him in peace,
 Where he fhall answér by a lawfull Forme
 (In peace) to his vtmofst perill.

1.*Sen.* Noble Tribunes, 399

392. *He ha's]* *he hath* Rowe, +. *he*
has Cap. et seq.

i'th'] Ff, Rowe, +, Wh. i. *i'thé*
 Cap. et cet.

393. *a could]* *he could* Rowe et seq.

396-399. Lines end: *him...lawfull...*
Tribunes (omitting *In peace*, l. 398)
 Ktly.

396. *in peace]* Ff, Rowe, Knt, Coll. i.
 Om. Pope et cet.

393. *a could]* BAYFIELD (p. 198): Here and in V, iii, 137 are the only two places where the vulgarism *a* for *he* occurs in the verse. In the prose the one instance falls by bad luck to Menenius; the rabble, in spite of their many chances, never use it.

396. *bring him in peace]* MALONE: The words 'in peace' were probably in the MS. placed at the beginning of the next line, and caught by the transcriber's eye glancing on the line below. [See *Text. Notes.*]—COLLIER (ed. i.): Pope left out 'in peace' because the same words occur just below; but Menenius may be reasonably supposed to repeat them, by way of emphasis, and to show the Tribunes in what condition of mind he will undertake to bring Coriolanus.—IBID. (ed. ii.): We think Pope was right; it was probably a printer's error.—BADHAM (*Text of Sh.*, p. 274): The absurd repetition in lines 396 and 398 is well worth attention, as showing those faults which transposition alone remedies. The most natural, I should almost say, the only way of accounting for such a blunder is to suppose that the person who dictated the passage to a transcriber, having reached the end of one line, skipt the next, and proceeded with the third, and then, upon discovering his mistake, went back to the omitted line, and continued to dictate without ordering an erasure. Afterwards it would often happen that when the redundancy was discovered by a careless or unlearned person the erasure would be made in the wrong place. It is to this cause of transcribing from dictation that we must also attribute the endless confusions of metre by the ignorant divisions of the lines, which some of our modern editors have so religiously restored. Anyone who makes such a remark must prepare himself for the taunt that he counts the verses upon his fingers. As Shakespeare wrote in numbers, and as numbers are intended to be counted, it certainly seems wiser, in case of a deficient ear, to count upon our fingers than not to count at all. I am very far from approving of Sir Thomas Hanmer's or Steevens's practice, of making emendations to suit the metre; but there is surely a wise middle course to be observed between retaining what amends itself, or defending what is incurable, and attempting to reproduce that of which there are no vestiges to guide us. [My own complete agreement with the concluding portion of the foregoing—expressed so succinctly and admirably—must be my excuse for inserting here remarks of a character more general than the present particular instance may warrant.—ED.]

399. Noble Tribunes] GORDON: Such flattery from a senator was scarce. It

It is the humane way : the other course
Will proue to bloody : and the end of it,
Vnknowne to the Beginning.

Sic. Noble *Menenius*, be you then as the peoples officer :
Masters, lay downe your Weapons.

Bru. Go not home. 405

Sic. Meet on the Market place: wee'l attend you there :
Where if you bring not *Martius*, wee'l proceede
In our first way.

Menen. Ile bring him to you.
Let me desire your company : he muft come,
Or what is worst will follow. 410

Sena. Pray you let's to him. *Exeunt Omnes.* 412

[*Scene II.*]

Enter Coriolanus with Nobles.

I

Corio. Let them pull all about mine eares, present me

- | | |
|---|--|
| 400. <i>humane</i>] <i>human</i> Rowe, Pope. | 411. <i>worft</i>] <i>worse</i> Warb. Johns. |
| 401. <i>to</i>] <i>too</i> Ff. | Knt. |
| 402, 403. Lines end: <i>Menenius</i> ... | 412. <i>Sena.</i>] 1. <i>Sen.</i> Rowe et seq. |
| <i>officer</i> Pope et seq. | <i>you</i>] Om. Pope, +. |
| 406. <i>Market place</i>] <i>forum</i> Pope, + | SCENE II. <i>Cap.</i> et seq. SCENE V. |
| (—Var. '73). | Pope, Han. Warb. Johns. |
| 407. <i>Where</i>] <i>Where</i> , F ₄ et seq. | The House of <i>Coriolanus</i> . Pope, |
| 408–412. Lines end: <i>Let me...what...</i> | Han. Scene changes to <i>Coriolanus's</i> |
| <i>to him</i> (reading <i>let us</i> , l 412) <i>Cap.</i> | House. Theob. Warb. Johns. Var. '73. |
| Dyce, ii, Words. Huds. ii. | The Same. A Hall in <i>Coriolanus's</i> |
| 409. <i>Ile</i>] <i>I'll go and</i> Han. | House. <i>Cap.</i> <i>Coriolanus's</i> House. Var. |
| <i>you</i>] <i>you there</i> Ktly. | '78, '85, Ran. A Room in <i>Coriolanus's</i> |
| 410–412. Om. Bell. | House. Mal. et seq. |
| 410. <i>your</i>] <i>you</i> F ₃ . | 1. with Nobles.] Ff, Rowe, +, Neils. |
| [To the Senators. Han. Johns. | and <i>Volumnia</i> . Bell. with <i>Patricians</i> . |
| Var. '73 et seq. | Var. '78, '85, Ran. Cam.+. and |
| | <i>Patricians</i> . <i>Cap.</i> et cet. |

quite melts *Sicinius*. But he pretends not to have seen it, and, therefore, addresses his reply to *Menenius*. Some acknowledgment, however, was due, so he returns the epithet, 'Noble *Menenius*.'

400. *humane*] W. A. WRIGHT: 'Humane' has the accent on the first syllable, as in *Macbeth*, III, iv, 76, 'Ere humane statute purged the gentle weal.' [Case notes that this word is always so accented in Shakespeare. See, if needful, ABBOTT, § 492.—ED.]

400, 401. the other course . . . to bloody] Compare *Jul. Cæs.*, II, i, 162, 'Our course will seem too bloody, Caius Cassius.'

408. In our first way] ABBOTT (§ 480) remarks that metrically 'our' is here a dissyllable, and 'first' requires emphasis.

Scene II.] VERITY (*Student's Sh.*): The primary interest of the scene lies in the clash between the wills—mother's and son's. It anticipates, and foreshadows

Death on the Wheele, or at wilde Horfes heeles,

3

the issue of, a yet greater struggle (V, iii.). A similar study is the scene in which Lady Macbeth overcomes Macbeth's reluctance (I, vii.). Incidentally, the scene brings out one point of difference between the characters of Volumnia and Coriolanus: her specious argument evokes no response, and she is reduced to the sheer personal appeal, edged with reproach and the hint of her own sufferings. By the close she has played on every note.—BEECHING (*Falcon Sh.*): This scene is not based directly on Plutarch, who does not suggest any unwillingness on Coriolanus's part to defend himself. Such unwillingness is, however, dramatically consistent with Shakespeare's conception of the character.

3. Death on the Wheele, or at wilde Horses heeles] MALONE has, on this line, contributed a long note to the effect that neither of these punishments was known at Rome, following this with speculations as to how Shakespeare might have become acquainted with the latter form of death for traitors. On the question of its being known to the Romans Malone quotes from Virgil, *Aeneid*, viii, 642-645, a reference to the death of Mettius Suffetius, and from Livy, I, ch. xxviii, where the same incident is recorded with details as to the rending apart of Mettius by horses harnessed to chariots. As Malone remarks, since Shakespeare mentions death on the wheel, which was certainly unknown to the Romans, it is highly improbable that he knew anything about the fate of Mettius; he suggests, however, that: 'Shakespeare had probably read or heard in his youth that Balthazar Gerard, who assassinated William Prince of Orange in 1584, was torn to pieces by wild horses; as Nicholas de Salvedo had been not long before, for conspiring to take away the life of that prince.' Malone also refers to the infliction of this same punishment upon John Chastel in 1594 for his attempt on the life of *Henri IV.*—STEEVENS: Shakespeare might have found mention of this punishment in our ancient romances. Thus, in *The Sowdon of Babylone*, p. 55: '—Thou venomouse serpente With wilde horses thou shalt be drawn to morowe And on this hille be brente.'—C. & M. COWDEN CLARKE (*Shakespeare*), in reference to any objection to the mention of these punishments as violating historic accuracy, say: 'With almost as much justice might it be gravely objected that to "pile ten hills on the Tarpeian rock" was never known to be done in Rome as a means of punishing by death. For poetic and dramatic purpose Shakespeare putting these words into Coriolanus's mouth has a truth of appropriateness far beyond that demanded by the accuracies of chronological fact.'—CASE (*Arden Sh.*): It has not been observed that the expression 'at wild horses' heels' (notwithstanding the plural *horses*) would apply equally well or better to the different punishment inflicted, for example, upon Brunhault (or Brunhilda) in 613, under Clotaire II, who was put to death by being dragged at the heels of a wild horse. See Beard, *The Theatre of God's Iudgements*, 1597, Ch. xiii, Of Queenes that were Murderers, p. 281 (*sic*, really 293): 'shee was adjudged to be tyed by the haire of her head, one arme and one foot to the taile of a wild and untamed horse, and so to bee left to his mercy to bee drawen miserably to her destruction; which was no sooner executed, but her miserable carkasse (the instrument of so many mischiefes) was with mens feet spurned, bruised, trampled, and wounded after a most strange fashion; and this was the wofull end of miserable *Brunchild*.' See also *ibid.*, xviii, p. 349: 'some he tied to the tailles of wild horses, to be drawne ouer hedges, ditches, thornes and briers.' Case compares, with the present line, Dekker, *Olde Fortunatus*, 1600:

Or pile ten hilles on the Tarpeian Rocke,
That the precipitation might downe stretch 5
Below the beame of fight; yet will I still
Be thus to them.

Enter Volumnia.

Noble. You do the Nobler. 9

7-9. *them....the Nobler.*] *them.* Vol.
But hear me, Marcius. Bell.

8. Enter Volumnia.] After *Warre*, l.
16 Coll. ii. (MS.), Dyce, Sta. Cam.+,
Words. Craig. after *you*, l. 16, and
reading: to Vol. who enters. Ktly.

...coming slowly forward. Coll. iii.

9. Noble.] Ff, Rowe, +, Neils. Pat.
Cap. Var. '78, '85, Ran. First Pat.
Dyce, Words. A Patrician. Cam.+.
Volum. Bell. 1. Pat. Mal. et cet.

Nobler.] *nobler part.* Ktly.

'Thou shalt be tortured on a wheele to death, Thou with wild horses shalt be quartered' (ed. Pearson, I, 170). [Inasmuch as Dekker's comedy and *Coriolanus* are nearly contemporaneous and 'the wheel' and 'wild horses' are mentioned in both, small room is left for doubt that we have here the main source of Shakespeare's reference. Either of the quotations from Beard's volume are, to my mind, much more likely sources than any of those incidents cited by Malone, if historic reference is sought.—ED.]

5. precipitation] WHITELAW: That is, *precipice*.—SCHMIDT (*Coriolanus*): Not precipice, but rather *downfall*. 'Might' instead of *may*, required by sequence of tense, may be referred to other cases, and is here better to elucidate the purely hypothetical character of the expression.—W. A. WRIGHT: Precipitousness, the space through which anything is precipitated.—CASE (*Arden Sh.*): Not apparently as Schmidt (*Lex.*) explains it, 'the throwing or being thrown headlong,' but the precipitousness, the precipice. The whole expression means: so that no man, standing at the top, however keen-eyed, could see the bottom.

6. the beame of sight] W. A. WRIGHT: That is, farther than the eye could pierce. Compare *Merry Wives*, I, iii, 68: 'Sometimes the beam of her view gilded my foot,' like a ray of light proceeding from a luminous body.

8. Enter Volumnia] COLLIER (*Notes and Emendations*, etc., p. 357): A rather noticeable change is made by the old annotator in the entrance of Volumnia: in print, she is made to come in just before the Patrician's speech, 'You do the nobler,' standing by and saying nothing, while Coriolanus speaks of her in the third person. A manuscript emendation fixes her arrival on the scene, more naturally perhaps, at the words of Coriolanus addressed expressly to her, 'I talk of you,' &c. We may suppose that this arrangement represents the practice of our old stage in this respect.

9. You do the Nobler] BADHAM (*Criticism Applied to Sh.*, p. 10): What a strange jumble is here!—'You do the nobler!' Can any critic produce a passage from Shakespeare to justify such an expression as this? or if he could, shall we believe that the Patrician is intended to encourage him in his contumacy? If so, why does Coriolanus bring in the mention of his mother, and justify himself, as he is here made to do, by her example? And then what a gross contradiction to the general economy of the play, that Coriolanus whose respect for his mother is stronger than his ambition or his revenge,—who is to him the single object of his deepest passion, family pride,—should talk *at her*, and then turn round and tell her so;

Corio. I muse my Mother
Do's not approue me further, who was wont,

10

II. *further*] *farther* Coll. Wh. i.

and a pretty character he gives of her. She, a high born, calls the plebeians by the vilest names; as if the coarseness, which political animosity barely excuses in a man, was becoming in a Roman matron. And then observe how the ingenious editors distort the plain meaning of words. 'I muse' is *I think*, but here, forsooth, it *must mean* I wonder. The truth is, Volumnia does not enter until the words 'I talk of you,' as the very words declare; for had she been on the scene that information would have been superfluous. But Volumnia's name was there, no doubt, and the nearest approximation to the original passage which we have to offer is this:

'Yet will I still

Be thus to them.

Pat. You do the noble *lady*
Volumnia wrong in this.

Cor. I muse my mother
Does not approve *my father*, who was wont,' &c.

[Ten years later Badham, in his *Essay on the Text of Shakespeare* (Cambridge *Essays*, p. 278), returns to this passage, not having, in the meantime, discovered any satisfactory explanation of the line 'You do the nobler.' He remarks: 'I am very sure that Shakespeare himself would not have understood it; but, even supposing that it means something, it cannot mean anything which can suggest to Coriolanus's mind the reflection about his mother.'—Since the issuance of Badham's earlier work Collier's publication of his MS. annotator's notes had appeared, wherein was a corroboration of Badham's conjecture as to the proper placing of the entrance of Volumnia. Badham makes, however, no reference to his having been thus anticipated, but cites the MS. correction as a proof of her later entrance, and thus continues: 'If the appearance of Volumnia did not first bring her to Coriolanus's mind, something else must have done so, as it is plainly repugnant to all dramatic propriety that such a subject should be introduced by an abrupt reminiscence. Now the only thing that could have suggested the thought of his mother must be the previous mention of her name in the speech of the Patrician. When this was corrupted, the word Volumnia remained as if it had been a stage-direction, and the rest was omitted.' Badham's conjectural restoration of the whole passage as it must have stood before corruption is, with but slight change, similar to that given in his earlier work; instead of '*wrong in this*' he substitutes '*wrong herein*'; and, commendably, omits any mention of Coriolanus's *father* in l. 11.—ED.]—DYCE (ed. ii.): Dr Badham thinks that there is a considerable hiatus here—which I doubt. The Patrician is commending Coriolanus's obstinate determination to stand out against the plebs.

10. I muse] JOHNSON: That is, *I wonder, I am at a loss*.—W. A. WRIGHT: Compare *Richard III*: I, iii, 303, 'I muse why she's at liberty'; where for 'muse why' the quartos read 'wonder.'

II. *further*] COLLIER and R. G. WHITE, ed. i., are, I think, at fault in here reading *farther*. *Farther* refers to physical distance, *further* is the comparative of *forth* and refers to process of thought, as, one proceeds farther on a journey, and

To call them Wollen Vaffailes, things created 12
 To buy and fell with Groats, to shew bare heads
 In Congregations, to yawne, be still, and wonder,
 When one but of my ordinance stood vp 15
 To speake of Peace, or Warre. I talke of you,

12. Wollen] woollen Rowe.

13, 14. heads In Congregations, to yawne,] heads, In congregations to yawn, Schmidt.

14. to yawne] yawn Pope, Theob. Han. Warb. Johns.

16. Warre.] Warre, F₂F₃. War, F₄, Rowe. war; Pope, Theob. Han. Warb. Var. '73. war:—Cap.

[To his Mother. Han. [To Vol. Johns. Varr. Ran. Mal. Steev. Varr. Sing. Knt, Coll. Del. Wh. Neils.

advances further in an argument. 'Further' is, therefore, here the correct word to use in connection with 'approve.'—Ed.

12. Wollen Vassailles] CAPELL (vol. I, pt i, p. 92): What shall we say is the sense of the epithet 'Woolen'? *Clothed in wool* does not satisfy; and the editor rather inclines to think it has some particular meaning which does not occur to him; or else, that the word is not right, and yet he does not think it is—*wooden*.—C. & M. COWDEN CLARKE (*Shakespeare*): The way in which 'them' is used here, alluding to the common people, affords a fine instance of Shakespeare's dramatic way of abruptly commencing a scene, as well as of using a pronoun in reference to an unnamed but thoroughly understood antecedent. The term 'woolen vassals' here shows Shakespeare's intention to convey the circumstance that the garment worn by the Plebeians was of wool; and this lends support to our interpretation of the word 'woolvish' as given in our note on II, iii, 115. At the same time the epithet 'vassals' affords confirmation to our surmise that *slavish* may have been the word for which the Folio printers mistakenly substituted 'wooluish.'—Miss C. PORTER (*First Folio Sh.*): So the 'rude Mechanicals' of *Mid. N. Dream* (III, i, 79) are called 'hempen home-spuns.' The 'woolen statute cap,' by English law worn by commoners whose income was under 20 marks, has perhaps influenced this reference to coarse clad vassals or dependents. [All sumptuary laws were repealed in the first year of King James I. (1603); six or seven years before the date of composition of this present play.—Ed.]

15, 16. When one but . . . stood vp To speake] C. & M. COWDEN CLARKE (*Shakespeare*): When one of my rank did but stand up to speak, &c. As we interpret this sentence, the construction is transposed here; but the line so runs that it will admit of three different interpretations: first, the one we have given; second, when but a single man of my rank stands up, &c.; third, when a man but of my rank in the state stands up, &c. 'Ordinance' is here used in the sense of *order*, *rank*. [This is the only passage wherein Shakespeare uses the word in just this sense; elsewhere it means *established rule* or *divine dispensation*, as is shown by SCHMIDT (*Lex.*) from several examples. In his edition of this play, which appeared subsequently, Schmidt dissents at interpreting 'ordinance' in the sense of *rank*, for the very reason that it is not thus used elsewhere, and is disposed to accept the alternative meaning given by Delius, *Authority*, *power*, paraphrasing thus: Except, indeed, one who is not, as I am by my authority, ordained to speak of peace or war. 'We should notice,' adds Schmidt, 'that Coriolanus speaks the words for himself and drops the ordinarily accepted modesty.' CASE notes that no other instance of 'ordinance' in the sense of *rank* appears to be known.—Ed.]

Why did you with me milder? Would you haue me 17
 Falſe to my Nature? Rather ſay, I play
 The man I am.

Volum. Oh ſir, ſir, ſir, 20
 I would haue had you put your power well on
 Before you had worne it out.

Corio. Let go. 23

18. *Falſe...ſay*] As one line, and
 reading: *...nature, mother?* Lettsom.

19. *The| Truly the* Han. Huds. ii,
 Words. *Nobly the* Cap.

20. *ſir, ſir, ſir,] ſon, ſon, ſon!* Coll. ii,
 iii. (MS.).

23. *Let go]* *Lets go* F₃. *Let's go* F₄,
 Rowe, Pope, Theob. Warb. Johns. Var.

'73. *Why, let it go.* Han. Cap. *Let it*
go all Ritson. *Let go, let go.* Lettsom,
 Anon. ap. Cam. i, Words.

18, 19. Rather say . . . I am] STEEVENS: Sir Thomas Hanmer supplies the defect in this line [l. 19] very judiciously, in my opinion, by reading: '*Truly the man I am.*' *Truly* is properly opposed to '*False*' in the preceding line.—BADHAM (*Text. of Sh.; Cambridge Essays*, p. 278): This defectiveness of the line [18] would not appear, to many competent judges, a matter of suspicion. I will freely confess that the line of eight syllables occurs so often in Shakespeare that in any less corrupt text it would be ridiculous to retain the least misgiving about it; but to my ear, at least, it sounds as unrhythmically abrupt as the dramatic Alexandrine is abrupt and yet rhythmical, or as the six-syllable line is well suited to an harmonious pause; but in the passage before us, if there is any meaning, it is at least very obscurely expressed; I venture, therefore, to propose an insertion: . . . Rather say *you are glad* I play the man I am.

20. Oh sir, sir, sir] COLLIER (*Notes and Emendations*, etc., p. 357): The alteration of the MS. Corrector is certainly the more proper.—T. MOMMSEN (*Der Perkins Folio*, p. 181): Either reading is acceptable, yet *son* is more dignified. '*Sir*' said to a child is, now at least, somewhat trivial.—DYCE (*Strictures*, etc., p. 156): Here the MS. Corrector's 'improvement' entirely does away with one of Shakespeare's touches of nature. In the reiterated '*sir*' Volumnia testifies her displeasure at Coriolanus. [Dyce later, in his ed. ii, repeats the foregoing objection to the change of the MS. Corrector; and records the fact that W. N. Lettsom makes the same change.—ED.]—KEIGHTLEY (*Expositor*, p. 366): The *son, son, son!* of Collier's Folio is much better. She never elsewhere says *Sir* to him. [See Appendix: COLLIER'S *Trilogy*, p. 595.]

23. Let go] STEEVENS commends the alterations of Hanmer and Ritson as proper to complete the metre, adding: 'Too many of the short replies in this and other plays of Shakespeare are apparently mutilated.'—C. & M. COWDEN CLARKE (*Shakespeare*): Various alterations have been proposed to supply the two additional feet in the line, which metre-mongers suppose it to require, but which we think Shakespeare's dramatic judgment and poetic taste caused him occasionally and purposely to omit. '*Let go*' is an idiomatic use of the words (as the French employ their phrase '*laissez donc*') to express dissent from a last spoken opinion, and to signify prohibition of further discussion.—W. A. WRIGHT: The usual form of this expression is '*Let it go*,' that is, let it pass, never mind. See *King John*, III, iii, 33, '*I had a thing to say, but let it go.*'

Vol. You might haue beene enough the man you are,
 With striuing lesse to be fo : Lesser had bin 25
 The things of your dispositions, if
 You had not shew'd them how ye were dispos'd 27

25. *Lesser*] *less* Anon. ap. Cam.

26. *things* of] Ff, Schmidt. *things*
that thwart Rowe, Pope, Han. *thwart-*
ings of Theob. et cet.

26. *dispositions*] *disposition* Han.

27. *ye*] Ff, Rowe, Pope, Theob. Dyce,
 Sta. Cam.+ , Words. Huds. ii, Neils.
you Han. et cet.

26. The things] THEOBALD: A few letters replaced, that by some carelessness dropped out, restore us the poet's genuine reading, 'The *thwartings* of,' etc.—CAPELL: A most certain correction.—MALONE: Mr Theobald only improved on Mr Rowe's correction. [See *Text. Notes.*]—COLLIER: It would be difficult to find a better word [than *thwartings*], considering either the sense or the probability that the compositor misread the manuscript from which he printed.—SCHMIDT (*Coriolanus*): 'The things,' that is, the Plebeians (compare II, ii, 117; III, i, 212; III, ii, 12). They would have been less of your disposition, had you but shown yourself less like yourself, and like the man you played, if, etc. This is intelligible, and yet editors have conjectured about the passage, and almost unanimously adopted Theobald's correction. The plural 'dispositions' is favorable (if not quite conclusive) for the Folio reading, besides the fact that 'them' and 'they' according to the new reading have no expressed connection. Furthermore, the tone of the speech, which through the remark that the despised Plebeians, the things, could equally extol their manhood, retains its pointed character.—[LEO (*Jahrbuch*, xv, 1880, p. 52), in a review of Schmidt's edition of this play, singles out the foregoing note for special notice. He refuses to accept the three passages cited by Schmidt as proof that the word 'things' is necessarily used by Shakespeare in a technical sense for the Plebeians. These passages are: 'a thing of blood,' where Cominius thus speaks of Coriolanus; 'hence rotten thing,' where Coriolanus thus addresses Sicinius; and 'woolen vassals, things created,' etc. In these two latter examples Leo points out that 'things' is not a contemptuous epithet, so much as a term equivalent to *creature*. Leo, in fact, does not agree to any one of Schmidt's arguments in favor of the intelligibility of the Folio reading. As this is, however, but an interpretation of another's interpretation and not an elucidation of Shakespeare's text I have refrained from a more detailed transcribing of Leo's remarks. He concludes with a question for consideration as to whether with the word *thwartings* the adjective 'lesser' is not the more appropriate, while with 'things' *less* must be inserted as an emphatic adverb. An emendation which was also proposed by an Anonymous commentator ap. Cam.—ED.]—W. A. WRIGHT: Perhaps, having regard to what follows, we might read, 'The things that cross.'

26. *dispositions*] That is, *mood, caprice*. Compare *Lear*, I, iv, 242: '—put away These dispositions that of late transform you.'

27, 28. *them . . . they*] C. & M. COWDEN CLARKE (*Shakespeare*): The introduction of 'them' here, which in strict grammatical construction refers to *thwartings*, but which really and in Shakespearian construction refers to the Plebeians, admirably serves to maintain the characteristic effect of the dialogue, both mother and son alluding to the unmentioned but perfectly comprehended theme of their wrathful antipathy by the same pronoun. See l. 2 above.

Ere they lack'd power to crosse you. 28

Corio. Let them hang.1

Volum. I, and burne too. 30

30. Volum.] A Patrician. Glo.

28. Ere they lack'd] BAILEY (ii, 371): Theobald, by substituting *thwartings* for 'things,' restored both significance and rhythm to l. 26; but, strange to say, he took no notice of the equally obvious defect in this line, expressing a sense exactly the reverse of that which the context requires. The genuine reading is doubtless '*when* they lack'd,' etc. It is probable that *when* was first perverted into *where*, and the latter, not suiting the sense, was abbreviated to 'ere,' or shrank perhaps to the same dimensions from being misheard.—VERITY (*Student's Sh.*): That is, before they lost the power, while they still had it in their power (by refusing to assent to his nomination to the Consulship). With verbs signifying a negative idea, *e. g.*, 'lack,' 'want,' there is often some ambiguity of expression due to the general tendency to duplicate the negative. A striking instance is *Macbeth*, III, vi, 8: 'Who cannot want the thought? = Who *can want* (*i. e.*, 'lack') the thought?' [An interpretation more rational than Bailey's, since it does not involve a change of the text.—ED.]

30. Volum. I, and burne too] DYCE (ed. ii.): The Cambridge Editors (*Globe Shakespeare*) give this speech to '*A Patrician*.' I can only say that whoever recollects Mrs Siddons in this scene will, I am sure, allow that the words '*Ay, and burn too*' seemed to come quite naturally from the lips of Volumnia as a sudden spirit of contempt for that rabble whom, however, she saw the necessity of her son's endeavoring to conciliate.—W. A. WRIGHT: In the Folios this speech is given to Volumnia, but as it seems strange in the mouth of one who is counselling moderation, the editors of the Globe edition gave it to '*A Patrician*.' Dyce says that no one who had heard it spoken by Mrs Siddons could doubt its appropriateness, but surely it ought to be '*Aside*.'—PAGE: Perhaps this is said sarcastically: Yes, but what if they take to rioting and *burning*. Compare *Jul. Cæs.*, III, ii, 208: 'Revenge! About! Seek! Burn! Fire!' Though, of course, it may simply be expressive of her hearty wish that they may be burned as well as hanged.—E. K. CHAMBERS (*Warwick Sh.*): The Globe editors transfer this to '*A Patrician*,' but we may take it as an outburst of Volumnia's inmost personal feeling, and hardly inconsistent with the policy she is urging.—HERFORD (*Eversley Sh.*): The Folios give this speech to Volumnia, but modern editors, arguing that she is advising patience, take it from her. Yet her point of view is quite clear. She despises and hates the plebeians as much as Coriolanus can, but she would choose her own time to show her wrath. Compare ll. 37, 38, and 79–81. Compare also Menenius in III, i, 322.—MISS C. PORTER (*First Folio Sh.*): Volumnia says this with a skill peculiar to her creator, the Poet. She does not contrary her son by mollifying him. She is as completely of his opinion as to unworthiness as he can be, she virtually thus reminds him. She makes her point of policy the clearer and the more effective with him by agreeing with him here. Menenius is not so wise and not so effective as Volumnia. [Wright would make this an *Aside*.] This, of course, would make it useless as a challenge of her son's attention to her on just the point she raises and no other. The part Volumnia plays in this scene is all Shakespeare's.—GORDON: I think, with Aldis Wright, that this should be an *Aside*.—

Enter Menenius with the Senators.

31

Men. Come, come, you haue bin too rough, fomthing too rough : you muft returne, and mend it.

Sen. There's no remedy,

Vnleffe by not fo doing, our good Citie

35

Cleaue in the midd'ft, and perifh.

Volum. Pray be counfail'd ;

I haue a heart as little apt as yours,

38

31. with the] Ff, Rowe, +, Varr. Ran. Cam. Cla. Neils. and Cap. et cet.

32, 33. As two lines, ending: *rough* ...it. Pope et seq.

32. *you haue*] *you've* Pope, +, Dyce ii, Words. Huds. ii.

34. *Sea.*] 1. S. Cap. 1. Sen. Mal. Steev. Varr. Sing. Knt, Coll. Del. Sta. Hal. Ktly, Wh. First Sen. Dyce.

38. *as little apt*] *of mettle apt* Sta.

(conj.), Gordon, Craig ii. *as tickle-shaped* P. A. Daniel. *of mettle, apt* Craig i. *as tickle-apt* Huds. ii. (Daniel conj.). *as little warp'd* Bulloch.

38. *as yours,*] *as your's To brook reproof without the use of anger*, Coll. ii. *as your's To brook control without the use of anger* Coll. iii. (MS.). *as yours to yield* Ktly.

CASE (*Arden Sh.*): It is clear that the strange feeling of scorn which the noble Coriolanus nourished for the commons of Rome had been sucked in with his very milk. In North's *Plutarch* we get nothing of this side of the character of Volumnia. See also ll. 37 to 40 below, and what follows.

34-36. *There's no remedy . . . and perish*] W. A. WRIGHT: That is, there's no help for it; it cannot be helped. Compare *Meas. for Meas.*, II, i, 295: 'It grieves me for the death of Claudio; But there's no remedy.' We should have 'Lest' [in place of 'Unless']. The construction is loose, and perhaps Shakespeare meant to say: 'Unless you would have our good city cleave in the midst,' &c., or 'Unless our good city is to cleave,' &c.—DEIGHTON: There's no way out of it; you must eat humble pie, unless, by your not doing so, you are content that our city should go to wrack and ruin. I owe this explanation to Mr W. J. Craig. [Case does not, however, include this among Craig's notes on this play in the *Arden Shakespeare*.—ED.]

38. *I have a heart as little apt as yours, etc.*] COLLIER (*Notes and Emendations*, etc., p. 357): To what was Volumnia's heart 'as little apt' as that of Coriolanus? The insertion of a missing line (the absence of which has not hitherto been suspected) enables us to give the answer: 'I have a heart as little apt as yours *To brook control without the use of anger.*' The line in Italics is written in a blank space, and a mark made to where it ought to come in. The compositor was, doubtless, misled by the recurrence of the same words at the ends of the two lines, and carelessly omitted the first. From whence, if not from some independent authority, whether heard or read, was this addition to the text derived?—SINGER (*Sh. Vindicated*, etc., p. 220): This interpolation [by the MS. Corrector] is absurd; if a line is missing it must have been something very different. It seems probable that the word 'apt' has been misprinted for *soft*, and we may then read, without the superfluous and tautologous line interpolated, 'I have a heart as little *soft* as yours, But yet a brain,' etc. The poet's use of the word elsewhere countenances

[38. I haue a heart as little apt as yours]

this conjecture. Thus Baret: 'To become or wax *soft*, to appease itselfe, and become gentle; to wax effeminate.'—ANON. (*Blackwood's Maga.*, Sep., 1853, p. 323): Here the old corrector is again at his forging tricks upon a large scale. The interpolated line is very unlike the diction of Shakespeare, and is not at all called for. 'Apt' here means pliant, accommodating. 'I have a heart as stubborn and unaccommodating as your own; but yet,' &c. Mr Singer proposes *soft* for 'apt'; but this seems unnecessary. [*Seems*, nay it is; I know not *'seems'*.—ED.]—STAUNTON: Mr Collier's annotator here indulges in one of his most daring flights—the intercalation of a whole line!—rendering the passage thus, '*To brook reproof without the use of anger.*' This interpolation (which, by the way, has been corrupted or corrected since its publication in Mr Collier's *Notes and Emendations*, and in his Mono-volume Shakespeare, where it reads, '*brook control*') we hold to be quite superfluous, and, if even a *lacuna* were manifest, to be altogether inadmissible. For admitting, which we are not guilty of, the antiquity claimed by Mr Collier for the marginal annotations of his copy of the Second Folio, we agree with Mr R. G. White (*Shakespeare's Scholar*, p. 76) that 'the interpolation of an entire line by one man in 1662 is as little justifiable as the entire interpolation of an entire scene by another man in 1762 or 1853.' That there is a difficulty in the construction of the speech as it stands in the ancient text nobody can deny. But it is surely one susceptible of a solution less perilous and arbitrary than the insertion of a new line. Our own impression, long before the Perkins Folio came to light, was that the transcriber or compositor had slightly erred in the words 'as little,' and that the poet probably wrote, *of mettle*, i. e., of temper, &c.—'I have a heart *of mettle* apt as yours,' which naturally enough led to 'But yet a brain,' &c.—[The reading 'reproof' instead of 'control' in the interpolated line, to which Staunton calls attention, appears in the text of Collier's ed. ii.; it is, I think, due to inadvertence on Collier's part, as it is not thus printed in his subsequent lists; and in the text of his ed. iii, 1878, the error—if such it be—is corrected without remark. See also *Appendix: COLLIER'S Trilogy*, where reference is made to this interpolation, p. 595.—ED.]—LEO (*Coriolanus*): I prefer another reading [to either Singer's or to Collier's MS. interpolation], and propose, therefore, 'I have a heart as *lightly rapt* as yours,' etc. Many instances of this use of the word *lightly* are to be found in *Johnson Richardson* (R. of Brunne, Chaucer, Gower, Holland, Plinie), and Coleridge's *Glossarial Index* (R. of Gloucester), and even in this play we find it, IV, i, 34; as to *rapt* see *Johnson Richardson* (*rapt*: borne, carried away, transported; and hence (*met.*) *rapt*, *rapture*, transport, trance, ecstasy, etc.), and IV, v, 119 below, where the heart is *rapt* in joy; but it might as easily be *rapt* in anger. But without the violence of interpolating a line for which no evidence can be brought due significance may be given to the passage by substituting a single word. Let 'apt' be replaced by 'cool' or *calm* or *tame*. The proposed substitution would, at all events, effect the requisite antithesis between the fiery heart and the cool head.—KEIGHTLEY (*Expositor*, p. 366): There is, I think, either an aposiopesis at the end of this line, or a line is lost, as Volumnia is speaking quite calmly; or, *to stoop, to yield*, or something of that sort is omitted.—SCHMIDT (*Coriolanus*): 'Apt' is here *impressible*, and then in the ethical sense, *pliant, accommodating*. In *Venus and Adonis*, 'His tenderer cheek receives her soft hand's print As apt as new-fall'n snow takes any dint,' [l. 354]. In *Timon*, 'She is young and apt,' [I, i, 132]. The numerous attempts by editors at emendation here bear witness to their lack of

[38. I haue a heart as little apt as yours]

knowledge of the language of Shakespeare. [The presumptuousness of the concluding sentence is somewhat mitigated by the valid claim to a wide knowledge of Shakespearian language resulting from Schmidt's compilation of the *Shakespeare Lexicon*. This does not, however, seem to have been a sufficient justification, since his own countryman, Leo (*Jahrbuch*, xv, p. 53), thinks it necessary that he 'take a lance in defence of the Editors,' remarking that their lack of knowledge of the language of Shakespeare should be shown by definite examples, without which such a charge is either unjust or at least unsupported. Leo objects to Schmidt's examples in illustration of 'apt' in the sense *impressible*, because in that from *Ven. & Ad.* the word is there used 'adverbially and thus stands in grammatical relation to what precedes and follows.' The example from *Timon* is unfortunately chosen since the sentence is uncompleted, and therefore might raise the question with many editors as to whether a part of the passage had been lost. Suppose the rest of the sentence had been, for example, 'She is young and apt to yield to new impressions?' How then?—Leo, for his part, thinks the only rational explanation of the passage to be that 'the words "that leads my use of anger To better vantage" depend equally upon "heart" and "brain," and if this indeed is not verbally correct, I am led to think,' he continues, 'that we have here one of those cases where it is necessary to call upon the language of Shakespeare, and especially that peculiarly characteristic rapidity of thought which caused him to make verbal leaps, which so irritate the scrupulosity of grammarians. His thought may have been as follows: "I have a heart as little apt as yours to lead, etc., but yet a brain that leads my use of anger to better vantage." And that he has clothed this in a verbal unprecise form. Such an interpretation is quite allowable to almost any editor, even the possibility of another emendation, and so I do not in the least regret that in my edition of *Coriolanus* I proposed the reading *lightly rapt*, and that I there supported it with examples.' This must, indeed, have caused Schmidt to smile grimly at the wincing of at least one galled jade, smarting under the accusation of a lack of acquaintance with the language of Shakespeare.—ED.]—W. A. WRIGHT: That is, as little capable of being taught by others, as little susceptible. Compare *Jul. Cas.*, V, iii, 68: 'O hateful error, melancholy's child, Why dost thou show to the apt thoughts of men The things that are not.' [Wright considers that the line in the Perkins Folio is unnecessarily inserted.]—HUDSON (ed. ii.), on the ground that it 'seems hardly possible to gather any fitting sense' from the folio text, adopts a reading, partly his own and partly due to P. A. Daniel, which he credits, however, wholly to Daniel [see *Text. Notes*]. This hybrid reading, *tickle-apt*, Hudson thus explains: 'As dangerous to meddle with; as sensitive; as apt to explode if stirred, or to fire up if touched with provocation. The Poet has *tickle* repeatedly in a kindred sense.' In illustration of this very term Hudson quotes 'follow all his [water's] sways And tickle-aptness to exceed his bounds.'—Chapman, *Byron's Conspiracy*, [II, i, p. 212, ed. Pearson]. Daniel neither explains nor illustrates by example his compound.—ED.—BAILEY (i, 167): The MS. interpolation undoubtedly restores sense to the prior line, but there is no external evidence for it; there are no grounds for admitting it in preference to a score of other amendments; and it does not commend itself to our acceptance by any peculiar felicity. Far from being happy, the new line is indeed intrinsically feeble, while it causes an awkward repetition of the phrase 'use of anger,' and, if I mistake not, involves the necessity of putting a different construction on the repeated phrase in each line,—

But yet a braine, that leades my vfe of Anger
To better vantage.

40

Mene. Well faid, Noble woman :

confounds, in fact, two different meanings. In the interpolated line *the use of anger* can mean only *actual anger*; in the next line it means *prone to anger*—the custom or habit of growing angry. [As another mode of dealing with the Folio text Bailey suggests the reading, 'I have a heart to kindle apt as yours.' 'The transition,' he concludes, 'is not easy to imagine, and the suggested reading consequently is not entitled to more than to be held in doubt with the rest of the conjectures I have cited.'—ED.]—KINNEAR (p. 319): The Folio has 'as little apt'—probably the last part of *stoops* in a mutilated MS. corrupted into 'apt.' The 'well said' of Menenius, who repeats the most important word '*stoop*,' applying it to Marcius, indicates that it is the true reading. Their whole aim was to induce Marcius to *stoop*. Volumnia says, 'correcting thy stout heart Now humble as the ripest mulberry.' *A brain that leads* suggests that a verb is required with 'heart.' All the compared editions retain 'apt,' but this word is never used by Shakespeare in a sense appropriate here. [Had Kinnear but consulted a Concordance or Schmidt's *Lexicon* he would, I am sure, have seen fit to modify this last assertion. See following note.—ED.]—CASE (*Arden Sh.*): Desdemona, according to Iago (*Othello*, II, iii, 326), 'is of so free, so kind, so apt, so blessed a disposition, she holds it a vice in her goodness not to do more than she is requested.' Volumnia has as little apt a disposition (heart) as Coriolanus. The use of *apt* is essentially the same in both plays, and the context in *Coriolanus* makes its meaning as plain within certain limits as if Volumnia had proceeded to define it extensively. We may take it as *impressible*, or *flexible* ('as little apt' = inflexible), or *compliant*, or *docile*, or (with closer reference to the context demanded), *ready*, *willing* (to return and mend a roughness, or eat humble pie). Shakespeare uses the word many times for receptive, teachable, prone, either alone (*Hamlet*, I, v, 31, 'I find thee apt; And duller shouldst thou be,' etc.) or with extension (*Lear*, II, iv, 309, 'And what they incense him to, being apt To have his ear abused,' etc.). No commentator has objected to the word in *Othello*, but the text has been tampered with here. Mr Craig seems to have felt a difficulty in interpreting 'apt,' and believing that 'anger,' l. 39, pointed to Staunton's *mettle*, intended to suggest 'to mettle apt as yours,' *i. e.*, as prone to anger as yours. [This last refers to the notes prepared by W. J. Craig for the edition of this play in the *Arden Sh.*, and left unfinished by his untimely death. Case undertook the task of arranging and completing the work. It is noteworthy, I think, that up to the time of the unnecessary interpolation by the MS. Corrector neither editors nor commentators had been conscious of any corruption or difficulty in this passage. The meaning of the word 'apt' was perfectly understood apparently. It is not included in the *Glossaries* of either Hanmer or Capell. Neither Collier nor Singer suggest a change; but with the appearance of the MS. interpolation the whole pack is at once in full cry. Singer is the one who, unconsciously perhaps, metaphorically drew a herring across the trail and started them all on a false scent, hunting a substitute for the word 'apt,' a word which Shakespeare uses in many other places, and which, as Case says, has not been elsewhere suspected. The latter's excellent note is a fitting finish to the discussion.—ED.]

Before he should thus stoop to'th'heart, but that 42
 The violent fit a'th'time craues it as Phyficke
 For the whole State; I would put mine Armour on,
 Which I can scarcely beare. 45

Corio. What must I do ?

Mene. Returne to th'Tribunes.

Corio. Well, what then? what then?

Mene. Repent, what you haue spoke.

Corio. For them, I cannot do it to the Gods, 50

42. *to'th'heart*] Ff, Rowe, Pope, Schmidt. *to th' herd* Theob. Han. Warb. Johns. Wh. i, Dyce ii, Huds. Words. *o' the heart* Coll. ii. (MS.). *to the herd* Cap. et cet.

43. *a'th'*] *o'th'* F₄, Rowe, +, Wh. i. *o' the* Cap. et cet.
time] *times* Rowe, +.

44. *I would*] *I'd* Pope +, Sta. Dyce ii, Words. Huds. ii.

mine] *my* Hal.

46-48. *What...Well*] As one line Cap. Steev. Var. '03, '13, Sing. Knt, Hal. Ktly.

50. *For them,*] *For them?* F₃F₄, Rowe et seq.

to the] *for the* Rowe, +.

42. *stoop to'th'heart*] THEOBALD: But how did Coriolanus stoop to his heart? He rather, as we vulgarly express it, made his proud heart stoop to the necessity of the times. I am persuaded my emendation [*herd*] gives the true reading. So before in this play, 'Are these your herd?' [III, i, 45]. So in *Jul. Cæs.*, '—when he perceived the common herd was glad he refus'd the crown,' &c., [I, ii, 264.—W. A. Wright notes that this reading was suggested to Theobald by Warburton, but in a letter to Warburton, dated 1729, Theobald gives this emendation as his own. Warburton in his ed. 1747 terms the Folio reading 'nonsense,' remarking that it should be *herd*, without any mention of Theobald's change.—ED.] —MALONE: Mr Theobald's conjecture is confirmed by a passage in which Coriolanus thus describes the people, 'You shames of Rome. You herd of—' [I, v, 49]. *Herd* was anciently spelt *heard*. Hence 'heart' crept into the old copy. [For this spelling see line quoted by Theobald, and also the above.—ED.] —COLLIER (ed. ii.): The MS. Corrector gives us a better change [than Theobald's] in reference to the required submission of Coriolanus, viz., 'stoop o' the heart,' which only supposes the misprint of the preposition *to*, 'o'' or *of* by the early printer; to 'stoop o' the heart' is a very strong and intelligible expression. The hero had been called upon to make his heart stoop to the demands of the populace.—SCHMIDT (*Coriolanus*): None of the modern editors, who follow Theobald's change, have been regardful of the fact that Menenius, in his own way, wishes to make a comment on Volumnia's words and here refers to 'heart' in l. 38, 'Before he should so humble himself, that it goes to his heart, to his soul.' Compare 'It angered him to the heart,' 2 *Henry IV*: II, iv, 9; 'He lies to the heart,' *Othello*, V, ii, 156.

50. *For them . . . to the Gods*] THEOBALD (*Letter to Warburton*, 12 Feb., 1729; Nichols, *Illustrations of Literature*, ii, 486): Coriolanus is nowhere else in the least irreligious, or speaks with a disrespect to the heavenly powers. I cannot think then that he would say here he cannot repent even *for the Gods*; besides, the expression is very exceptionable. I have suspected, 'FORE them? I CAN BUT do it 'FORE the Gods, &c. [Theobald did not repeat this in either edition; it may,

Must I then doo't to them ?

51

Volum. You are too absolute,
Though therein you can neuer be too Noble,
But when extremities speake. I haue heard you fay,
Honor and Policy, like vnseuer'd Friends,
I'th'Warre do grow together : Grant that, and tell me
In Peace, what each of them by th'other loose,
That they combine not there ?

Corio. Tush, tush.

Mene. A good demand.

60

Volum. If it be Honor in your Warres, to seeme

53, 54. *Noble,...speake.*] *noble....*
speak, Var. '78, '85. *noble;...speak—*
Del. *noble,...speak,—* Ktly. *noble....*
speak— Id. conj.

54. *I haue*] *I've* Pope, +, Dyce ii,
Words. Huds. ii.

56. *I'th'*] *I'the* Cap. et seq.

together] *toge'r* Badham.

57. *of them*] *o' them* Var. '73.

loose] *loses* Pope, +.

61–66. Om. Bell.

therefore, be considered withdrawn.—ED.]—SCHMIDT (*Coriolanus*): What the modern editors imagine when collectedly they place either an exclamation or interrogation point after 'For them' they have left unexplained. 'For them' simply means, *as for them*. 'I cannot repent before the gods of my actions concerning the people, and must I do it to them themselves?'

50. *For them*] For the use of this preposition with 'repent,' compare, '—For this same lord, I do repent'; also, 'I never did repent for doing good,' *Mer. of Ven.*, III, iv, 10.—ED.

52–54. *You are . . . speake*] MALONE: Except in cases of urgent necessity, when your resolute and noble spirit, however commendable at other times, ought to yield to the occasion.

54. *But when extremities speake*] DELIUS: Volumnia leaves her sentence unfinished, the conclusion of which must be, You must accommodate yourself accordingly. The editors place a period after 'speak' and connect the sentence with what has preceded it: Though therein you can never be too noble, except when necessity prompts—which gives a very dull meaning to the passage.

55. *Policy*] CASE (*Arden Sh.*): That is, prudent, or dexterous, or crafty management, or stratagem. Compare 1 *Henry VI.*: III, ii, 2, 'the gates of Rouen, Through which our policy must make a breach.'

55. *vnseuer'd*] W. A. WRIGHT: That is, *inseparable*. So 'unvalued' for *invaluable* in *Richard III.*: I, iv, 27, 'Inestimable stones, unvalued jewels.'

57, 58. *In Peace . . . not there*] W. A. WRIGHT: Compare Crabbe, *Tales of the Hall*, iv, 71, 72:

'Sounds too delight us,—Each discordant tone
Thus mingled please, that fail to please alone.'

57. *each . . . loose*] For other examples wherein 'each' is used for *both*, and with a plural verb, see ABBOTT, § 12.

61–66. *If it be Honor . . . request*] CASE: Volumnia is neither concise nor lucid here, but she says in effect: If your use of false appearances to serve your purpose

The fame you are not, which for your best ends 62
 You adopt your policy : How is it leffe or worfe
 That it shall hold Companionship in Peace
 With Honour, as in Warre ; since that to both 65
 It stands in like request.

Corio. Why force you this ?

Volum. Because, that 68

63. *adopt*] *adapt* F₄. *call* Pope, +
 (—Var. '73).

is it] *is't* Pope, +.

66–68. *It...Because*] As one line Cap.
 Var. '78, '85, Ran. Sta.

68–73. Lines end: *ſpeake...in-*
struction...you...in...Syllables Mal. et
 seq.

68, 69. As one line (omitting *that*
Now) Pope, Theob. Han. Warb. Johns.
 As one line Var. '73.

in war is reconcilable with honour, what makes it less so in peace, when it is just as necessary?

63. *your policy*] WHITELAW: That is, *as* your policy. 'It,' the policy of seeming other than you are.—SCHMIDT (*Coriolanus*) objects to this latter interpretation, since the question is not concerned with the quantity of craft, but rather with the compatibility with honour.

65. *since that*] For other examples of 'that' as a conjunctional affix see ABBOTT, § 287.

67. *force*] JOHNSON: That is, *Why urge* you.—MALONE: So in *Henry VIII*: 'If you will now unite in your complaints, And force them with a constancy,' [III, ii, 2].

68–73. *Because, that . . . Syllables*] RITSON (*Cursory Criticism*, etc., p. 80) offers the following arrangement of these lines as being more harmonious than that given by Malone:

'Because

That now it lies you on to speak to th' people,
 Not by your own instruction, nor by th' matter
 Which your heart prompts you to, but with such words
 That are but roted in your tongue, but bastards,
 Of no allowance to your bosom's truth.'

[It is, I think, unnecessary to transcribe the coarse abuse of Malone with which this re-arrangement is accompanied.—ED.]—BAYFIELD (p. 198): Line 73 can be scanned if we make 'heart' a monosyllabic foot, but it has no rhythm and is not such a line as Shakespeare would have written. I venture to suggest the following arrangement. There can be no omission of *own* before 'heart,' as Badham suggests [see *Text. Notes*]; the antithesis is between his heart and his tongue:

'Because that now it lies you on to speak
 To the people; not by your own instruction, nor
 By the | matter | which your | heart | prompts you, but | with
 Such words that are but rooted in your tongue,
 Though but | bastards and | sylla | bles of | no al | lowance
 To your | bosom's truth.'

The play itself, to go no further, affords abundant parallels to the *enjambement* at ll. 71 and 72.—STAPFER (p. 452): This whole passage recalls the famous line in

Now it lyes you on to speake to th'people:
 Not by your owne instruction, nor by'th'matter 70
 Which your heart prompts you, but with fuch words
 That are but roated in your Tongue; 72

69. *you on*] *on you* Pope, Theob. Han. Warb. Johns. Cap. Wh. i.

71. *your heart*] *your own heart* Badham, Huds. ii.

you] *you to* Ff, Rowe, +, Cap. Ran. Steev. Var. '03, '13, Sing. Hal. Words. *you with* Ktly.

72, 73. *That are...Syllables*] *But roated in your tongue, bastards and Syllables* Pope, +. *That are but rooted in your tongue, but bastards* Cap. Var. '73. As one line, omitting *Though* Var. '78,

'85, Ran. *That are but roated on... thought's bastards, and but...* Badham, Huds. ii. *that are but rooted...naught but...* Jervis. *that are but rooted in... thorough bastards, and...* Cartwright (N. & Q., June 20, 1868). *that are but rooted in...so but bastards, and...* J. Wetherill (N. & Q., June 27, 1868).

72. *roated*] *rooted* Johns. Cap. Dyce, Glo. Cla. Wh. ii, Words. Gordon, Craig. *in*] *on* Han.

Hippolytus, for which Aristophanes so severely blamed Euripides as for a maxim of more than doubtful morality, 'My mouth has sworn, but not my heart,' [l. 612. Verity also compares this passage to the 'Euripidean formula,' though he gives a slightly different rendering of the Greek line: 'The tongue hath sworn but the mind is unpledged.'—ED.]

69. *it lyes you on*] R. G. WHITE, whose text reads 'on you,' remarks that for this obvious transposition he is responsible; the *Text. Notes* will show, however, that even so careful an editor as White at times failed to examine all the texts of his predecessors.—ED.

70. *by . . . by*] That is, *like, according to*; for other examples of this use see ABBOTT, § 145.

71, 72. *such words That are, etc.*] Compare, for this construction, 'I cannot but remember such things were That were most precious to me,' *Macbeth*, IV, iii, 222.

71. *Which your heart prompts you*] MALONE: Perhaps the meaning is, which your heart prompts you *to*. We have many such elliptical expressions in these plays. So in *Jul. Cæs.*, 'Thy honourable metal may be wrought From that it is dispos'd [*to*],' I, ii, 313. But I rather believe that our author has adopted the language of the theatre, and that the meaning is, which your heart suggests *to* you; which your heart furnishes you with, as a prompter furnishes the player with the words that have escaped his memory. So afterwards, 'Come, come, we'll prompt you.' The editor of the Second Folio, who was entirely unacquainted with our author's peculiarities, reads, 'prompts you *to*,' and so all the subsequent copies read.—STEEVENS: I am content to follow the Second Folio; though perhaps we ought to read, 'which your heart prompts *in* you.' So in *A Sermon Preached at St. Paul's Crosse*, &c., 1589, '—for often meditation prompteth in us goode thoughtes, begettyng therein goode workes,' &c. Without some additional syllable the verse is defective.—DYCE: We can scarcely doubt that the earlier part of this speech has suffered from the transcriber or the printer; with the present text, whatever arrangement of the lines be adopted, the verse halts miserably.—WHELAN: The 2nd Folio has 'prompts you *to*,' making 'heart' much less emphatic. Steevens is wrong in saying that the verse wants the additional syllable. With it, 'matter' is virtually one syllable; without it, two. For the

Though but Bastards, and Syllables

73

73, 74. *Though...allowance,] not privy Words.*

apparently trochaic ending we have, in reality, by laying a strong emphasis on *heart*, two unaccented syllables. Compare 2 *Henry IV*: I, i, 87, 'Yet *speak*, Morton.'

72. but roated in your Tongue] BOSWELL: Perhaps we should read *rooted*. [DYCE (*Remarks*, p. 161) makes the same conjecture, apparently as unaware as Boswell that he had been therein anticipated [see *Text. Notes*], and later adopts this reading in his text.—COLLIER (ed. ii.): Dyce proposes an emendation here, which seems to show that he did not understand the drift of the passage: he wishes 'roated' to be printed *rooted*, but the words were to be said by *rote* by the tongue, and not to be *rooted* in it. Besides, Dyce's proposal is not novel, since Boswell formerly hinted at *rooted*, but did not venture to print it. [Naturally he did not; he was printing Malone's text, not Shakespeare's.—ED.]—DYCE (*Strictures on Collier's Shakespeare*, p. 157): The whole of this passage is very obscure because corrupted. As I cannot believe with Mr Collier that 'words roated IN your tongue' could mean 'words said by rote BY the tongue,' I continue to think that here 'roated' should be '*rooted*.' (Richardson, in his *Dictionary*, quoting the passage *sub* 'Rote,' observes, '*Roated* in Shakespeare is, perhaps, rooted, fixed, infixed, impressed,—no deeper than your tongue.')—[In his ed. Dyce adds to this quotation from Richardson, 'That it is so I make no question.'—ED.]—C. & M. COWDEN CLARKE (*Shakespeare*): Out of the four passages where 'rote' occurs in Shakespeare's plays, the Folio twice spells it, as here, 'roate.' We are thus particular in stating this point, because Johnson and others change 'roated' to *rooted* here. 'Such words that are but roated in your tongue' appears to us to mean 'Such words as are but retained by rote in your tongue'; mere words acquired by rote and held ready for conventional utterance. Shakespeare uses the expression 'by rote' to convey the idea of 'without real meaning,' as well as 'by a routine process of memory,' in the passage, 'Oh she knows well Thy love did read by rote and could not spell,' *Rom. & Jul.*, II, iii, 88; and Bacon (in the *Essay on Atheism*) employs it in this comprehensive sense when observing, 'He rather saith it by rote himself, as that he would have, than that he can thoroughly believe it, or be persuaded of it.' We think that to throw out a word like 'roated' merely because there has been no instance of its use prior to Shakespeare's is to reject the advantage afforded by having such a genius to create expressive words for the language.—CASE (*Arden Sh.*): *Rooted* gets rid of any difficulty about the preposition, and gives the sense that the words suggested go no deeper than the tongue. Reading 'roated' we must interpret memorized, learnt by rote, and (recollecting also the freer use of prepositions in Shakespeare's time) explain 'in' as due to preoccupation with place, the thought of words which are in or on the tongue with nothing to prompt them in the heart. *Roat* is used = to repeat or sing (Skeat and Mayhew's *Tudor and Stuart Glossary*) by Drayton, e. g., *The Muses Elizium*, Nymphal vi. (*Melanithus*, 8):

'I to my Bottle straight, and soundly baste my Throat
Which done, some Country Song or Roundelay I roate
So merrily.'

73. Though but Bastards, and Syllables] STAUNTON: In this speech we follow the arrangement of the old copies, which, though imperfect, is infinitely preferable

Of no allowance, to your bosomes truth.

74

74. *allowance*] *alliance* Johns. conj. Cap.

to that adopted by all the modern editions. The verse before us is evidently corrupt; 'but' seems to have crept in from the preceding line, and some word to have been lost; we may be permitted to guess that it originally ran, '*Thought's* bastards, and *persuading* syllables,' or '*Thought's* bastards, and *glib* syllables.'—BAILEY (ii, 56): Instead of the unmetrical jargon of the received text, read:

'But with such words that are but rooted in
Your tongue, *thought's* bastards, *airy* syllables,
Of no allowance to your bosom's truth.'

Here we have a clause full of significance and perfect in metre. No difficulty can be experienced in accounting for *thought's* being perverted into *though but*, or for *airy* being turned into *and*. If I had entertained any doubt of this emendation it would have been dissipated by a passage in *A Lover's Complaint*:

'Knew vows were ever brokers to defiling;
Thought *characters* and *words* merely but art,
And bastards of his foul adulterate heart,' [ll. 173-175].

Here is precisely the same train of ideas brought in this case to characterise the seducer of female innocence, but in the other to recommend hypocritical subservience to the humours of the people. [Reference to the *Text. Notes* will show that both Staunton and Bailey were anticipated by Badham in the reading *thought's* for 'though but.' Staunton's examination of the work of his predecessors was confined mainly to that of the editors themselves; the same may be said of Bailey, and thus Badham's reading, which occurs in his *Essay on the Text of Shakespeare*, escaped them. Staunton is, I think, less blameworthy than Bailey for this oversight. Bailey's work is entitled *The Received Text of Shakespeare*, and he should at least have examined other works on the same subject.—ED.]

74. Of no allowance] THEOBALD (*Letter to Warburton*, Feb. 12, 1729; Nichols: *Illustrations of Literature*, ii, 486): Dr Thirlby says *forte* ALLIANCE. But I think the other may do very well. Syllables not allowed by your heart to be true.—JOHNSON: I read, 'of no *alliance*'; therefore bastards. Yet 'allowance' may well enough stand as meaning *legal right*, *established rank*, or *settled authority*.—CAPELL (vol. I, pt i, p. 22): 'Though' and 'and' [l. 73] seem to be compositors' blunders occasion'd no one knows how; 'bastards' and the word that is quoted [*alliance*] second thoughts of the author, instead of 'allowance' and 'syllables'; but the last not being eras'd, and the other not alter'd, the gentlemen, at whose mercy it was his fortune to lye, gave us what we have seen. [See *Text. Notes*, ll. 72, 73, for Capell's own reading. Johnson's edition and Capell's are so nearly synchronous that it is hardly likely that Johnson was aware of any of Capell's readings until some time after his own were published; and, of course, neither Johnson nor Capell knew of Thirlby's suggestion. Capell's *Notes* did not, however, appear until 1779, and for that reason Johnson's note is here given priority.—ED.]—STEEVENS: 'Allowance' is certainly right. So in *Othello*, 'his pilot Of very expert and approv'd allowance,' II, i, 48. Dr Johnson's amendment is, however, countenanced by an expression in the *Tam. of Shrew*, where Petruchio's stirrups are said to be 'of no kindred,' [III, ii, 50].—MALONE: I at first was pleased with Dr Johnson's emendation, because 'of

Now, this no more dishonors you at all,
Then to take in a Towne with gentle words,

75

75-78. Om. Bell.

no allowance, *i. e.*, approbation to your bosom's truth,' appeared to me unintelligible. But 'allowance' has no connection with the subsequent words, 'to your bosom's truth. The construction is, though but bastards to your bosom's truth, *not the lawful issue of your heart*. The words, 'and syllables of no allowance,' are put in opposition with 'bastards,' and are, as it were, parenthetical.—MASON (*Comments*, etc., p. 255): The word *alliance* differs so little from 'allowance,' it makes the meaning of the sentence so clear, and corresponds so well with the word 'bastards,' in the line preceding, that I should not hesitate in adopting this amendment of Johnson's. Steevens very roundly asserts that 'allowance' is the right reading, but he offers nothing in support of that assertion except a line from *Othello*, which is nothing to the purpose. 'A pilot of very expert and approved allowance' means only a *pilot*, acknowledged and approved to be an expert one; and I don't see how the word 'allowance,' in this sense, will apply to the present passage: There can be no doubt that 'allowance' was used in Shakespeare's time in the sense of *approbation*. So Lear says, 'O Heavens! If you do love old men, if your sweet sway Allow obedience,' [II, iv, 194]. And Johnson, I believe, is right in asserting that it means legal right, established rank, or settled authority; but none of these words would make sense of the present passage if substituted in the place of 'allowance' unless we alter it by reading '*from your bosom's truth*' instead of *to*; and if the passage is to be amended, the most natural amendment is to read *alliance*.—W. A. WRIGHT: Though they (the syllables) are not acknowledged as the legitimate issue or genuine expression of your inmost thoughts. For 'allowance' in the sense of *acknowledgment*, *recognition*, which keeps up the figure suggested by 'bastards,' compare *Tro. & Cress.*, II, iii, 146, 'A stirring dwarf we do allowance give Before a sleeping giant.'—HUDSON (ed. ii.): 'Allowance' is here used in the old sense to *allow*, that is, to *justify* or *approve*, as in *Psalms* xi. of the Psalter, 'The Lord alloweth the righteous.' Also in many other places of the English Bible. Shakespeare has 'allowance' repeatedly in the same sense; as in *Lear*, I, iv, 228, 'that You protect this course and put it on By your allowance.' The best explanation of the passage in the text that I have met with is furnished me by Mr Joseph Crosby: 'Truth sits enthroned on your bosom, to sanction your thoughts and language; but in the present case your words will be but illegitimate offspring, not born of your heart, having no approval or justification from that truth, but merely roted in your *tongue*—spoken, as a parrot or child talks, *by rote*.' A verse from *Psalms* cxxxix. is not irrelevant here, 'There is not a *word* in my tongue, but Thou, O Lord, knowest it altogether.' I was once led to favour *alliance*, but am now thoroughly satisfied that 'allowance' is right.—VERITY (*Student's Sh.*): That is, utterly disavowed by the real feelings in your heart.—E. K. CHAMBERS (*Warwick Sh.*): Not allowed as true in your secret heart.—CASE (*Arden Sh.*): That is, of no acceptance to your heart's truth, *i. e.*, to your real feelings. 'Allowance' is used with various shades of meaning by Shakespeare, such as acknowledgment, approbation, etc., but *acceptance* (as in *Isaiah*, lx, 7, 'they shall come up with acceptance on mine altar') best accounts for the use of the preposition 'to,' in which a difficulty is sometimes found.

76. to take in] MALONE: That is, *subdue* or *destroy*. Compare I, ii, 29 *ante*.

Which else would put you to your fortune, and 77
The hazard of much blood.

I would diffemble with my Nature, where
My Fortunes and my Friends at stake, requir'd 80
I should do so in Honor. I am in this
Your Wife, your Sonne: These Senators, the Nobles,
And you, will rather shew our generall Lowts,
How you can frowne, then spend a fawne vpon 'em,
For the inheritance of their loues, and safegard 85
Of what that want might ruine.

Menen. Noble Lady,
Come goe with vs, speake faire: you may value so,
Not what is dangerous present, but the losse
Of what is past. 90

Volum. I pry thee now, my Sonne,

81. *I am*] *I'm* Pope, Theob. Han.
Warb. Johns.

82. *Sonne:...Nobles,*] *son,...nobles.*—
Theob. (Warb.), Han. Johns. *son,...*
nobles; Cap. et seq.

84. *'em*] *them* Mal. Steev. Varr.

Sing. i, Knt, Hal.

89. *Not...but*] As one line, and reading *Not only* Ktly.

91. *pry thee*] *pre thee* F₂. *prithce* F₃F₄,
Rowe, Knt, Dyce. *pr'ythee* Pope et
cet.

81. *in Honor*] CASE (*Arden Sh.*): The interpretation occasionally found ('as far as I could without sacrificing my honour') is less appropriate to the context than the obvious one. It could hardly have been suggested if the text had read, 'I should in honour do so,' and Volumnia has already said that dissembling does not dishonour.

81, 82. *I am in this Your Wife . . . the Nobles*] WARBURTON: Volumnia is persuading Coriolanus that he ought to flatter the people, as the general fortune was at stake; and says, that in this advice, she speaks as his wife, as his son; as the senate and body of the patricians, who were in some measure link'd to his conduct.—JOHNSON: I rather think the meaning is, 'I am in their *condition*, I am at stake, *together with* your wife, your son.'—M. MASON (*Comments*, etc., p. 256): 'I am in this' means I am in this predicament.—MALONE: I think the meaning is, In this *advice*, in exhorting you to act thus, I speak not only as your mother, but as your wife, your son, &c., all of whom are *at stake*.—W. A. WRIGHT: I am involved in this, I am of those whose lives and fortunes are at stake.—E. K. CHAMBERS (*Warwick Sh.*): Some explain, 'I speak for'; but the point is rather, 'I am at stake in this; so are your wife and the rest, for we are in danger of losing you.'—CASE (*Arden Sh.*): Probably everyone at first reading understands as Malone, for it is natural to read putting stress on '*this*.' But if '*I*' is stressed Johnson's interpretation, and of a successive naming of the friends at stake, at once appears.

88. *you may salve so*] That is, *remedy*; compare, 'I do beseech your majesty may salve The long-grown wounds of my intemperance,' 1 *Henry IV*: III, ii, 155.

89. *Not what is dangerous*] JOHNSON: In this place 'not' seems to signify *not only*. [ABBOTT (§ 54) quotes the present passage and also III, iii, 121, 122 below as the only two examples wherein 'not' is used in this particular sense.]

Goe to them, with this Bonnet in thy hand, 92
And thus farre hauing stretcht it (here be with them)

92-105. Mnemonic Warb.

93. *be with*] *bow* to Anon. ap. Cam.

92. *this*] *thy* Mal. conj. Ran.

92. *this Bonnet in thy hand*] MALONE: Surely our author wrote, 'thy bonnet in thy hand'; for I cannot suppose that he intended that Volumnia should either touch or take off the bonnet which he has given to Coriolanus.—STEEVENS: When Volumnia says '*this* bonnet,' she may be supposed to *point* at it, without any attempt to touch or take it off.

93. (*here be with them*)] WALKER (*Crit.*, i, 228): I suspect something is lost:

'——— thy knee
Bussing the stones, (for in such business)
Action is eloquence,' &c.—

STAUNTON: That is, adopt this action. So in Brome's comedy, *A Jovial Crew*, II, i, Spring-love, describing his having solicited alms as a cripple, says, 'For here I was with him.' (*Halls*.—BAILEY (ii, 58): This phrase appears to be without appropriate meaning, and I would alter it to '*here beseech them*,' without any parenthesis.—ORGER (p. 63): 'Here be with them' is, I suppose, unintelligible and can derive no explanation from the following words, 'thy knee bussing the stones,' which clearly refer to the 'courtesy' he should make the people at the same time that he held his bonnet low. It may readily be corrected to '*bewitch* them' in accordance with II, iii, 105, 'I will counterfeit the bewitchment of some popular man,' in which case 'here' must be changed to *there*, i. e., when he is before the people. Possibly a line may have dropped out, which might be supplied from the parallel passage in *Richard II*: I, iv, 26:

'there bewitch them
With humble and familiar courtesy
Thy knee bussing,' etc.,

but sense is made even without the supplemental line by the change proposed:

'*there bewitch them*
Thy knee bussing the stones.'—

BEECHING (*Falcon Sh.*): That is, 'get hold of them.' To 'be with' a person means to 'come to' them, 'come at' them, in various senses. The nearest parallel to the text is *Winter's Tale*, I, ii, 217, 'They're here with me already, whispering, rounding.' Compare IV, iii, 128, 'I'll be with you at your sheep-shearing too' (by which Autolycus means 'pick your pockets'). See also *Rom. & Jul.*, II, iv, 78, 'Was I with you there for the goose?' (*i. e.*, 'did my repartee strike home?').—VERITY (*Student's Sh.*): That is, humour them thus much!—GORDON: Go thus far with them. She suits the action to the word.—DEIGHTON: At this point salute them with a courteous gesture, a sweeping bow. The expression seems to have been especially used with contemptuous gestures, as in *Winter's Tale*, I, ii, 217; so Chapman, *May Day*, near the end of Act IV, where the hooting of a cuckold is the subject of conversation, Faunio says, 'That dare I not do' (*i. e.*, laugh openly when he saw him), 'but as often as he turns his back to me, I shall be here V with him, that's certain,' the V indicating the gesture of his open fingers to imitate the cuckold's

Thy Knee buffing the stones: for in such busineffe

94

horns.—CASE (*Arden Sh.*): This phrase varies in meaning according to circumstances. Here it approximately means, get at them this way. [In the passage quoted by Staunton] the stage-direction does not determine the sense there, which is: For thus I got at him, got on his weak side. Brome also uses the phrase in *The Sparagus Garden*, I, i. (ed. Pearson, p. 119): 'Gil. And the cause or ground of your quarrel . . . may be as triviall, as that which was derided in our father's. Touch. Are you there with me?' (Is that what you are at? Is that where you think you have me?), and in *The Queen and Concubine*, sc. viii. (*ibid.*, p. 39):

'nay, he that keeps me
Till now, he call'd me forth never spake a word
If I ask'd him, what News? here he was with me:
Or when he heard from Court? then there again:
Or why I was committed? still the same answer.'

Here the meaning is more or less defined by what precedes, *viz.*, 'never spake a word,' and, that was his way with me, *or* that's how he had me. Shakespeare also uses the phrase, or a similar one, in *Lear*, IV, vi, 149, in *As You Like It*, V, ii, 32, and in *Winter's Tale*, I, ii, 217, similarly with slightly variable meanings, but always indicating that the speaker, as the case may be, is conscious of making a good move against another, or of being taken, or sought to be taken, at a slight disadvantage.—[Case's admirable summing up of the question and his conclusion that the phrase bears variable meanings leaves little to be desired. That here it means, Treat them thus, is to the purpose much more than Staunton's paraphrase, suit the action to the word, which hardly bears out the forceful character of Volumnia's remarks.—ED.]

94. Thy Knee bussing the stones] ABBOTT (§ 453): Between noun and participle a pause seems natural. Often the pause represents *in* or *a-*. 'The smile | *mócking* | the sigh,' *Cymbeline*, IV, ii, 54; 'My wind | *cóoling* | my broth,' *Mer. of Ven.*, I, i, 22. In these lines the foot following the emphasized monosyllable may (as an alternative to the 'pause-accent') be regarded as quasi-trisyllabic.

94. bussing] W. A. WRIGHT: A familiar word, suggesting something of coarseness or wantonness. Compare *Tro. & Cress.*, IV, v, 220, 'Yond towers whose wanton tops do buss the clouds Must kiss their own feet.'—VERITY (*Student's Sh.*): She is at pains to show, by her contemptuous choice of words, that she despises, every whit as much as Coriolanus himself, the course of action which for expediency alone she is counselling. Thus 'waving' [l. 96], to express 'often bending,' gives an admirable touch of irony and burlesque.—GORDON: She takes it like a great dame. This homely language is her way of shrugging at the whole vulgar necessity. She and her son were so much alike that she knew her tone would please him. She chooses 'waving' rather than 'bowing,' because it is more off-hand. To be offhand about the business is her way of making it palatable to Coriolanus.—CASE (*Arden Sh.*): This is a vulgar word now, and would not be used in a serious passage; but in Shakespeare's day it was otherwise. See *King John*, III, iv, 35: 'Const. Death . . . Come grin on me, and I will think thou smilest And buss thee as thy wife,' and Golding's *Ovid*, x, 647, ed. Rouse, p. 213: 'She thus began, and in her tale she bussed him among.' Herrick, however, makes a distinction in degree in 1648, *Hesperides* (ed. Grosart, ii, 145), *Kissing and bussing*: 'Kissing and bussing differ both in this; We busse our Wanton's, but our Wives we kisse.'—[I am not altogether

Action is eloquence, and the eyes of th'ignorant 95
 More learned then the eares, wauing thy head,
 Which often thus correcting thy stout heart, 97

96. <i>head</i>] <i>hand</i> Warb. Han.	<i>While often</i> Sta. conj. <i>whiles-often</i>
97. <i>Which...thus</i>]— <i>Which, often; thus</i>	Nicholson ap. Cam.
Wh. <i>Often thus, which</i> Ktly.	97. <i>often thus</i>] Ff, Rowe i. <i>soften</i>
<i>Which often</i>] <i>And often</i> Cap.	<i>thus</i> Warb. Han. Cap. <i>often; thus</i> Wh.
<i>With often</i> Johns. conj. Varr. Ran.	<i>often, thus, Rowe ii. et cet.</i>

sure that there may not have been a like distinction even in Shakespeare's time. Wright's apposite quotation from *Tro. & Cress.* indicates that there was a difference between the words, and the word 'buss' closely following 'wanton' is corroboration of its use in a vulgar sense, whereas 'kiss' in the next line is used in a more dignified sense. Even the passage from *King John* may be intended to indicate a certain amount of wantonness on the part of Constance as the bride of Death.—ED.]

95, 96. Action is eloquence . . . then the eares] Compare: Horace, *De Arte Poetica*:
 'Segnius irritant animos demissa per aurem,
 Quam quæ sunt oculis subjecta fidelibus et quæ
 Ipse sibi tradit spectator.'—180, 181.

Thomas Drant issued a translation of 'Horace his arte of Poetrie, pistles, and Satyrs' in 1567.—ED.

96, 97. wauing thy head, Which . . . thy stout heart] WARBURTON: But do any of the ancient or modern masters of elocution prescribe the 'waving the head' when they treat of action? Or how does the waving the head correct the stoutness of the heart, or evidence humility? Or, lastly, where is the sense or grammar of these words, 'Which often thus,' &c.? These questions are sufficient to show that the lines are corrupt. I would read, therefore, '—waving thy *hand*, Which *soften* thus, correcting thy stout heart.' This is a very proper precept of action suiting the occasion: Wave thy hand, says she, and soften the action of it thus—then strike upon thy breast, and by that action show the people thou hast corrected thy stout heart. All here is fine and proper.—JOHNSON: The correction is ingenious, yet I think it not right. *Head* or *hand* is indifferent. The *hand* is *waved* to gain attention; the head is shaken in token of sorrow. The word *wave* suits better to the hand, but in considering the author's language too much stress must not be laid on propriety, against the copies. I would read thus, '—waving thy head *With* often, thus, correcting thy stout heart.' That is, *shaking thy head*, and *striking* thy breast. The alteration is slight, and the gesture recommended not improper.—CAPELL (vol. I, pt i, p. 92): This most admirable speech has been misinterpreted, mangl'd, and (by dint of false pointing) render'd scarcely intelligible; the only verbal corruption it had lay in 'Which,' l. 97, a word we see often mistaken, from being written contractedly, for that very word [*And*] which has now taken its place.—STEEVENS: Shakespeare uses the same expression in *Hamlet*, 'And thrice his head thus waving up and down,' II, i, 93.—TYRWHITT: I have sometimes thought this passage might originally have stood thus:

'— waving thy head
 (Which *humble* thus;) correcting thy stout heart,
 Now soften'd as the ripest mulberry.'—

[96, 97. waving thy head, Which . . . thy stout heart]

[BADHAM (*Text of Sh.*, p. 272), in reference to this arrangement, says: The simplest correction is to transpose the two first words of each line, and insert the *s.*—M. MASON (*Comments*, etc., p. 256): As there is no verb in this passage as it stands, some amendment must be made to make it intelligible; and that which I now propose is to read *bow* instead of 'now,' which is clearly the right reading.—MALONE: I am persuaded these lines are printed exactly as the author wrote them, a similar kind of phraseology being found in his other plays. *Which*, &c., is the absolute case, and is to be understood as if he had written, *It* often, &c. ['An exegesis,' remarks R. G. White, 'which Malone might well revisit the earth to explain.'] So in *Winter's Tale*:

‘—— This your son-in-law
And son unto the king, (whom heavens directing),
Is troth-plight to your daughter,’ [V, iii, 151].

Again in *King John*:

‘Who having no external thing to lose
But the word maid,—cheats the poor maid of that,’²

[II, i, 571]. In the former of these passages, 'whom heavens directing,' is to be understood as if Shakespeare had written, *him* heavens directing (*illum deo ducente*); and in the latter, 'who having,' has the import of *They* having. *Nihil quod amittere possint, praeter nomen virginis, possidentibus*. This mode of speech, though not such as we should now use, having been used by Shakespeare, any emendation of this contested passage becomes unnecessary. Mason says that there is no verb in the sentence, and therefore it must be corrupt. The verb is *go*, and the sentence not more abrupt than many in these plays. Go to the people, says Volumnia, and appear before them in a supplicating attitude,—with thy bonnet in thy hand, thy knees on the ground (for in such cases action is eloquence, &c.), waving thy head; *it*, by its frequent bendings (such as those that I now make), subduing thy stout heart, which now should be as humble as the ripest mulberry; or, if these silent gestures of supplication do not move them, add words, and say to them, &c. Whoever has seen a player supplicating to be heard by the audience when a tumult, for whatever cause, has arisen in a theatre will perfectly feel the force of the words 'waving thy head.' No emendation whatever appears to me to be necessary in these lines.—STEEVENS: All I shall observe respecting the validity of the instances adduced by Mr Malone in support of his position is that as ancient press-work seldom received any correction, the errors of one printer may frequently serve to countenance those of another without affording any legitimate decision in matters of phraseology.—KNIGHT: This passage has been a stumbling-block to the commentators; and they want to know how the waving of the head corrects the stout heart. They have forgotten the maxim which Volumnia has just uttered, 'Action is eloquence.' She is explaining her meaning by her action: waving thy head, which often wave—thus—(and she then waves her head several times). She adds, 'correcting thy stout heart,' be 'humble as the ripest mulberry.' We owe this interpretation to a pamphlet printed at Edinburgh in 1814: 'Explanations and Emendations of Some Passages in the Text of Shakespeare,' [by R. Morehead, who wrote under the pseudonym *Martinus Scriblerus*.—ED.].—BADHAM (*Criticism Applied to Sh.*, etc., p. 14): That there is a screw loose in the

[96, 97. *waiving thy head, Which . . . thy stout heart*]

words 'which often thus' is, we suppose, if not admitted, at all events not strenuously denied, by any commentator. . . . It is not unlikely that careless readers have often satisfied themselves with the interpretation 'here stoop as low as they' [for the expression, 'here be with them]. And then observe how revolting to the ear is that unmusical line, 'Thy knee bussing the stones, for in such bus'ness,' where to get any harmony at all we must transpose the tonic accent, as it is called, from the former to the latter syllable of the word 'bussing,' and so make the trochee into an iambus. We propose to read the whole passage thus:

'I prythee now, my son,
Go to them with *thy* bonnet in thy hand
And thus far having stretch'd it, with thy knee
Bussing the stones; for in such business
Action is eloquence, and the' eyes of the' ignorant
(a perfectly harmonious Alexandrine.)
More learned than the ears; *vailing* thy head
Now humble—thus;—correcting thy stout heart
Which soften as the ripest mulberry,' &c.

It is to be remarked that, except in the parenthesis [l. 93], the sense and construction of the sentence are kept suspended by participles until the word 'say,' which renders our removal of the phrase 'here be with them' still more probable; perhaps Shakespeare had written 'here bends,' describing the action of Volumnia. *Vailing* is to be understood as in the passage 'Then vail your impotence,' where all the editions we have seen absurdly retain 'ignorance.' Nothing can be more easy or simple than the transposition of the initial words, 'Now humble' and 'Which often.' In the introduction of the letter *s* we find that Warburton has anticipated us, but, as he did not see the necessity of the transposition, his emendation is worse than useless, as it makes Volumnia recommend her son to soften his head, or perhaps his hand (for that is another reading), instead of his heart.—R. G. WHITE: 'Which, often,' *i. e.*, which *do* often; by this repeated act of courtesy correcting thy stout heart. The difficulty seems to have resulted from a failure to perceive the elision in 'which often,' and that 'thus' belongs to 'correcting.' The whole passage is difficult.—HUDSON (ed. i.): That is, 'which often *do*—thus—correcting thy stout heart.' Of course at the word *thus* she waves her head several times, acting out the verb while omitting it in her speech, and so making a practical illustration of what she would have him do. Commentators have stumbled much at the passage from not knowing what to do with 'which.' All becomes clear enough when we thus make 'which' to be governed not by the verbal sign of the action, but by the action itself.—KEIGHTLEY (*Expositor*, p. 367) proposes and adopts in his text, 'Often thus; which correcting thy stout heart,' and the omission of 'or,' l. 99, remarking: 'By these slight corrections this place gains sense—a thing it never had before. All through the speech, it may be observed, Volumnia acts the part she would have her son perform. The transposition he had made in the first line—where the folio has "Which often thus,"—having perplexed the printer, he took "humble" for a verb, and so introduced "or" to try to make sense.'—W. A. WRIGHT: The two lines describe two different gestures—one indicated by 'thus' and the other by 'Now.' While uttering the former Volumnia raises her head to a position of command, in which 'the kingly crowned head,' where the

Now humble as the ripest Mulberry,

98

98, 99. *Now...That*] *That...Now* Var. '03, '21. *Now's...That* Coll. MS. *Bow...*
That Mason conj. Words. Huds. ii.

reason is enthroned, corrects and controls the passions which are seated in the heart. Having curbed his pride he is to lower his head to the people in token of humility, as if it were the ripest mulberry just ready to fall. As regards the construction, 'Which' is used loosely, as the relative often is in Shakespeare, and is either redundant or equivalent to the personal pronoun. Compare V, vi, 26 and *The Tempest*, I, ii, 162, where the reading of the folios is:

'Some food we had and some fresh water that
A noble Neapolitan, Gonzalo,
Out of his charity, *who* being then appointed
Master of this design, did give us,' &c.—

KINNEAR (p. 320), without reference to Warburton, proposes the reading, 'waving thy *hand*,' and in corroboration of this change quotes *Lucrece*: 'There pleading might you see great Nestor stand Making such sober action with his hand That it beguil'd attention,' l. 1403. Kinnear interprets the next line, "'Which often thus,—correcting," &c., *i. e.*, often pressing thy hand on thy breast, thus—indicating *truth* and *devotion*,—so *Lucrece*: "This said, he struck his hand upon his breast, And kiss'd the fatal knife, to end his vow," l. 1844. So *King John*, III, i, 21, Constance asks of Salisbury,

"What means that hand upon that breast of thine?
Be these sad signs confirmers of thy words."

The folio has "waving thy head," but Ophelia, [*Hamlet*, II, i, 93], considered the action to indicate madness. The folio has "or say to them"—evidently a misprint; so naturally follows, "And thus far having stretch'd it, &c."—PERRING (p. 301): When expositors make such a fluster about the government of the relative 'which,' are they oblivious of the verb 'do' and of its occasional ellipse, specially in conversation, supplemented by gesticulation? I can only suppose that they shrink from this explanation because of the simplicity of it; but the simplicity of an explanation, if common sense go along with it, should recommend it rather than otherwise.

98. *Now humble*] DELIUS: 'Humble' is here not an adjective, as the editors appear to take it, but rather the imperative of the verb *to humble*, and governs the foregoing 'which.' Those editors who do not understand the construction reverse the positions of the words 'Now' and 'That' at the beginning of this and the following line. [See *Text. Notes*. To this interpretation SCHMIDT gives unqualified assent.—ED.]—BEECHING (*Falcon Sh.*): Many emendations of this passage have been proposed. The best are Johnson's *with* for 'which' or Mason's *bow* for 'now.' If the text remain unaltered, 'humble' must be taken as a verb in the imperative. But in that case 'now' has no force.—E. K. CHAMBERS (*Warwick Sh.*): The reading of the Folio is not very satisfactory, as the only possible way of explaining it seems to be to take 'humble' as an imperative. None of the emendations proposed are quite good enough to adopt. I rather incline to two—Johnson's *with* for 'which' and Hanmer's omission of 'or.' The 'thus' means 'by these gestures of submission.' In any case the grammar of Volumnia's speech is loose,

That will not hold the handling : or fay to them, 99

99. *or*] Om. Han. Mitford, Ktly, Wh. Leo, Dyce ii, Schmidt, Words. Huds. ii.

but if 'or' is retained the sense is wrong. She is not suggesting two alternative modes of procedure, but one only. *Which* (written *wch*) and *with* are easily confused in MS.—HERFORD (*Eversley Sh.*): If the text is right, 'humble' must be an imperative. 'Humble (your head), correcting thy pride with submissive gestures, like these.' The passage barely yields sense; but of the many alterations proposed (such as Johnson's *with* for 'which') none can be called convincing. Professor Littledale proposes instead of 'often,' *offer* (as if for decapitation).—VERITY (*Student's Sh.*): If the text is uncorrupt we must either (1) take 'humble' as a verb governing 'which'—a very awkward arrangement—or (2) leave 'which' without any verb and suppose that Shakespeare intended an *anacoluthon*, perhaps to indicate the speaker's emotion. The latter interpretation is, however, not very appropriate to a masterful, self-contained character like Volumnia. It seems more likely that some corruption of the text has occurred in l. 98 or after. None of the emendations is satisfactory. A simple word like 'Which' at the beginning of a line could not be mistaken easily.—CASE (*Arden Sh.*): It is simplest to take 'Which often' as elliptical for 'And do it often' or 'Which do often.' If Volumnia acts her advice, the words 'Which often, thus' could be mistaken for nothing else than 'And wave it often in this way.' The dilemma of the commentators between supposing an *anacoluthon* and making 'humble' an imperative verb with 'Which' as its object seems needless.

98. *humble as the ripest Mulberry*] STEEVENS: This fruit, when thoroughly ripe, drops from the tree.—MUSGRAVE (*Variorum*, 1778): Æschylus (as appears from a fragment of his ΦΡΥΓΕΣ ἢ ΕΚΤΟΡΟΣ ΑΤΤΡΑ, preserved by Athenæus, [*Epit.*], lib. ii.) says of Hector that he was softer than mulberries.

Ἀνὴρ δ' ἐκεῖνος ἦν πεπαλτερος μύρων.—

BADHAM (*Criticism Applied to Sh.*, p. 14): It is most surprising that none of the commentators, as far as we are aware, has taken any offense at the monstrous comparison—As humble as a mulberry—πεπαλτερος μύρων is a very different expression, for πέπων is naturally opposed to ὤμος, as in Latin you have *mitis* and *crudus*.—CASE (*Arden Sh.*): The ripeness of the mulberry has always been used to illustrate similar human characteristics. See the Adages of Erasmus under 'Proclivitas': '*Maturior moro*. Πεπαλτερος μύρον. Dici potest vel in hominem miti ingenio præditum, vel in mollem, vel in vehementer propensum ad aliquid, velut in virginem nupturientem.'—[Case concludes his note with the foregoing comparison from Æschylus, given by Musgrave, as a further illustration of the prevalence of this similitude. To me, at least, Musgrave's note seems quite worthless; merely a pedantic desire to show a certain amount of classical knowledge; whatever bearing it may have on the present passage is of the slightest. See *Appendix: Date of Composition*, where Malone uses this reference to the mulberry as a piece of internal evidence to determine the year of the writing of *Coriolanus*.—ED.]

99. *or say to them*] R. G. WHITE: As the superfluous syllable ['or'] is just in that part of the verse in which such superfluity is absolutely inadmissible, and as it is as fatal to sense as it is to rhythm, I do not hesitate to excise it, although it has been hitherto retained [see *Text. Notes*.—ED.]. The sentence is one of the involved kind which Shakespeare often wrote in his later years (see, for instance,

Thou art their Souldier, and being bred in broyles, 100
 Haft not the soft way, which thou do'st confesse
 Were fit for thee to vse, as they to clayme,
 In asking their good loues, but thou wilt frame
 Thy selfe (forsooth) hereafter theirs so farre,
 As thou hast power and person. 105

Menen. This but done,
 Euen as she speakes, why their hearts were yours :
 For they haue Pardons, being ask'd, as free,
 As words to little purpose. 109

102. *they*] *them* Han.

107. *their*] *all their* Pope, +, Steev.

107. *speakes*] *speaks it* Cap. Dyce ii,
 Words. Huds. ii.

Var. '03, '13, Ktly.

Meas. for Meas. and *Winter's Tale*, *passim*), and all between 'stretch'd it' and 'say to them' is parenthetical, parenthesis between parenthesis; the direct construction being 'Go to them with this bonnet in thy hand, and, thus far having stretched it (*i. e.*, your disposition), say to them, &c. The introduction of 'or' may be safely attributed to the incapacity of the compositor to keep up to the strain of the sentence. He thought there must be a place for a rest and a fresh start.

100, 101. bred in broyles . . . the soft way] MALONE: So in *Othello*, 'Rude am I in my speech And little bless'd with the soft phrase of speech. . . And little of this great world can I speak More than pertains to feats of broil and battle,' [I, iii, 82].

102. to vse . . . to clayme] ABBOTT (§ 216): After a conjunction and before an infinitive we often find *I, thou*, &c., where in Latin we should have *me, te*, &c. The conjunction seems to be regarded as introducing a new sentence instead of connecting one clause with another. Hence the pronoun is put in the nominative, and a verb is, perhaps, to be supplied from the context. 'What he is indeed More suits you to conceive than I (*find it suitable*) to speak of.'—*As You Like It*, I, ii, 279. [See also ll. 151, 152 below.]

103–105. thou wilt frame Thy selfe . . . As thou hast power] G. WILKES (p. 313): Here is a repetition of the same royal principle of perfidy practised by Prince John of Lancaster (with the approbation of our author) against the army of the Archbishop of York, Mowbray, and Hastings, in 2 *Henry IV.*; the Prince putting the forces of these leaders mercilessly to the sword after having persuaded them to lay down their arms upon terms, and a full pardon, secured by his princely honor—a like perfidy to that perpetrated against the forces of Jack Cade and Wat Tyler (also with the approbation of the poet) after they had been induced to disband on the most solemn promises of amnesty from the king.

107. *their hearts*] STEEVENS: The word *all* was supplied by Sir Thomas Hanmer to remedy the apparent defect in this line. I am not sure, however, that we might not better read, as Mr Ritson proposes, 'Even as she speaks *it*,' &c. [The *Text. Notes* will reveal the fact that Steevens has here neglected to verify his references. The suppression of any mention of Capell either as regards text or commentary is, however, unfortunately in accord with Steevens's custom.—ED.]

Volum. Prythee now, 110
 Goe, and be rul'd : although I know thou hadst rather
 Follow thine Enemie in a fierie Gulfe,
 Then flatter him in a Bower. *Enter Cominius.*
 Here is *Cominius*.

Com. I haue beene i'th' Market place : and Sir 'tis fit 115
 You make strong partie, or defend your selfe
 By calmenesse, or by absence : all's in anger.

Menen. Onely faire speech.

Com. I thinke 'twill serue, if he can thereto frame his 120
 spirit.

110-113. *Volum....Bower*] Om. Bell.

111. *thou hadst*] *thou'dst* Pope, Theob.
 Han. Warb. Johns.

112, 113. Mnemonic Warb.

112. *in*] to Rowe i.

ferie] *fiery* Mal. Var. '21.

113, 114. *Then...Cominius*] As one
 line Cap. et seq.

115. *I haue*] *I've* Theob. Warb.
 Johns. Dyce ii, Words. Huds. ii.

i'th'] Ff, Rowe, +, Wh. i. *i'the*
 Cap. et cet.

116. *make*] *have* Rowe, +.

118-121. Lines end: *serue...will*. Sta.
 Lines end: *he...will* Rowe ii. et cet.

112. in a fierie Gulfe] STEEVENS: That is, *into*. So in *Richard III*, 'But first, I'll turn yon fellow in his grave,' [I, ii, 262].—W. A. WRIGHT: Perhaps in the present passage the preposition is not so closely connected with the verb, and is used in the ordinary sense both in this and the following line. See also III, i, 120.

112. a fierie Gulfe] BRADLEY (*N. E. D.*, s. v. Gulf. 4.): A yawning chasm or abyss; an opening in the earth produced by an earthquake or volcanic action; a vast ravine or gorge. *A fiery gulf, gulf of fire*: an abyss of flame. [The present line quoted.]

113. a Bower] MURRAY (*N. E. D.*, s. v. 2): An inner apartment, especially as distinguished from the 'hall,' or large public room, in ancient mansions; hence, a chamber, a bed-room. Still in *north. dial.*; in literature only *archaic* and *poetic*. 1596 Spenser, *Astrophel*, 28, 'Merily masking both in bowre and hall.'—VERITY (*Student's Sh.*) says that though 'bower' originally meant any room, it more particularly meant the ladies' private chamber or boudoir; 'hence it is easy to see how "bower" came to connote effeminacy, as it does here in *Coriolanus*.'

119, 120. if he can thereto frame his spirit] MACCALLUM (p. 609): That is just the point; and one wonders how anyone who knew Coriolanus could expect of him so impossible a feat. There remains the expedient of absence, which Cominius, from the third place he assigns to it, himself seems to prefer. And in the circumstances it is obviously the best. If only the accused had withdrawn for a time, he would soon have been recalled. It is inconceivable that when the new expedition of the Volscians, which he alone foresaw, broke into Roman territory, the state would not at once have had recourse to the great commander. Nor would there have been much difficulty in doing so, since he would merely have betaken himself to voluntary retirement; and even had he been exiled in default, the mutual exasperation on both sides, which the last collision was to produce,

Volum. He must, and will : 121
 Prythee now say you will, and goe about it. ,
Corio. Must I goe shew them my vnbarb'd Sconce ? 123

123, 124. *Must I...Must I*] As one
 line Cap. Varr. Ran. Mal. Steev. Varr.
 Sing. Knt, Dyce, Hal. Ktly, Cam.

Words. Neils.

123. *vnbarb'd*] *unbarbed* Rowe, +,
 Coll. Del. Wh. Huds. Glo. Craig.

would have been avoided. But again it is Volumnia's overbearing self-will that imposes on him the pernicious choice. And though, as I have said, this proposal is ideally the best, for in such cases management and compromise are legitimate enough and may be laudable, it is not only the worst in the present instance, but she gives it a turn that must have made it peculiarly revolting to her son. In her covetousness for the consular dignity she recommends such hypocrisy, trickery, and base cringing as the self-respect of no honest man, much less of a Coriolanus, could tolerate.

123. *vnbarb'd Sconce*] HAWKINS: 'Unbarbed' is *bare*, uncovered. In the times of chivalry, when a horse was fully armed and accoutred for the encounter, he was said to be *barbed*; probably from the old word *barbe* which Chaucer uses for a veil or covering.—STEEVENS: The suppliants of the people used to present themselves to them in sordid and neglected dresses. 'Unbarbed sconce' is *untrimmed* or *unshaven head*. To *barb* a man was to shave him. [True to form, Steevens follows up this interpretation with an apt quotation from *Promos and Cassandra*, 1578, wherein 'barbe' is used in this sense. He also remarks that 'to *barbe* the field was to cut the corn,' giving as an example of this, 'The labring hunter tufts the thick unbarbed grounds,' Drayton, *Polyolbion*, Song xiii. Steevens quotes an objection by Dean Milles' in his comment on the Pseudo-Rowley, p. 215, 'But would that appearance have been particular at Rome in the time of Coriolanus?' The Puck of Commentators was for once caught napping; he answered that 'Every one but the Dean understands that Shakespeare gives to all countries the fashions of his own,' apparently forgetting that he had begun his note with the remark that this custom was peculiar to Rome. He concludes his note with a grudging admission that the signification given by Hawkins may be, perhaps, correct. All of which seems to justify the comment of W. A. Wright that 'it is doubtful whether Steevens is serious in this interpretation' of 'unbarbed' as *untrimmed*.—ED.]—Professor T. S. BAYNES, in an article in the *Edinburgh Review* for October, 1872 (p. 369), gives so clear an exposition of the matter in dispute as between these two interpretations that I gratefully avail myself of his remarks: 'Curiously enough, of the two explanations [of unbarbed], that by Hawkins, the more correct, has been almost unanimously rejected by modern editors and critics. Thus Mr Dyce explains unbarbed, "unshorn, untrimmed," [*Glossary*, s. v.]; the Cambridge Editors give the same meaning in the Globe Edition; while Todd in his edition of Johnson, Richardson in his Dictionary, and Nares in his Glossary give "unbarbed" as unshorn, each quoting this passage in *Coriolanus* as the example. Mr Staunton, it is true, adopts Hawkins' more correct interpretation, but he does this without a word of explanation or defence. Now, with an erroneous rendering in almost undisputed possession of the ground, this is hardly sufficient. It is necessary to indicate at least the reasons that make the one interpretation right, and the other wrong. It may be stated at the outset that the words "barbed" and

[123. vnbarb'd Sconce]

"unbarbed" are used both literally and figuratively for shaven and unshorn. But in this speech of Coriolanus the term cannot be interpreted in this sense, as it would then have no real meaning or relevancy at all. So far as mere personal appearance is concerned, Coriolanus had just presented himself in the most public and official manner, both in the Capitol and the Forum before the senate and the citizens, with the confidence of a proud nature, and the indifference to mere pouncet-boxes and curling-irons proper to a soldier and a hero. There could thus be no possible reason against his returning, on the ground of mere personal appearance. If he really were somewhat rough and unkempt, he would surely, under the circumstances, be the better pleased. Least of all would he think of calling in the barber before presenting himself to the greasy multitude. The speech obviously refers not to mere personal appearance, but to the accredited signs of deference, humility, and respect. One of these—and that the most eloquently submissive—was uncovering, standing bareheaded, and bowing in a lowly manner to the assembled citizens. This the proud spirit of Coriolanus could not stomach, and he had the greatest difficulty in forcing his stubborn will into even momentary and simulated acquiescence. This was the bitterest element in the partial and mocking ceremony he had just gone through. When urged by his friends to speak to the citizens and ask their suffrages, according to established usage, he replies,

"I cannot
Put on the gown, stand naked, and entreat them."

Here "stand naked" cannot, of course, be taken literally, though it might be supposed to refer indirectly to showing his wounds. This, however, Coriolanus did not do, and the phrase must be understood as referring primarily to the fact that he was obliged to stand uncovered, bare-headed, before the "bisson multitude." But his gall so rises at the degradation, that while going through the form he cannot help flouting the citizens to their face, "since the wisdom of their choice is rather *to have my hat* than my heart, I will practise the insinuating nod." Again, Volumnia, well knowing what the chief difficulty was, addresses herself most earnestly to this point, detailing to her son in eager gestures the submissive actions by which he must at once seek to regain the popular favour. In her excited and intensely dramatic address [ll. 91-105] we see Volumnia pointing to her son's bonnet, and showing by her own action the way in which he should use it in addressing the citizens. At last, in reply to the reiterated and united entreaties of mother and friends, Coriolanus impatiently exclaims, "Must I go show them my unbarb'd sconce?" It may be easily shown that "unbarbed" has the meaning which the context thus requires. A war-horse protected by head- and chest-pieces of defensive armour was technically said to be *barbed*, *barded*, or *bard*, these being all different forms of the same word derived from the French *bardé*, which Cotgrave renders, "barbed or trapped as a great horse." . . . To show an unbarbed sconce is thus to show an uncovered, unprotected sconce; in other words, to appear bare-headed. That the word in this connection cannot possibly refer to shaving is evident from the fact that *sconce* means head, and is never applied to the face by Shakespeare or his contemporaries.' [This article appears also in Baynes's volume, *Shakespeare Studies, and Other Essays*, p. 301. Since this exposition by Baynes modern editors uniformly adopt this explanation of the word 'unbarbed'; Steevens's explanation, though frequently mentioned, has been discarded.—ED.]

Must I with my base Tongue giue to my Noble Heart
 A Lye, that it must beare well ? I will doo't : 125
 Yet were there but this single Plot, to loofe
 This Mould of *Martius*, they to dust should grinde it, 127

124. *I with*] Om. Pope, Theob. Han.
 Warb. Johns.

with my...to my] *with...my* Ktly
 conj. Glo. Wh. ii, Cholmeley, Herford,
 Dtn.

Noble] Om. Huds. ii.

125. *beare well?*] *bear? well* Pope,
 Theob. Han. Warb. *bear? Well* Johns.
 et seq.

126. *Plot, to loofe*] Ff, Rowe, Pope.
pelt to lose Han. *plot to lose*, Theob.
 et cet.

127. *grinde*] *bring* Rowe.

123. *Sconce*] W. A. WRIGHT: 'Sconce' is a half-comic word for *head*, used with intentional contempt by Coriolanus. See Cotgrave: '*Teste*: f. A head, pate, skonce, nole, costard, noddle. [The original meaning of 'sconce' is a *small fort* or *bulwark*, thence applied to a helmet, and thus to the head itself.—ED.]

124, 125. *Must I . . . that it must beare*] F. C. SHARP (p. 70): In the entire range of Shakespeare's plays there is but a single record of a genuine conflict between the impulse to speak the truth, at whatever cost, and the desire to dissemble for what, apart from the deception, would be recognised as a worthy purpose. Coriolanus, having ruined his cause with the people by his plainness of speech, is urged by his friends to return to the Forum and disown his insulting epithets. At first he cannot bring himself to consent. But the ground of his refusal is no more an objection to deceit as such than it is a regard for social veracity. It is solely the aversion of the proud patrician to the humiliation of bending his uncovered head before the despised mob, of admitting to himself and to them that he dare not say what he pleases. His mother understands him perfectly. Determined that he shall yield, her last move is to appeal to his love for her, the appeal that had never failed. Coriolanus has within him the spirit of the Spartan prisoners who, rather than bear the name of slaves, took their lives. Like the mediæval knight, the lie was disgraceful in his eyes primarily, if not solely, because the sign of a cowardly spirit.

126. *this single Plot*] WARBURTON: That is, piece, portion; applied to a piece of earth, and here elegantly transferred to the body, carcase.—DELIUS: Coriolanus means the spot of ground upon which he is directly standing, and from that proceeds to the consideration of his own body. 'They to dust should grind it' refers to 'this mould' alone.—SCHMIDT (*Coriolanus*): By 'this single plot' Coriolanus certainly does not mean the spot of ground upon which he is standing, but rather his own person. This same mode of expression appears in the *Sonnets*: 'Why should my heart think that a several plot? Which my heart knows the wide world's common place,' [*Sonnet* cxxxvii, l. 9]. The elucidating apposition in the next line—'this mould of Marcius'—precludes any other interpretation.—W. A. WRIGHT: Coriolanus speaks of his own person, not of the ground upon which he stands, as Delius interprets. The words which follow, 'This mould of Marcius,' make this clear.

126, 127. *Plot, to loose This Mould*] THEOBALD: The pointing of all the impressions shows the editors did not understand this passage. What Plot is this, they are dreaming of, to lose the mould of Marcius? But plot and mould are but one and the same thing; and mean no more than the flesh and substance of Marcius's

And throw't against the Winde. Toth' Market place : 128
 You haue put me now to such a part, which neuer
 I shall discharge toth' Life. 130

Com. Come, come, wee'le prompt you.

Volum. I prythee now sweet Son, as thou hast said
 My praifes made thee first a Souldier ; fo
 To haue my praife for this, performe a part
 Thou hast not done before. 135

128. *throw't*] *throw it* Varr. Ran. Mal.
 Steev. Varr. Sing. Knt, Hal. Ktly.

132. *I prythee*] *Ay, pr'ythee* Rowe, +.
I pr'ythee Cap. et cet.

129. *You haue*] *you've* Pope, +.

body. 'Were there no other consequences annex'd,' says he, 'than the destruction of my body, they should grind it to powder,' &c.

129, 130. **You haue put me . . . toth' Life**] E. K. CHAMBERS (*Warwick Sh.*): As Coriolanus's fate becomes too much for him, our sympathies swing to his side, and his position, at least when he is not angry, becomes charged with pathos.—MACCALLUM (p. 603): He was justified in objecting to methods of dissimulation and flattery, but, if only he had been reasonable, a middle would not have been hard to find which should safeguard his self-respect while pacifying the populace. It is because his self-respect is of passion, not of reason, that he is so unconciliatory, and therefore almost as culpable as if he were guilty of the opposite fault. Plutarch, indeed, thinks he is more so. In his comparison between him and Alcibiades he is in this matter more lenient to the latter. [See note by MacCallum, II, ii, 22–24, where the passage from the comparison is given.—ED.]

129. **such a part, which neuer**] MALONE: So in *3 Henry VI*: II, vi, 66, '—he would avoid such bitter taunts Which in the time of death he gave our father.' Again, above, ll. 71, 72; also V, iii, 8; also, V, iii, 155. This phraseology was introduced by Shakespeare in the first of these passages, for the old play on which *3 Henry VI*. was founded reads, '*As in the time of death,*' &c. The word *as* has been substituted for 'which' by the modern editors in the passage before us.—[The words, 'the passage before us,' seem to refer to this passage in *Coriolanus*, but Malone means that from *3 Henry VI*, where, as a matter of fact, the Folio reads, 'Which,' and Pope, following the older play, reads *As*, thus also the editors down to Malone, who restores the Folio reading. This ambiguous wording misled the meticulous Cambridge Edd., who, in their *Note VIII*, give this last sentence of Malone's note alone, adding: 'We have been unable to find it [the reading *as* for *which* in this line in *Coriolanus*] in Rowe, Pope, Theobald, Hanmer, Warburton, Johnson, Capell, or Steevens. It is probably a printer's emendation in some of the numerous reprints of the play.' Their own *Text. Notes* on the passage in *3 Henry VI*. would have settled the point in question.—ED.]

130. **discharge**] W. A. WRIGHT: That is, *perform*; a technical word for playing a part upon the stage. Compare *Mid. N. Dream*, I, ii, 95, 'I will discharge it in either your straw-coloured beard,' &c. And IV, ii, 8, 'You have not a man in all Athens able to discharge Pyramus but he.'

134. **performe a part**] MALONE: Our author is still thinking of his theatre. Cominius has just said, 'Come, come, we'll prompt you.'

Corio. Well, I must doo't : 136
 Away my disposition, and possesse me
 Some Harlots spirit : My throat of Warre be turn'd,
 Which quier'd with my Drumme into a Pipe,
 Small as an Eunuch, or the Virgin voyce 140
 That Babies lull a-sleepe : The smiles of Knaues

137-157. Mnemonic Warb.	Huds. ii, Neils.
137-149. Mnemonic Pope.	140. <i>Virgin</i>] <i>virgin's</i> Warb. Johns.
139. <i>Drumme...Pipe,</i>] <i>drum,...pipe,</i>	Var. '73.
Rowe. <i>drum...voice</i> Words. <i>drum,...</i>	141-143. <i>The...fight</i>] Om. Bell.
<i>pipe</i> Pope et cet.	141. <i>lull</i>] Ff, Dtn, Neils. <i>lulls</i>
140. <i>Eunuch</i>] <i>eunuch's</i> Han. Dyce ii,	Rowe et cet.

139. quier'd] JOHNSON: That is, which played in concert with my drum.—STEEVENS: So in *Mer. of Ven.*, 'Still quiring to the young-ey'd cherubins,' [V, i, 62. MURRAY (*N. E. D.*, s. v. *Choired, Quired*) marks this past participle of the verb as 'rare.' The earliest quotation there given is 1796; the present passage, therefore, escaped his vigilant corps of readers. Under *Choir, Quire*: To sing as a choir; to sing in chorus, the above line from *Mer. of Ven.* is quoted.—ED.]

140. Small as an Eunuch] W. A. WRIGHT calls attention to Hanmer's reading, *eunuch's*, and compares, for this construction, I, vi, 34; see, therefore, his note thereon.

140. the Virgin voyce] R. G. WHITE: Criticism of Shakespeare's poetry has no place in this work unless as an aid to the settlement of his text; but I may be pardoned for remarking that this is the most infelicitous use of epithet that I remember to have noticed in all these plays.—HUDSON (ed. ii.): White notes 'virgin' here as an 'infelicitous use of epithet.' I cannot conceive why, unless on the ground that virgins never use their voice in singing lullaby to other people's children. Do none but mothers lull babies asleep?

141. That Babies lull a-sleepe] W. A. WRIGHT: The folios read, and Shakespeare probably wrote, 'lull,' in accordance with a law which accounts for similar inaccuracies, that when a verb is separated from its subject by an intervening substantive of a different number it frequently agrees with the latter. See *Hamlet*, I, ii, 38, 'More than the scope Of these deleted articles allow.' Again, *Love's Labour's Lost*, IV, iii, 345, 'And when Love speaks, the voice of all the gods Make heaven drowsy with the harmony.' Sidney Walker supposed that 'voice' was plural, but this is unnecessary.—[In assigning this supposition to Walker Wright was, I fear, misled by a slight ambiguity in a note on this line by Dyce, ed. ii, who says that W. N. Lettsom, Walker's editor, retains the folio reading on the supposition that 'voice' is here the plural, giving, as his authorisation for this, Walker's *Versification*, art. LI, where is recorded a number of examples wherein nouns ending in *s*, *ss*, *ce*, etc., take a plural verb; but neither Walker nor Lettsom quote the present line as such. In any case the supposition is Lettsom's, not Walker's.—ED.]—Miss C. PORTER (*First Folio Sh.*): An inversion made through the emphasis characteristic of Coriolanus. He always bears on hard, and here his point is contempt for the *Harlot's spirit*, or the *Eunuch* or *Virgin* voice that lulls *Babies*, etc.—DEIGHTON: I retain the reading of the folios because of the harshness of so many consecutive sibilants.

Tent in my cheekes, and Schoole-boyes Teares take vp 142
 The Glasse of my fight : A Beggars Tongue
 Make motion through my Lips, and my Arm'd knees
 Who bow'd but in my Stirrop, bend like his 145
 That hath receiu'd an Almes. I will not doo't,
 Least I furceafe to honor mine owne truth,
 And by my Bodies action, teach my Minde
 A most inherent Basenesse.
Volum. At thy choice then : 150
 To begge of thee, it is my more dif-honor,
 Then thou of them. Come all to ruine, let
 Thy Mother rather feele thy Pride, then feare
 Thy dangerous Stoutnesse : for I mocke at death 154

143. *fight*] *fight* F₂.145. *Who*] *Which* Pope, +.

142-145. *Tent . . . Make . . . bend*] For other examples of this optative use of the subjunctive see ABBOTT, § 365.

142. *Tent in my cheekes*] JOHNSON: That is, *take up residence*.—R. G. WHITE: Dr Johnson's explanation has been hitherto accepted, and has given this passage in other dictionaries than his own, as illustrative of that verbal signification of 'tent.' But, as applied to 'smiles,' this appears to me a strained and very unhappy use of the word. I believe that 'tent' here is the 'tent' of 'tent-stich,' a needle-woman's phrase as old as this play, and that 'tent in my cheeks' means catch in, or draw in, my cheeks.

145. *Who*] For other examples wherein *who* personifies an irrational antecedent see ABBOTT, § 264. On the present passage Abbott queries 'But is *who* the antecedent here to "me" implied in "my"?' (see § 218).'

146. *an Almes*] W. A. WRIGHT: Compare *Much Ado*, II, iii, 164, 'An he should it were an alms to hang him.' And *Acts*, iii, 3, 'Who seeing Peter and John about to go into the temple asked an alms.' The form of the word in Anglo-Saxon and Early English is *ælmesse*, *elmesse*, or *almesse*, from the Greek ἐλεημοσύνη.

147. *honor mine owne truth*] JOHNSON: Πάντων δὲ μάλιστα αἰσχύνομαι σαῦτον. Pythagoras, [*Golden Verses*, No. xii, 'And above all things, respect thyself.' The precept of Polonius, 'This above all: to thine ownself be true,' seems a closer parallel than the present passage. There was, moreover, no translation of the *Carmina Aurea* until the middle of the seventeenth century.—ED.]

151, 152. *To begge of thee . . . Then thou*] See l. 102 *supra*, and note by ABBOTT.

152-154. *let Thy Mother . . . Thy . . . Stoutnesse*] JOHNSON: This is obscure. Perhaps she means, 'Go do thy worst; let me rather feel the *utmost* extremity that thy pride can bring upon us, than live thus in fear of thy dangerous obstinacy.'—HUDSON, with a slight verbal change, adopts Johnson's explanation.—SCHMIDT (*Coriolanus*): This passage is only to be understood if we take 'fear' as an imperative, and not as an infinitive dependent on 'let,' 'Let thy mother rather feel thy pride, than that thou hast or showest fear for the dangerous consequences of thy pride.' The words thus carry out the natural parallel to the foregoing,

With as bigge heart as thou. Do as thou list, 155
 Thy Valiantnesse was mine, thou suck'ft it from me :

156. *suck'ft*] *suck'dst* Rowe ii. et seq.

'it is my more dishonor,' etc.—W. A. WRIGHT, accepting Johnson's interpretation as correct, remarks on Schmidt's, 'But Volumnia is quite sincere in her desire to induce Coriolanus to yield to the people, and such an argument [as Schmidt's] would be a strange one to employ for the purpose.'—THIERGEN (p. 206): Schmidt's taking of 'fear' as the imperative seems to me quite impossible by reason of the construction of the passage.—PERRING (p. 302): Let it be observed that almost in the same breath that Volumnia avows a feeling of pride of some sort, *she disavows the pride which stiffened Coriolanus* (l. 157), as not derived from her, nor appertaining to her, *but of his own begetting*. And secondly, it is evident that Coriolanus felt that his mother had *chidden him*, and had not come round to his view of her own free will, but rather because she felt that she could not do otherwise. Her surrender to her son, then, was not a cheerful and spontaneous, but a half-hearted and compulsory one. Thus much generally; and now to come to particulars: in what terms does Volumnia describe her own feelings? Certainly not as one who *feared* the consequences; for (to use her own words) she mocked at death with as big a heart as Coriolanus did. How then? As one who felt pride, but not exactly the pride which Coriolanus felt; but a rational pride akin to what we sometimes call self-respect—a feeling that she had gone as far in entreating her son as a mother, or at least as Coriolanus' mother, should. *He* would be too proud to be continually suing, and continually denied; well then—*that* pride of his she too felt; she let it be as he willed; she passively permitted it, albeit it was contrary to her wish, her counsel, her best and highest judgment. I can almost fancy that Shakespeare had in his mind here that famous chapter in Israelitish history, when Jehovah, finding his people were determined to have a visible and temporal king like all the nations around them, let them have their will; allowing it rather than approving of it, conceding what was, in reality, repugnant to his commands and his counsel.—VERTY (*Student's Sh.*) quotes Johnson's interpretation and adds: 'Better, she means apparently, *experience* the worst *in one's own person* than live in constant *fear* of what the future may bring *to you and to us*. To know, even to suffer, the worst is a relief, compared with constant anticipations of evil.'—DEIGHTON: If, though your mother, I must bow to your pride, that is a thing which I can bear; to fear the dangers it may bring upon us is, to one of my nature, an impossibility.—E. K. CHAMBERS (*Warwick Sh.*): Volumnia gives up her cause, and resigns herself to the sympathy with Coriolanus's pride, which has throughout been competing with her alarm at his obstinacy.—CASE, on the foregoing note, says: 'But his pride is just what she cannot sympathise with, and disowns in him—"owe thy pride thyself." Johnson's interpretation, though accepted by recent editors, assumes too much, and practically identifies "pride" with "stoutness," which more nearly corresponds with "valiantness." The fact seems to be that Volumnia, in her resentment, exhorts herself, not Coriolanus, saying in effect, "now let the sense of thy pride rather concern thy mother than fear of danger of thy valiant obstinacy."'

156. Thy Valiantnesse was mine] W. A. WRIGHT: So Cassius, in *Jul. Cæs.*, IV, iii, 120, attributes his hasty temper to his mother, 'That rash humour which my mother gave me.' And the influence of the mother in the formation of the

But owe thy Pride thy felfe. 157

Corio. Pray be content :

Mother, I am going to the Market place :

Chide me no more. Ile Mountebanke their Loues, 160

Cogge their Hearts from them, and come home belou'd

Of all the Trades in Rome. Looke, I am going :

Commend me to my Wife, Ile returne Confull,

Or neuer trust to what my Tongue can do

I'th way of Flattery further. 165

Volum. Do your will.

Exit Volumnia

Com. Away, the Tribunes do attend you : arm your self

To anfwer mildely : for they are prepar'd

With Accufations, as I heare more strong

Then are vpon you yet. 170

Corio. The word is, Mildely. Pray you let vs go,

Let them accufe me by inuention : I

Will anfwer in mine Honor.

Menen. I, but mildely.

Corio. Well mildely be it then, Mildely. *Exeunt* 175

157. owe] owne *F₂*. own *F₃F₄*,

Rowe, +, Cap. Var. '78, Ran. ow'st

Coll. iii. (MS.). owest Huds. ii.

159. I am] I'm Pope, +.

165. I'th] Ff, Rowe, +, Wh. i.

I'the Cap. et cet.

further] farther Coll. Wh. i.

166. Exit Volumnia.] Exit. Cap.
et seq.

167. Away...arm] As one line Pope
et seq.

167-175. Om. Bell.

168. they are] they're Pope, +.

175. Mildely.] mildly be it then!
Ktly. mildly. Come on. Words.

child's character is again referred to in *Macbeth*, I, vii, 72-74. [See also *Richard III*: IV, iv, 157, 158, 'Madam, I have a touch of your [his mother's] condition Which cannot brook the accent of reproof.'—ED.]

158. Pray be content, etc.] JOHN RUSKIN in a letter to Miss Susan Beever, 16th March, 1874, says: 'I had a real cry—with quite wet tears—yesterday morning over what, to me, is the prettiest bit in all Shakespeare, [ll. 158-165 here given]. And almost next to it comes (to me always, I mean in my own fancy) *Virgilia*: "Yes, certain; there's a letter for you; I saw it,"' [*Works*, ed. Cook & Wedderburn, vol. xxxvii, p. 87].

161. Cogge] W. A. WRIGHT: That is, cheat, cozen, obtain by falsehood. See *Richard III*: I, iii, 48, 'Because I cannot flatter and speak fair, Smile in men's faces, smooth, deceive and cog.' Cotgrave gives: 'Ioncher. To strew . . . also, to gull; cog, or foist with; lie vnto, decieue, giue gudgeons, beare in hand with vntruthes; also, to dallie, ieast or toy with.'

171. The word is, Mildely] W. A. WRIGHT: That is, the pass-word, order of the day. Compare *Jul. Cæs.*, V, v, 4, 'Slaying is the word.'

172, 173. Let them . . . mine Honor] CASE: Let them invent accusations against me, I will answer them in accordance with mine honour.

[Scene III.]

Enter Sicinius and Brutus.

I

Brn. In this point charge him home, that he affects
Tyrannicall power : If he euade vs there,

3

SCENE VI. Pope, Han. Warb. Johns.

et cet.

SCENE III. Cap. et seq.

2. *Brn.*] *F.*

The Forum. Pope, +, Var. '78, '85,

2-32. *Om.* Bell.*Ran.* The Same. The Market-Place.3. *Tyrannicall*] *Tyrannic* Pope, +.*Knt.* The Same. The Forum. Cap.

1. *Sicinius and Brutus*] *VERITY* (*Student's Sh.*): The Tribunes are here seen at their worst: frankly treating the people as mere tools, exploiting the advantage which Coriolanus's passionate temperament gives them over him, and showing themselves with the self-importance of the demagogue in office ('us' . . . 'we' . . . 'our').

2-6. *In this point . . . ne're distributed*] *MACCALLUM* (p. 511): The accusations brought against Coriolanus in Shakespeare are substantially just. He may not seek to wind himself into a power tyrannical if we take *tyrant*, as Plutarch certainly did but as Shakespeare probably did not, in the strict classical sense of *tyrannus*, but with his disregard of aged custom and his avowed opinions of the people, there can be no doubt that he would have wielded the consular powers tyrannically, in the ordinary acceptation of the word. For there can be as little doubt about his ill-will to the masses and his abhorrence of the tribunitian system. And it is on these that he is condemned. It is very noticeable that the division of the Antiate spoil, which in Plutarch is the most decisive and unwarrantable allegation against him, is mentioned by Shakespeare only in advance as a subordinate point that may be brought forward, but, as a matter of fact, it is never urged. Shakespeare makes no further use of a circumstance to which Plutarch attaches so great importance that he dwells on it twice over and gives it the prominent place in the narrative of the trial. This piece of sharp practice becomes quite negligible in the play, and the only chicanery of which the tribunes are guilty in the whole transaction is that, as in the *Life*, but more explicitly, they goad Coriolanus to a fit of rage in which he avows his real sentiments—a tactical expedient that many politicians would consider perfectly permissible. Shakespeare, as has often been pointed out, in some ways shows even less appreciation than Plutarch of the merits of the people; so it is all the more significant that, at the crisis of the play, he softens down and obliterates the worst traits in their proceedings against their enemy. And the second thing we observe is that by all this Shakespeare emphasises the insolence and truculence of the hero. It is Coriolanus's pride that turns his candidature, which begins under the happiest auspices, to a snare. It is still his pride that plays into the Tribunes' hands and makes him repeat in mere defiance his offensive speech. It is again his pride, not any calumny about his misapplying the profits of his raid, that gives the signal for the adverse sentence. Just as in this respect the plebs is represented as, on the whole, less ignoble than Plutarch makes it, so Coriolanus's conduct is portrayed as more insensate. And this two-fold tendency, to palliate the guilt of Rome and to stress the violence that provoked it, appears in the more conspicuous of Shakespeare's subsequent deviations from his authority. [Both *Verity* and *Gordon* call attention to the unfairness in bringing forward this question of the spoils of the Antiates.—*ED.*]

2, 3. *he affects Tyrannicall power*] *MURRAY* (*N. E. D.*, s. v. *Affect*. 1.): To aim

Inforce him with his enuy to the people,
 And that the Spoile got on the *Antiats* 5
 Was ne're distributed. What, will he come ?

Enter an Edile.

Edile. Hee's comming.

Bru. How accompanied ?

Edile. With old *Menenius*, and thofe Senators 10
 That alwayes fauour'd him.

Sicin. Haue you a Catalogue
 Of all the Voices that we haue procur'd, fet downe by'th

Edile. I haue : 'tis ready. (Pole ?

Sicin. Haue you collected them by Tribes? 15

Edile. I haue.

5. *Antiats*] Ff, Rowe, Ktly. *Anti-*
ates Pope et cet.

6-9. *What...accompanied*] As one line
 Cap. et seq. (except Sta. Ktly, Neils.).

7. *Enter an Edile.*] After *distributed*,
 l. 6 Cap. Mal. et seq.

13-16. *set downe...I haue*] As two
 lines, ending: *Haue you* and reading l.

16 *I haue; 'tis ready* Cap.

13, 14. As two lines, the first ending
procur'd Pope et seq.

13. *Pole?*] *poll?* Rowe et seq.

14. *ready.*] *ready, here* Pope, +,
 Steev. Var. '03, '13, Hal.

16. *I haue.*] *I haue; 'tis ready* Ff,
 Rowe, Cap.

at, aspire to, or make for; to seek to obtain or attain, 2 *Henry VI*: IV, vii, 104,
 'Have I affected wealth or honour?' [Compare also IV, vi, 41 below.]

4. *Inforce him with his enuy to the people*] That is, urge upon him his malice
 toward the people. North, in his marginal summary of a paragraph, p. 251, has,
 'The first occasion of the Volsces envy to Coriolanus.' As the present passage
 is the only one wherein Shakespeare uses this expression North's summary per-
 haps led him to it. Schmidt (*Lex.*, s. v. *envy*, sb. 2) gives many examples of this
 word in the sense of *malice, hatred*.—ED.

5. *And that*] ABBOTT (§ 382): As in Latin a verb of speaking can be omitted
 where it is implied by some other word, 'And (say) that the spoil,' etc.

5. *got on the Antiats*] WHITELAW compares 'I will get me honour upon Pharaoh
 and all his host,' [*Exodus*, xiv, 17].—SCHMIDT (*Coriolanus*) remarks on this that
 a nearer parallelism is to be found in *Ant. & Cleo.*: 'My queen and Eros Have by
 their brave instructions got upon me A nobleness in record,' IV, xiv, 98. 'But
 the figure,' says W. A. Wright, 'is different, and "got upon" is equivalent to
 "begotten upon," and so, obtained by means of. I would rather refer to I, i,
 235, "win upon," and *As You Like It*, I, i, 156, "If he do not mightily grace him-
 self on thee," for an instance of this use of "on."'

13-15. *by'th Pole . . . by Tribes*] BEECHING (*Henry Irving Sh.*): The point
 of this arrangement is lost upon the reader unacquainted with the passage in
 North's *Plutarch*, on which it is based: 'The Tribunes would in any case (what-
 soeuer came of it) that the people should proceed to giue their voyces *by Tribes*
 and not by hundreds; for by this means the poore needie people (and all such rabble
 as had nothing to lose and had lesse regard of honesty before their eyes) came to

Sicin. Assemble presently the people hither : 17
 And when they heare me say, it shall be so,
 I'th'right and strength a'th'Commons : be it either
 For death, for fine, or Banishment, then let them 20
 If I say Fine, cry Fine; if Death, cry Death,
 Insisting on the olde prerogatiue
 And power i'th Truth a'th Cause.
Edile. I shall informe them. 24

- | | |
|---|---|
| 19. <i>I'th'] i'the</i> Cap. et seq. | 22. <i>the] their</i> Coll. MS. |
| <i>a'th'] o'th' F₄, Rowe, +. o'the</i> | 23. <i>i'th] i'the</i> Cap. et seq. |
| Cap. et seq. | <i>i'th Truth] i'the trial</i> Kinnear. |
| 20. <i>or Banishment] or for Banishment</i> | 24. <i>shall] will</i> Rowe, +. |
| <i>F₄.</i> | |

be of greater force (*because their voyces were numbered by the polle*) then the noble honest citizens whose persons and purse did dutifully serue the common wealth in their warres' (p. 231). The sentence 'because . . . polle' is not in the Greek, and it is not a correct explanation of the Tribunes' preference for voting by tribes. In the case of both *centuries* and *tribes* voting was by poll, till the vote of a century or tribe was arrived at, and then the vote of century or tribe was given as a single one. Without going into questions of Roman constitutional history, it will be sufficient to say that in the assembly by centuries (*comitia centuriata*) the preponderance was given to property. It is more important to notice how carefully Shakespeare follows North, taking from him any details which may give life to the narrative.—E. K. CHAMBERS (*Warwick Sh.*) likewise notes that the sentence in regard to voting by the poll is an addition of the translator from the Greek. He gives substantially the same explanation of the methods of voting by tribes and by centuries as that by Beeching, and concludes his note thus: 'Probably Shakespeare has not quite understood the point, even if North did.' [The parenthetical explanation is perhaps due to Amyot and not North, who translated the French of Amyot, not the original Greek. Langhorne's translation of this incident is: 'But the first thing they did, after the people were assembled, was to compel them to give their voices by tribes, and not by centuries; thus contriving that the meanest and most seditious part of the populace, and those who had no regard to justice or honour, might out-vote such as had borne arms, or were of some fortune and character.' A foot-note adds: 'From the reign of Servius Tullius the voices had been always gathered by centuries. The Consuls were for keeping up the ancient custom, being well apprised, that they could save Coriolanus if the voices were reckoned by centuries, of which the knights and the wealthiest of the citizens made up the majority, being pretty sure of ninety-eight out of a hundred and seventy-three. But the artful tribunes, alleging that, in an affair relating to the rights of the people, every citizen's vote ought to have its due weight, they would not by any means consent to let the voices be collected otherwise than by tribes.' (vol. ii, p. 190.)—ED.]

23. *i'th Truth a'th Cause]* JOHNSON: This is not very easily understood. We might read, '*o'er the truth o'the cause.*'—M. MASON (*Comments*, etc., p. 257): As I cannot understand this passage as it is pointed, I should suppose that the speeches should be thus divided, and then it will require no explanation:

Bru. And when such time they haue begun to cry, 25
Let them not cease, but with a dinne confus'd
Inforce the present Execution
Of what we chance to Sentence.

Edi. Very well.

Sicin. Make them be strong, and ready for this hint 30
When we shall hap to giu't them.

Bru. Go about it,
Put him to Choller fraite, he hath bene vs'd
Euer to conquer, and to haue his worth
Of contradiction. Being once chaft, he cannot 35

32. [Exit Ædile. Pope et seq.
33-35. *he hath...contradiction*] Om.
Words.

34. *Euer*] *Even* Var. '21.
his] no Han. Bell.

34. *worth*] *word* Rowe, +, Sing. ii,
Huds. *mouth* Coll. ii, iii. (MS.).
wreak Ktly. *will* Lettsom (ap. Dyce
ii.). *worth* free Kinnear.

35. *Of*] *Off* Warb.

'*Sic.* Insisting on the old prerogative
And power.

Æd. In the truth of the cause
I shall inform them.'

That is, I will explain the matter to them fully. [Rann adopts Mason's division and explanation of this passage, but makes a single line of the two short lines given to the Ædile.—ED.]—BADHAM (*Criticism Applied to Sh.*, p. 6): What is the meaning of 'in the truth of the cause'? In this place it would mean because their cause is true, and assuredly that is not to be the ground of their determination; but, on the contrary, Sicinius wishes to hound them on to his cry of the *right* and *strength* of the Commons; the obvious correction is, 'Insisting on the old prerogative And pow'r i' th' *teeth* o' th' cause.' Johnson, as we afterwards found, had so far anticipated this that he saw the meaning required by the context, for he reads 'o'er the truth o' th' cause,' which, however, neither signifies what he wishes to express by it nor suits the metre.—IBID. (*Text of Sh.*, p. 289): The conjecture which I offered many years ago I again repeat, with the most perfect conviction of its truth.—W. A. WRIGHT: That is, the power which the rightfulness of their cause gave them.—VERITY (*Student's Sh.*): An obscure phrase; perhaps 'according to the justice of their case.'—CASE (*Arden Sh.*): That is, the authority residing in a true cause.—GORDON: I suppose this may mean, 'the power which they have in the justice of their cause.' It sounds like the jargon of an overworked politician.

25. *when such time*] For other examples of this omission of the preposition in adverbial expressions of time see ABBOTT, § 202.

34, 35. *to haue his worth Of contradiction*] WARBURTON: The sense here falls miserably. *He hath been used*, says the speaker, *ever to conquer*—And what then?—*and to contradict*. We should read and point it thus, *And to haue his word, Off contradiction*.—i. e., to have his opinion carry it without contradiction. Here the sense rises elegantly. *He used ever to conquer; nay, to conquer without opposition*.—HEATH (p. 422): When we say a man is used to have his word [see *Text*.

[34, 35. to haue his worth Of contradiction]

Notes] we mean that he will still have something proper or improper to say on every occasion that offers. What strange English too is *Off contradiction*? Yet, in spite of the genius of our language, Mr Warburton will have it that these words signify, 'He has been used to have his opinion carry it without contradiction; nay, to conquer without opposition.' Surely the tribunes knew better, as well from what had just before passed, as from the other transactions mentioned in the play, the establishment of the tribunitial magistracy, and the distribution of the corn, both which Coriolanus had violently opposed and had been overruled in his opposition. The latter part of Mr Warburton's interpretation, though he understands it as a compliment to Coriolanus out of the mouth of his enemies, is such a one as Coriolanus himself would undoubtedly have interpreted to be an affront. The common reading gives us a very just and a very natural sense. [It is to be remembered that by this Heath means the reading of Rowe, Pope, Theobald, etc., and not the Folio text.—ED.]: 'He hath been ever used in war to conquer, and in peace to lay hold of every opportunity to contradict the desires of the people. The first circumstance hath blown up his pride, and the second is so habitual to him that he cannot get the better of it; there is therefore no doubt but, if we can once put him in passion, and off his guard, both those principles of action will display themselves with their usual extravagance.' The source of Mr Warburton's mistake is evident; he must needs be searching for a climax where none was intended.—CAPELL, whose text reads, 'to have his 'worth,' says: 'Thus the folios, and rightly; for though 'worth' be an uncommon contraction (a singular one, if you will, for no example is met with), the word so understood fits the place and the speaker; and that very contraction has fitted it, for *pennyworth* had not been tolerable. The sense is, "*He hath been us'd to have his full swing of it.*"—[In his *Glossary* Capell cites the present passage, s. v. 'Worth: Pennyworth.]—MALONE's note on this passage does not contain any reference to Capell; but he likewise declares in favour of the Folio reading, and interprets 'worth' in the sense of *pennyworth*, quoting in illustration *Rom. & Jul.*, 'You take your pennyworth [of sleep] now,' IV, v, 4.—COLLIER (*Notes & Emendations*, etc., p. 358): The following must be allowed to be a valuable emendation of a passage which is thus given in every edition, ancient or recent, '—to have his worth Of contradiction.' Malone gravely says that 'to have his worth of contradiction' means to have his *pennyworth* of it; but the whole figure here is taken from horsemanship. When a restive animal obtains his own way he is said to have his mouth given to him; to give a horse his mouth is to free him from restraint; therefore Brutus, speaking of Coriolanus and of his irritable spirit, remarks:

'He hath been us'd
Ever to conquer, and to have his *mouth*
Of contradiction,' etc.

The old printer confounded *m* and *w*, and read *mouth* 'worth.' The necessary letters are written in the margin of the folio, 1632, and struck through in the text.—SINGER (*Sh. Vindicated*, p. 221): Think of Shakespeare writing 'his *mouth* of contradiction'!! It does not tend to confirm Mr Collier's presumption that these correctors had access to better authority than we possess, or give a very high idea of their acuteness to propose such a change. The error lies only in a single letter; we should read, 'to have his *word* Of contradiction,' &c. [From Collier's

[34, 35. to haue his worth Of contradiction]

remark that all editions ancient and recent read 'worth,' and this proposal by Singer to read *word*, it would seem that neither of them had examined the earlier texts. In spite of the sting intended by Singer's two exclamation points, he has, I think, been more lenient than is his wont. 'To have his mouth of contradiction' is an ill phrase, a vile phrase; how can it, moreover, be made to yield the meaning Collier gives it? It should be: To be given his mouth, if it refer to horsemanship. If it mean anything at all it must be as we speak of a face of woe, an eye of pity, and thus, a mouth full of contradiction.—ED.]—J. WETHERELL (*Notes & Queries*, 1 Aug., 1868, p. 103) directs us to read this passage:

'he hath been us'd
Ever to conquer and to heave his wroth
On contradiction';

but, unfortunately, does not vouchsafe to elucidate. It must, therefore, be left to the patience of the reader to unravel. For his guidance it may be said that Shakespeare uses *heave* in the sense of *lift up*, and also *to give vent to*, as a sigh or moan. The word *wroth* occurs but once in Shakespeare (*Mer. of Ven.*, II, ix, 78), where it can mean only *sorrow*, *unhappiness*. 'Tis too hard a knot for me to untie.—ED.—BADHAM (*Text of Sh.*, p. 288): A mere change in the punctuation will supersede the necessity of any further conjecture in this passage. Here some defend 'worth,' and others attempt corrections of it, among which the most ridiculous is the MS. corrector's '*mouth*.' We ought to read:

'He hath been us'd
Ever to Conquer, and (to have his worth)
Of contradiction being once chaf'd, he cannot
Be reined,' etc.—

P. A. DANIEL (p. 62) proposes 'and to *heat* his *wrath* On contradiction.'—WHITELAW: Not to have the worst of the quarrel; to give as good as he gets.—SCHMIDT (*Coriolanus*): The interpretation of Steevens [Malone?] is not in accord with the context. Literally: He is accustomed to have his worthiness, his repute, by means of contradiction; contradiction carries him as far as he intends; that is, he always carries his point.—W. A. WRIGHT: His full quota or proportion as Malone explains it. Coriolanus in opposition has always been accustomed to get the best of the bargain. [As regards Schmidt's interpretation] the point is not that Coriolanus has acquired this character, but that he has always had his own way and cannot brook opposition.—BULLOCH (p. 184): 'Conquer,' I conjecture, should be *canker*, a very expressive term for one so given as Coriolanus was to the various qualities of temper and conduct which the speaker attributes to him. 'Canker' and 'cankered' occur in Shakespeare above a score of times as noun and adjective; in the passage before us it would seem to be a verb. At all events it appears a suitable expression for the tribunes to heap upon the man they hated.—HUDSON (ed. ii.): 'Worth' seems to me absolutely meaningless here. On the other hand, *word* seems rather tame for the occasion. Collier's MS. correction is dreadful. Daniel's proposal, though something bold, seems to me well worth considering.—ORGER (p. 64): If we change 'Of contradiction' to '*bove* contradiction' the sense is clear. He has always been accustomed to have his worth regarded so highly, such deference paid him, that he has never been contradicted.—

Be rein'd againe to Temperance, then he speakes 36
 What's in his heart, and that is there which lookes
 With vs to breake his necke.

Enter Coriolanus, Menenius, and Cominius, with others. 40

Sicin. Well, heere he comes.

Mene. Calmely, I do beseech you.

Corio. I, as an Hostler, that fourth pooreft peece
 Will beare the Knaue by'th Volume :
 Th'honor'd Goddes 45

36-38. <i>then...his necke</i>] Om. Words.	tricians. Cap. Mal. et seq.
37. <i>lookes</i>] <i>works</i> Han.	43. <i>fourth</i>] <i>for th'</i> F ₂ . <i>for the</i> F ₃ F ₄ .
39, 40. <i>Enter...others.</i>] After l. 41	44, 45. As one line Pope et seq.
Dyce, Cam.+.	44. <i>the Knaue</i>] ' <i>thou Knaue</i> ' Anon.
40. with others.] Senators and Pa-	ap. Cam.

VERITY (*Student's Sh.*): Can this mean 'to get the better of opposition'? [Malone's interpretation] surely would imply that Coriolanus was used to and could put up with contradiction, whereas Brutus means the exact opposite. [Malone's interpretation, since it does not involve any change in the original text, is now accepted by the majority of modern editors.—ED.]

36. *Be rein'd . . . to Temperance*] TOLLET: Our poet seems to have taken several of his images from the old pageants. In the new edition of Leland's *Collectanea*, vol. iv, p. 190, the virtue *Temperance* is represented 'holding in hyr haund a bitt of an horse.'—HENLEY: Mr Tollet might have added that both in painting and sculpture the *bit* is the established symbol of this virtue.

37, 38. *which lookes . . . his necke*] JOHNSON: To 'look' is to *wait* or *expect*. The sense I believe is, 'What he has in heart is waiting there to help us to break his neck.'—STEEVENS: The tribune rather seems to mean, 'The sentiments of Coriolanus's heart are our coadjutors, and look to have their share in promoting his destruction.' [This note, with even a slight hint of criticism of Johnson, did not appear until Steevens's own edition in 1793, nearly ten years after the death of his great partner in editorship.—ED.]—WHITELAW: There is that in his heart—the ungovernable disposition of the man—which means (goes about, makes as if) to combine with us for his destruction. 'To break his neck.' Hurl him from the Tarpeian Rock.—SCHMIDT (*Coriolanus*): That is, is likely, as 'to look' is used elsewhere with adjectival and adverbial expressions, but would certainly not be used with an infinitive. Whitelaw is quite mistaken. 'With us' is *by us*, if expressed in present day speech. There is no need to refer directly to the downfall from the Tarpeian Rock as does Whitelaw.—CASE (*Arden, Sh.*): The *N. E. D.* places this passage under *look 8b*, To tend *to*, promise *to*, as sole example, following upon 8[a]. To show a tendency; to tend, point (in a particular direction), illustrated by several examples, beginning with '1647, *Power of Kings*, iv, 84, The context looketh wholly that way.' Both Johnson and Steevens obviously connect 'With us' with 'to break,' etc., but if it is connected with 'looks,' the sentiments are not coadjutors, but merely coincide in expectation or tendency.

43, 44. *an Hostler . . . by'th Volume*] STEEVENS: That is, would bear being called a knave as often as would fill out a volume.—W. A. WRIGHT: As Niel Blane

Keepe Rome in safety, and the Chaires of Iustice 46
 Supplied with worthy men, plant loue amongs
 Through our large Temples with ẏ shewes of peace
 And not our streets with Warre.

I *Sen.* Amen, Amen. 50

Mene. A Noble with.

Enter the Edile with the Plebeians.

Sicin. Draw neere ye people.

Edile. Lift to your Tribunes. Audience :

Peace I fay. 55

45-49. Given to Com. Anon. ap. Cam.

47. *Supplied*] *Supply* Pope, +.
*among*s] *amongst* you, Ff, Rowe
(amongst you Pope). *amongst* us Var.
 '73. *among'st* Dyce, Sta. Cam. +,
 Words. Huds. ii, Neils. *among* us!
 Cap. et cet.

48. *Through*] *Throng* Theob. et seq.

52. *Enter...Plebeians.*] Ff, Rowe, +.
Re-enter...Plebeians. Varr. Ran. *Re-*
enter Ædile with Citizens. Cap. et cet.

53. *neere*] *near to us*, Words.

54, 55. *Lift...I fay*] As one line Johns.
 et seq.

says in *Old Mortality* (ch. iii.), 'Folk in the hostler line maun put up wi' muckle.' The folios spell the word 'Hostler' here, but elsewhere 'Ostler.'—Miss C. PORTER, in a laudable attempt to wrest a meaning from the Folio reading 'that fourth poorest peece,' says: 'Coriolanus is referring to the requisite reining in of Temperence belonging to an Hostler of the lowliest fourth estate, which will enable him to stand being submissive, to beare to any extent; "by the Volume," the Knave about to ride him.' The word 'him' refers not to the metaphorical hostler here, but to Coriolanus himself, who sees through the scheme of Brutus, 'the Knave' who is about to ride him to his ruin.—ED.]

48. *Through our large Temples*] THEOBALD: Though this be the reading of all the copies, it is flat nonsense. There is no verb, either expressed or understood, that can govern the latter part of the sentence. I have no doubt of my emendation [see *Text. Notes*] restoring the text rightly, because Mr Warburton started the same conjecture, unknowing that I had meddled with the passage. [Warburton was not so magnanimous. He pronounced the Folio text 'rank nonsense,' but made no mention of his 'very dear friend' having proposed the same reading.—ED.]

48. *shewes of peace*] MALONE: The 'shows of peace' are multitudes of people peaceably assembled either to hear the determination of causes or for other purposes of civil government.—STEEVENS: The real 'shows of peace' among the Romans were the olive branch and the caduceous; but I question if our author, on the present occasion, had any determinate idea annexed to his words. Mr Malone's supposition, however, can hardly be right; because the 'temples' (*i. e.*, those of the gods) were never used for the determination of civil causes, &c. To such purposes the Senate and the Forum were appropriated. The *temples* indeed might be thronged with people who met to thank the gods for a return of peace.—W. A. WRIGHT: Shakespeare may have had in his mind some occasion like that of Nov. 24, 1588, when Queen Elizabeth went to St Paul's to return thanks for the victory over the Spanish Armada. See Stow's *Annals*, p. 1260 (ed. 1601).

Corio. Firſt heare me ſpeake. 56

Both Tri. Well, ſay : Peace hoe.

Corio. Shall I be charg'd no further then this preſent?
Muſt all determine heere?

Sicin. I do demand, 60

If you ſubmit you to the peoples voices,
Allow their Officers, and are content
To ſuffer lawfull Censure for ſuch faults
As ſhall be prou'd vpon you.

Corio. I am Content. 65

Mene. Lo Citizens, he ſayes he is Content.
The warlike Seruice he ha's done, conſider : Thinke
Vpon the wounds his body beares, which ſhew
Like Graues i'th holy Church-yard. 69

57. *Well, ſay*] *Well, ſir; ſay on.*—
Steev. conj., Words.

58. *further*] *farther* Pope ii, Theob.
Warb. Johns. Varr. Ran. Coll. Wh. i.

65. *I am*] *I'm* Dyce ii, Words.
Huds. ii.

67, 68. *Thinke...ſhew*] As one line
Pope, +, Cap. Mal. Steev. Varr. Sing.
Knt, Coll. Hal. Ktly, Huds. i.

68. *Vpon*] *on* Pope, +, Steev. Varr.
Sing. i, Knt, Hal. Huds. i.

69-72. As two lines, ending: *Briars...*
further: Cap. et seq.

58. *this preſent*] SCHMIDT (*Coriolanus*): Either to be taken with a reference to time—now, today—so that no later repetition of the complaint is to be feared; or with reference to the case now under discussion, so that there remains in reserve other points of complaint. Grammatically the first is the more simple explanation, and seems more consistent with the question 'must all determine here?'—CASE (*Arden Sh.*): At this present time. Some take it as meaning the present charge, referring to the events in III, i, and the attempt to attach him 'as a traitorous innovator, A foe to th' public weal' (ll. 207, 208). On the whole, however, time or occasion seems to be intended. Coriolanus had been prepared by Cominius for new and stronger accusations, and had agreed to answer 'mildly,' although, in fact, his patience breaks down as soon as he hears the old charge repeated. As Sicinius says there was no need to 'put new matter to his charge' (l. 101 *post*).

61. *the peoples voices*] E. J. WHITE (p. 413): The different departments of government, now recognised, were not separated at this period of the world's history; it was a fundamental principle of Roman Government that the supreme power was inherent in the people, though it might be delegated by them to elected or hereditary magistrates. All important matters, however, had to be brought before the sovereign people, who could ratify or reject the proposals made to them without discussion. The power of the people, swayed as they were by improper appeals and motives, led to a period of moral and political corruption which was followed by the military despotism of the Cæsars.

69. *holy Church-yard*] BADHAM (*Criticism Applied to Sh.*, p. 11): Why *holy* churchyard? The printer having *holy yard* (campo santo, Gottes Acker) before him, and not understanding its propriety, supposed that *church* had been accidentally omitted, and intruded it into the text. It would be an endless task to

Corio. Scratches with Briars, fcarres to moue
Laughter onely. 70

Mene. Confider further :
That when he speakes not like a Citizen,
You finde him like a Soldier : do not take
His rougher Actions for malicious founds : 75
But as I fay, such as become a Soldier,
Rather then enuy you.

Com. Well, well, no more. 78

70-77. Om. Bell.	75. <i>Actions</i>] <i>accents</i> Theob. Pope ii.
70, 71. As one line Theob.+, Varr.	et seq.
Ran. Mal.	77. <i>you.</i>] <i>you</i> —Pope, Theob. Warb.
72. <i>further</i>] <i>farther</i> Coll. Sing. ii, Wh.	Johns. Var. '73. <i>to you</i> Ktly.
i, Ktly.	78. Com.] <i>Corio.</i> Bell.

enumerate the lines where the omission or intrusion of letters or monosyllables has dislocated the verse. [That the present line is an instance is, I think, more than doubtful. The word 'yard,' except in composition as above, is not used by Shakespeare in the sense of an open space; when the word occurs by itself its meaning is, in nearly every case, the linear measure.—ED.]—ROLFE: English rather than Roman, of course. Could Bacon have written that?—CASE (*Arden Sh.*): An anachronism, as has been pointed out. We are left at liberty to think of the size, or the number of the wounds, or of the sanctity of the hero's person in the comparison.

75. *His rougher Actions*] THEOBALD (*Sh. Restored*, p. 181): I have no manner of apprehension how a man's *actions* can be mistaken for words. If I were to do a sawcy thing in company to any one, I should think it very extraordinary if he told me, Sir, you give me very impudent language. There seems to me a manifest corruption in the text, thro' all the copies; and that for the sake of common sense it ought to be corrected thus, 'His rougher ACCENTS,' etc. [Theobald's note in his edition is substantially as here given. The *Text. Notes* show the universal acceptance of his correction. Walker (ii, 274) gives several examples wherein *c* and *t* are confounded, which are vindications of this change.—ED.]—CAPELL, while accepting Theobald's as an *emendatio certissima*, adds that 'the maker of it knew not its sense, for he interprets it, the tone of the voice; whereas "*accents*" and "*sounds*" both stand for *words* in this place.'—MALONE: His rougher *accents* are the harsh *terms* that he uses.

77. *Rather than enuy you*] JOHNSON: 'Envy' is here taken at large for *maliginity* or ill intention.—M. MASON (*Comments*, etc., p. 257): According to the construction of the sentence, 'envy' is evidently used as a verb, and signifies to *injure*. In this sense it is used by Julietta in *The Pilgrim*, 'If I make a lie To gain your love, and envy my best mistress Pin me against a wall,' etc. [II, i, p. 23, ed. Dyce. Mason is, I think, undoubtedly right that 'envy' is here to be taken as a verb.—MURRAY (*N. E. D.*, s. v. vb, 2. b.) quotes the foregoing passage from *The Pilgrim* as the sole example of 'envy' in the sense to *injure*.]—MALONE: That is, rather than import ill will to you.—WRIGHT: Rather than express envy or hatred against you.

78. *Com. Well, well, no more*] BEECHING (*Falcon Sh.*): Cominius perhaps sees that if old Menenius goes on much longer apologising, Coriolanus will burst out in a fury.

Corio. What is the matter,
That being past for Confull with full voyce ; 80
I am so dishonour'd, that the very houre
You take it off againe.

Sicin. Answer to vs.

Corio. Say then : 'tis true, I ought so

Sicin. We charge you, that you haue contriu'd to take 85
From Rome all feason'd Office, and to winde

79. *What*] *I will*:—*What* Cap.

81. *so*] Om. Rowe ii.

81. *I am*] *I'm* Pope,+, Dyce ii,

the] *i'* the Ktly.

Words. Huds. ii.

84. I ought so] ABBOTT (§ 63): 'So' (original meaning 'in that way') is frequently inserted in replies where we should omit it. See II, iii, 272, 273 *supra*.

86. all season'd Office] JOHNSON: All *office established and settled* by time, and made familiar to the people by long use.—W. A. WRIGHT: That is, all office well ripened or matured and rendered palatable to the people by time. For the two senses of 'season,' which appear to be combined in this passage, compare *Hamlet*, III, iii, 86, 'When he is fit and season'd for his passage'; and I, ii, 192, 'Season your admiration for a while With an attent ear.' *Mer. of Ven.*, IV, i, 197, 'And earthly power doth then show likest God's When mercy seasons justice.'—ROLFE: Schmidt (*Lex.*) makes 'season'd' = 'qualified, tempered,' which seems to us favoured by the context. Such *limited* power is the natural antithesis to *power tyrannical*. Besides, the office of the tribunes, against which the opposition of Coriolanus was specially directed, was not a long-established one. [Sicinius is not here referring directly to the office of the Tribunes, but rather to the office which the people held in the government; this it was which Coriolanus had always opposed. The words 'all season'd office' shows this, I think; had he meant the office of the Tribunes, he would more likely have said 'a season'd office.'—ED.]—KINNEAR (p. 323): That is, *wholesome*, that keeps the public weal in *healthy life*. Compare I, i, 84, 'they nere car'd for us yet . . . repeale daily any wholesome Act established against the rich, and provide more piercing Statutes daily, to chain up and restrain the poor.'—E. K. CHAMBERS (*Warwick Sh.*): I prefer Johnson's explanation to Schmidt's. It is true that, although certain popular rights, such as a say in the choice of consul, were of old standing, yet the tribunate was quite an innovation. But the tribunes themselves were the last people to make this distinction.—VERITY (*Student's Sh.*): 'Season'd' is, perhaps, 'established and mature' from *season*, 'to ripen, mature' (the metaphor of fruit), as in *Hamlet*, III, iii, 86. One of the main notions of *season* as defined in the *Century Dictionary* is 'to fit for any use by time or habit; habituate; accustom; mature; inure; acclimatise.' No doubt Sicinius refers primarily to Coriolanus's attitude towards the tribuneship, and it seems in keeping with the Tribune's conceit that he should audaciously apply such a term to his recently-created office. Some take *season'd* = 'qualified, tempered'; the force of which I do not see, unless it means that Coriolanus grudges any delegation, however moderate, of the patricians' power to the representatives of the people.—CASE (*Arden Sh.*): The fact that the office of Tribune was not *season'd* [in the sense given by Johnson] would not hinder Sicinius from so describing it; it is true that by far the majority of the cases in which the

Your felfe into a power tyrannicall, 87
For which you are a Traitor to the people.

Corio. How? Traytor?

Mene. Nay temperately : your promife. 90

Corio. The fires i'th'lowest hell. Fould in the people :
Call me their Traitor, thou iniurious Tribune.
Within thine eyes fate twenty thoufand deaths
In thy hands clutcht : as many Millions in 94

87. *into*] unto F₄, Rowe, +.

hell fold in Pope et cet.

91. *fires*] *fire's* Warb. (misprint).

94. *clutcht:...Millions*] *clutcht...Mil-*

hell. Fould in] *hell, fould in* Ff.

lions, F₃F₄. *clutcht'd...millions*, Rowe

hell, fold in Rowe. *hell fold-in* Dyce,

et seq.

Cam.+, Words. Huds. ii, Craig.

verb *season* occurs arise unmistakably from the idea of flavouring and the related ideas of preserving and of qualifying or tempering [as given by Schmidt], while the few which are usually put down under 'mature,' 'ripen' may quite well have the same origin. The strongest case for 'mature,' 'ripen' is *Hamlet*, I, iii, 81, where Polonius says, 'my blessing season this in thee!' but even here it is possible to regard the blessing as the preservative, or as the ingredient making all palatable. In the same play, III, ii, 219, as ripening or preparing takes time, 'And who in want a hollow friend doth try Directly seasons him his enemy,' is better explained by *flavours*, *qualifies*; and similarly in III, iii, 86, 'When he is fit and season'd for his passage,' there can be no question of maturing and ripening, but only of being tempered and qualified at a particular time by the seasoning of repentance. In *Timon*, IV, iii, 85, the context, with salt and tubs, the concomitants of pickling, not of ripening, surely fix the metaphor. The *N. E. D.*, however, places the present passage under the figurative use of *seasoned* in sense, 'fitted for use, matured, brought to a state of perfection,' etc.

91. *i'th'lowest hell*] W. A. WRIGHT: See *Deuteronomy*, xxxii, 22, 'For a fire is kindled in mine anger, and shall burn unto the lowest hell.' [This is the reading of the *Authorised Version*, 1611, two or three years later than *Coriolanus*; the *Bishop's Bible*, 1572, and *Genevan* or *Breeches Bible*, 1584, read, 'For fire is kindled in my wrath, and shall burne unto the bottome of hell.'—ED.]

91. *hell. Fould in*, etc.] Miss C. PORTER (*First Folio Sh.*): The re-punctuation due to Pope and still followed in the modernized version is doubtful. Coriolanus addresses Sicinius personally, whom his intuition singles out as his malicious enemy. First he growls, 'The fires i' th' lowest hell.' Then blazes into fury and contempt at Sicinius as an unworthy Tribune, false shepherd of the people, using them for his own private malice against their real good. 'You fold in the people (*i. e.*, guard and shield them). Call *me* their Traitor, thou injurious (*i. e.*, injury-dealing and harmful Tribune,' etc.).

94. *clutcht*] This was one of the uncouth words which Jonson, in *The Poetaster*, singled out from the writings of Marston, and which he represented as violently cast up by Crispinus (Marston) under the action of the pill administered by the poet Horace:

'*Cris.* O—O—O!

Virg. Help him, it sticks strangely whatever it is.

Thy lying tongue, both numbers. I would faye 95
 Thou lyeſt vnto thee, with a voice as free,
 As I do pray the Gods.

Sicin. Marke you this people ?

All. To'th'Rocke, to'th'Rocke with him.

Sicin. Peace : 100

We neede not put new matter to his charge :

What you haue ſeene him do, and heard him ſpeake :

Beating your Officers, curſing your felues,

Oppoſing Lawes with ſtroakes, and heere defying 104

95. *numbers.*] *numbers*; Pope,+.
numbers, F₃F₄ et cet.

96. *lyeſt*] *ly'ſt* Cap.

98. *this*] *this*, F₄ et seq.

99. *To'th'Rocke, to'th'Rocke...*] *To*
th' Rock... Ff, Rowe,+. *To the rock*

with him; to the rock... Cap. Var. '78,
 '85, Ran. Steev. Var. '03, '13, Hal.
 Words.

101. *put*] *lay* Warb. Johns. Varr.
his] *this* Ktly.

Cris. O—*clutcht*.

Hor. Now it is come; *clutcht*.

Cæs. *Clutcht*! it is well that is come up; it had but a narrow passage.²

(V, i; ed. Gifford, p. 529). 'Clutch' in the sense *to grasp* was somewhat unusual, its more common meaning was to *clutch* the fist, where we now use *clench*. Gifford, in a note on this latter expression (*Ibid.*, p. 519), says: 'Steevens, with his customary disregard of truth in everything which relates to our author [Ben Jonson], declares, in his final remarks on *Hamlet*, that Jonson has more than once in the *Poetaster* pointed his ridicule at some of Shakespeare's descriptions and characters, and frequently sneered at his choice of words, of which he instances *clutch*. I will take upon me to affirm that the play does not contain a single allusion to any character that Shakespeare ever drew, nor an expression that can, by any ingenuity, however malicious, be tortured into a sneer at his language. *Clutch*, indeed, is used by him (as well as others), and with strict propriety; which can scarcely be said of it as employed by Marston; let the reader judge:

"Tis yet dead night, yet all the earth is *clutch'd*

In the dull leaden hand of snoring sleepe," *Antonio's Revenge*, I, i.—

MURRAY (*N. E. D.*, s. v. *Clutch*, II, 5.) quotes the above passage from Marston as the earliest use of the verb in the sense 'To hold tightly in the bent or closed hand.' Its novelty, as well as its offensive sound to his poetical ear, evidently caused Jonson to hold this particular word up to ridicule. Steevens thought it might not be generally understood, since in his own edition, 1793, he defines the word as in the present passage, '*grasp'd*. So Macbeth, in his address to the "air-drawn dagger," "Come let me clutch thee."—II, i, 34.—Ed.

96. Thou lyeſt vnto thee] SCHMIDT (*Coriolanus*): It is almost universally understood that 'unto thee' is dependent on 'say,' and so it may well be; but it may not be impossible that it is connected with 'liest': 'Thou liest before thine own self, thou speakest this with the clearest consciousness of the lie.'

Those whose great power must try him. 105
 Euen this fo criminall, and in such capitall kinde
 Deferues th'extreamest death.

Bru. But since he hath seru'd well for Rome.

Corio. What do you prate of Seruice.

Brut. I talke of that, that know it. 110

Corio. You ?

Mene. Is this the promise that you made your mother.

Com. Know, I pray you.

Corio. Ile know no further :

Let them pronounce the steepe Tarpeian death, 115
 Vagabond exile, Fleaing, pent to linger
 But with a graine a day, I would not buy
 Their mercie, at the price of one faire word,
 Nor checke my Courage for what they can giue,
 To haue't with faying, Good morrow. 120

105, 106. *Those...Euen this*] As one line Pope et seq.

107-109. Lines end: *hath...Service.* Pope, +, Cap. Varr. Ran. Mal. Steev. Varr. Sing. Coll. Del. Dyce, Hal. Ktly, Wh. Cam. +.

108. *Rome.*] *Rome*— F₃F₄ et seq.

110-114. Lines end: *Is this...Know...further:* Cap. Steev. Varr. Sing. Coll.

Hal. Ktly, Wh. i.

111. *You?*] *You? out on you!* Words.

114. *further*] *farther* F₃F₄, Rowe, Pope, Theob. Warb. Johns. Var. '73, Coll. Wh. i.

116. *Fleaing,*] *fleaing.* Johns. *flaying,* Mal. et seq.

119. *Courage*] *carriage* Coll. ii, iii. (MS.), Huds. i.

111. *You*] GORDON: Brutus was better at talking than soldiering. 'The tribunes,' says Aufidius (IV, vii, 33), 'are no soldiers.' In any case his post was a home-keeping one. It did not permit him to leave Rome.

116. *pent to linger*] W. A. WRIGHT: The meaning is clear, though the grammatical construction is loose. We may either take 'pent,' like 'clutched' in l. 94, as equivalent to 'were I pent,' or as connected with 'pronounce'; let them pronounce the sentence of being pent to linger, &c. Compare I, x, 23.

119. *Nor checke my Courage*] COLLIER (*Notes & Emendations*, etc., p. 359): It is most inconsistent with the noble character of the hero to represent him in this way applauding and vaunting his own 'courage'; the old corrector writes *carriage* for 'courage,' an easy mistake, the setting right of which is an evident improvement. The very same misprint has been pointed out and remedied in the same way in 3 *Henry VI*: [II, ii, 57, 'And this soft courage makes your followers faint,' where the MS. correction is 'soft *carriage*.'].—MOMMSEN (*Der Perkins Folio*, p. 270): Although *carriage* is assuredly the better word, and the change natural for the ear, it is at the same time to be considered that 'courage' anciently bore a double sense, that is, boldness and character of mind, e. g., Chaucer, *Cant. Tales*, near the beginning, 'So pricketh hem nature in hir corages,' i. e., *minds, hearts*. Nevertheless in this particular passage in *Coriolanus* it would have been a rightly conceived and a finer insertion of the MS. Corrector, to guard the hero from misunderstanding, than had he spoken of his bravery, since his pride is customarily

Sicin. For that he ha's
(As much as in him lies) from time to time

121

represented as quite free from vanity.—SINGER (*Sh. Vindicated*, p. 221): The substitution of 'courage' for *carriage* [*sic*] in this passage is a good and probable correction, which is countenanced by the same alteration in my copy of the Second Folio, where *ou* is struck out and *ari* interlined.—COLLIER (ed. ii.) remarks on the 'indisputable substitution' of *carriage* for 'courage,' and adds: 'On the other hand, in Beaumont and Fletcher's *Island Princess*, II, vii. (ed. Dyce, vii, 448), the opposite error found its way into the text, and has never been removed; it is where the Governor of Ternata speaks of

"A coward past recovery, a confirm'd coward,
One without courage, or common sense."

Here, strange as it may seem considering the context, *carriage* has always kept possession of the place where "courage" ought to have stood.—DYCE (*Strictures*, etc., p. 157): The MS. Corrector, whose knowledge of the meaning of words seems to have been as limited as that of Mr Collier, corrupts this passage in *Coriolanus* just as he has previously corrupted the passage in *3 Henry VI*: II, ii. In both places the old lection is the true one; here 'my courage' is equivalent to 'my spirit, mettle'; in *Henry VI*. 'this soft courage' is equivalent to 'this soft spirit, this soft-heartedness.' Besides, here the substitution of *carriage* for 'courage' introduces an impropriety of expression; for, though a man may talk of 'checking his courage,' he would hardly talk of 'checking his carriage' (unless, perhaps, he were speaking of some 'vehicular conveyance' which he was rich enough to keep). As the MS. Corrector has corrupted the passage of *Coriolanus* and the passage of *Henry VI*. by changing 'courage' to *carriage*, so Mr Collier corrupts the passage of *The Island Princess* by changing 'carriage' to *courage*:

'Count me a heavy sleepy fool, a coward,
A coward past recovery, a confirm'd coward,
One without carriage or common sense.'

Would the Governor of Ternata, after *three times* proclaiming himself a coward, immediately add that he was one without *courage*? Nobody, I believe, except Mr Collier would suppose so, or would fail to see that 'one without *carriage*' means 'one without *conduct, management*.'—HUDSON (ed. i.): There is no apparent reason why Coriolanus should speak of his *courage* in this connection; nor is his courage made any ground of objection against him by the people. We therefore accept the correction found in Mr Collier's second folio. [Hudson, in his ed. ii, influenced by Dyce, returns to the original text, explaining 'courage' here as meaning *spirit* or *resolution*, but adding that the MS. correction 'seems not unlikely to be the true reading.'—ED.]—ROLFE: From the context 'courage' here seems to be = fearless utterance. Collier considers it 'inconsistent with the noble character of the hero to represent him vaunting his own *courage*,' but he simply says 'I will not restrain my boldness of speech,' just as he has said above that he will fearlessly tell the tribune that he lies, even at the risk of twenty thousand deaths.

121. For that] That is, *because* he has; for other examples see, if needful, ABBOTT, § 151, or Shakespeare *passim*.

Enui'd against the people ; seeking meanes
To plucke away their power : as now at last,

123

123. Enui'd] *Inveigh'd* Huds. ii.
(Becket).

124. *as now*] *has now* Johns. conj.,
Cap. Var. '73, Sta. Bell.

123. Enui'd against the people] STEEVENS: That is, behaved with signs of hatred to the people.—ANDREW BECKET, whose name has long since been excluded from this edition, proposed, as far back as 1815, that we should here read, '*Inveigh'd* against the people.' The sole reason for resuscitating Becket is, that to him rightfully belongs, through priority, the credit for this change. In 1856 BADHAM, in his article *The Text of Shakespeare*, p. 289, says: 'For *envyed against* read *enveyed against*, or, as Holinshed writes it (I have unfortunately mislaid the reference), *invaied*, which in our modern orthography would be "*inveigh'd*." To envy against a person or thing is foreign to the language, and there was nothing to induce Shakespeare to adopt such a license of construction. Lyly plays upon the resemblance of the two words (*Euphues*, p. 47): "Although I have been bolde to invay against many, yet am I not so brutish as to envy them all." As will be seen, Badham has no doubts as to the originality of his conjectural reading.—STAUNTON in 1860, likewise with no hint as to having been anticipated, notes: "'Envied" here is, perhaps, only a misprint of *Inveighed*; so in North's *Plutarch* (*Life of Solon*), "But Solon going up into the pulpit for orations, stoutly inveyed against it."—BAILEY, writing in 1866, is perhaps the most culpable as regards a lack of research in the matter; he says: 'There is an expression in this tragedy that I do not find has struck any critic as corrupt,' and then quotes this present line, adding (ii, 60): 'Surely we ought to read *inveigh'd* "against the people." The verb *inveigh*, it is true, does not occur elsewhere in these plays, although the noun *invective* is found once. But the verb seems to have been familiarly employed by several writers of the age, such as Drayton and Holland, and the objection of its non-appearance in Shakespeare's writings may be equally adduced against the actual reading. I cannot, in any of them, discover the phrase "envied against," which, even if it were genuine, must be deemed harsh and unusual, if not unprecedented.'

124. *as now at last*] JOHNSON: Read rather '*has now at last*.'—STEEVENS: I am not certain but that '*as*' in this instance has the power of *as well as*. The same mode of expression I have met with among our ancient writers.—ABBOTT (§ 1113) for this passage refers to examples wherein '*as*' is frequently used (without *such*) to signify 'namely.' Since there is, however, a hint as to *time* here, the phrase may, perhaps, more fitly be explained by ABBOTT's following section: '*As* is apparently used redundantly with definitions of time (*as* *ὥς* is used in Greek with respect to motion). It is said by Halliwell to be an Eastern Counties phrase:

"This is my birthday, as this very day
Was Cassius born," *Jul. Cæs.*, V, i, 72.

"One Lucio as then the messenger," *Meas. for Meas.*, V, i, 74.

The *as* in the first example may be intended to qualify the statement that Cassius was born "on this very day," which is not literally true, *as* meaning "as I may say." Here, and in our Collect for Christmas Day, "as at this time to be born," *as* seems appropriate to an *anniversary*. In the second example the meaning of "as then" is not so clear; perhaps it means "*as far as regards* that occasion." Compare:

Giuen Hostile strokes, and that not in the p'refence 125
 Of dreaded Iustice, but on the Ministers
 That doth distribute it. In the name a'th'pèople,
 And in the power of vs the Tribunes, wee
 (Eu'n from this instant) banish him our Citie
 In perill of precipitation 130

125. *not in the*] *not only in* Han. Bell.
not only in the Ktly conj.

prefence] *presence only* Ktly.

127. *doth*] *doe* F₂F₃. *do* F₄ et seq.
it.] *it*, Rowe ii, Pope. *it*;

Theob. et seq.

127. *a'th'*] *o'th'* F₄, Rowe, +. *o'the*
 Cap. et seq.

128. *the*] *their* Daniel.

130. *In*] *On* Daniel.

"Yet God at last

To Satan, first in sin; his doom applied,

Though in mysterious terms, judg'd *as then* best," Milton, *Par. Lost*, x, 173,

where "*as then*" seems to mean "for the present." So "*as yet*" means "as far as regards time, up to the present time." So in German "*als dann*" means "then," and "*als*" is applied to other temporal adverbs. *As* in Early English was often prefixed to dates, "As in the year of grace," &c. "*As now*" is often used in Chaucer and earlier writers for "as regards now," "for the present":

"But al that thing I must as now forbere," Chaucer, *Knights Tale*, l. 27.

In "Meantime I writ to Romeo

That he should hither come as this dire night," *Rom. & Jul.*, V, iii, 247,

as perhaps means "*as* (he did come).'" In the present passage 'as now' may be taken as in Abbott's example and explanation of its use in Chaucer.—ED.]

125. *and that not*] JOHNSON: 'Not' stands again for *not only*.—STEEVENS: It is thus used in *1 Thess.*, iv, 8, 'He therefore that despiseth, despiseth not man, but God,' &c.—M. MASON (*Comments*, etc., p. 257): Johnson says that the word 'not' here means *not only*, which it must do to make sense of the passage as it stands; but as I think it will not bear that meaning, and cannot recollect a single instance of its being used in that sense, I should rather suppose the passage to be corrupt, than agree to this unnatural explanation of it; and should amend it by inserting the word *only* [after 'justice' in the following line. See III, ii, 89, where 'not' is apparently also used in this sense, *not only*. Abbott (§ 54) quotes these two passages as the only examples of this use of 'not.'—ED.]

127. *doth*] SCHMIDT (*Coriolanus*): This is altered by all modern editors to *do*, but the numerous relics of the Anglo-Saxon Flexion ending *ad* or *ath* in the 3^d person plural, present tense found in Shakespeare make their rejection not so much a correction as an unallowable modernisation. Examples wherein the rhyme shows that we are not confronted by a misprint are: 'Whiles I threat he lives: Words to the heat of deeds too cold breath gives,' *Macbeth*, II, i, 60; 'And Phoebus 'gins arise His steeds to water at those springs On chaliced flowers that lies,' *Cymbeline*, II, iii, 23.

129. *Eu'n*] BAYFIELD (p. 199): The abbreviation, though always gratuitous, is very common in the plays, usually in the form *e'ene*. In this play this is the only instance, and *even*, making a resolution, is given five times: I, vi, 38; III, i, 123; III, ii, 87; V, iii, 77; V, vi, 76.

From off the Rocke Tarpeian, neuer more 131
To enter our Rome gates. I'th'Peoples name,
I fay it fhall bee fo.

All. It fhall be fo, it fhall be fo : let him away :
Hee's banifh'd, and it fhall be fo. 135

Com. Heare me my Mafters, and my common friends.

Sicin. He's fentenc'd : No more hearing.

Com. Let me fpeake :
I haue bene Confull, and can fhew from Rome 139

132. *Rome*] *Rome's* Rowe, +.

I'th'] *i'the* Cap. et seq.

133-135. *I fay...banifh'd,*] As two
lines, ending: *fo,...banifh'd*, Steev. Var.
'03, '13.

134. All.] Cit. Mal. Steev. Varr.
Sing. Knt, Coll. Del. Citizens. Dyce,
Sta. Hal. Wh. Cam.+, Craig, Neils.

135. *it...fo.*] As sep. line and reading:
so it shall be. Steev. Var. '03, '13.

137-139. Om. Bell.

139. *from*] Ff, Rowe, Pope, Cap.
Varr. Ran. Mal. Steev. Varr. Sing. i,
Knt, Coll. i. *to* Ktly conj. *for* Theob.
et cet.

135. and it shall be so] KNIGHT: If we turn to the beginning of the scene we shall find the directions of the Tribunes very precise as to the echo which the people were to raise of their words. When, therefore, Sicinius here pronounces the sentence of banishment, he terminates, as he said he should, with, 'It shall be so'; and the people, true to the instruction, vociferate, 'It shall be so.' They afterwards repeat the cry in the exact words. Perhaps, upon the whole, the common text here presents one of Steevens's most atrocious alterations. [See *Text. Notes*, l. 135.]

139. *from Rome*] THEOBALD: How from Rome? Did he receive hostile marks from his own Country? No such thing. He received them in the service of Rome. So, twice in the beginning of the next Act, it is said of Coriolanus:

'To banish him that struck more blows for Rome.'

And again, 'Good man! the wounds that he does bear for Rome!' [To these examples DYCE (*Remarks*, p. 162) adds l. 108 above.—ED.]—CAPELL (vol. I, pt i, p. 93): That 'from Rome' is ambiguous is granted; but if it may be taken in the sense of in Rome's behalf (and why should it not? for blows receiv'd *in the behalf* of any person or thing are, as it were, receiv'd *from* them), that very ambiguity is a recommendation of it, as conveying an idea of modesty; a quality that is given this speaker, to set off and make more glaring certain contrary gifts in his friend.—M. MASON (*Comments*, etc., p. 257), without reference to Theobald, proposes the same reading. Collier's MS. corrector likewise so reads.—MALONE: He either means that his wounds were got *out* of Rome, in the cause of his country, or that they mediately were derived from Rome by his acting in conformity to the orders of the state.—[In the *Text. Notes* of the CAM. ED. ii. is recorded the reading '*fore*' for 'from' accredited to Anon., *Fraser's Mag.*, 1853; DELIUS in his ed. i, 1855, makes the same conjecture, and so also KEIGHTLEY in his *Expositor*, 1867.—ED.]—SCHMIDT (*Coriolanus*): 'From Rome her enemies' is here for 'from Rome's enemies,' an archaism, which indeed not with *her*, but with *his*, is quite commonly found in Shakespeare: *the king his son*, *the count his galleys*. For *her* Abbott [§ 217] furnishes

Her Enemies markes vpon me. I do loue 140
 My Countries good, with a respect more tender,
 More holy, and profound, then mine owne life,
 My deere Wiues estimate, her wombes encrease,
 And treasure of my Loynes: then if I would
 Speake that. 145

Sicin. We know your drift Speake what?

Bru. There's no more to be said, but he is banish'd
 As Enemy to the people, and his Countrey.
 It shall bee fo.

All. It shall be fo, it shall be fo. 150

Corio. You common cry of Curs, whose breath I hate,

140-146. *I do loue...what?* Om. Bell.

141. *Countries*] *country's* Rowe et seq.

143-146. Om. Words.

143. *Wiues*] *wife's* Rowe et seq.

145. *that.*] *that I know.* Cap. *that—*

F₃F₄ et cet.

151-164. *You...blowes,*] Mnemonic

Warb.

one example from Bacon, 'Pallas her glass,' [*Adv. of Learning*, 278].—LEO (*Jahrbuch*, xv, p. 55): I am quite in accord with Schmidt in his opposition to the editors, but not because I accept his explanation, but rather because the word *for* is not needed; 'from' means here: I have received wounds from (through) Rome because I fought for Rome. Instead of the examples given by Schmidt, I should much rather have found one which in form somehow bore out that wherein he clothes his explanation, *I can show marks from Rome her enemies upon me!*

140, 141. *I do loue My Countries good, etc.*] MACCALLUM (p. 605): To Volumnia, despite all her maternal preference and patrician prejudice, Rome is the grand consideration, as her deeds unequivocally prove. Nor is she singular; she is only the most conspicuous example among others of her caste. Cominius, too, postpones the family to the state. And this is more or less the attitude of the rest. But Coriolanus reverses the sequence, and gives his chief homage precisely to the most restricted and elementary, the most primitive and instinctive principle of the three [family, State, nobility]. He loves Rome, indeed, fights for her, grieves for her shames, and glories in her triumphs; but he loves the nobility more, and would by wholesale massacre secure their supremacy. He loves the nobility indeed, but when they, no doubt for the common good, suffer him to be expelled from Rome, they become to him the 'dastard nobles'; and he makes hardly any account of his old henchman and intimate, Menenius, and none at all of his old comrade and general, Cominius. But he loves his family as himself, and though he strives to root out its claims from his heart, the attempt is vain.

143. *My deere Wiues estimate*] JOHNSON: I love my country beyond the rate at which I *value my dear wife*.

151. *You common cry of Curs*] HORN (iv, p. 17, *foot-note*): The beginning of this speech is quite in Coriolanus's old style; thus that which directly follows, 'Let every feeble rumour shake your hearts,' is the more remarkable, and is a fine preparative to the deeply moving words, 'I shall be loved when I am lack'd' (IV, i, 20).

151. *cry*] W. A. WRIGHT: That is, *pack*. Cotgrave gives: '*Meute*: f. A ken-

As reeke a'th'rotten Fennes : whose Loues I prize, 152
 As the dead Carkasses of vnburied men,
 That do corrupt my Ayre : I banish you,
 And heere remaine with your vncertaintie. 155
 Let euery feeble Rumor shake your hearts :
 Your Enemies, with nodding of their Plumes
 Fan you into dispaire : Haue the power still
 To banish your Defenders, till at length
 Your ignorance (which findes not till it feeles, 160

152. a'th'] o'th' F₄, Rowe, +. o'the
 Cap. et seq.

155. And heere remaine] Remain ye
 here Words.

155. vncertaintie.] Ff, Rowe, Coll.
 Del. Sing. ii. uncertainty, Pope. un-
 certainty; Theob. Warb. Johns. un-
 certainty! Han. et cet.

nell, or crie of hounds.' The word is, of course, derived from the 'cry' or note of the hounds. Compare *Mid. N. Dream*, IV, i, 129, 'A cry more tuneable Was never hollaed to, nor cheer'd with horn.' In this passage it is difficult to say whether the word 'cry' is used literally or figuratively.

152. As reeke a'th'rotten Fennes] STEEVENS: So in *The Tempest*: 'Seb. As if it had lungs and rotten ones. Ant. Or, as it were perfum'd by a fen,' [II, i, 47].—MITFORD (*Gentleman's Maga.*, Nov., 1844, p. 164): Compare Marlowe, *Lust's Dominion*, III, vi, 'This heap of fools, who, crowding in huge swarms, Stood at our court gates like a heap of dung, Reeking, and shouting out contagious breath,' [ed. Dodsley, p. 148. This play is, however, not by Marlowe, as has long since been decided.—Ed.]

153. Carkasses] W. S. WALKER (*Vers.*, p. 245): The plurals of Substantives ending in *s* in certain instances; in *se*, *ss*, *ce*, and sometimes *ge*; occasionally too, but very rarely, in *sh* and *ze*, are found without the usual addition of *s* or *es*, in pronunciation at least, although in many instances the plural affix is added in printing, where the metre shows that it is not to be pronounced. [The present line quoted among other examples. See also, to the same effect, ABBOTT, § 471.—ED.]

154. I banish you] MALONE: So, in Lyly, *Anatomie of Wit*, 1580, 'When it was cast in Diogenes' teeth that the Sinopenetes had banished him Pontus, yea, said he, I them.' Our poet has again the same thought in *Richard II*: 'Think not the king did banish thee But thou the king,' [I, iii, 279. The above quotation from Lyly is not in the *Anatomy of Wit*, but from *The Letters of Euphues*, ed. Bond, p. 314, l. 20. Malone omits the concluding words of the reply of Diogenes, which should be, 'yea, said he, I them of Diogenes.' For the correction of this error I gladly acknowledge my indebtedness to VERITY (*Reader's Sh.*, p. 206).—ED.]—W. A. WRIGHT: [After 'banish you'] probably a line has dropped out.

158-160. Haue the power . . . till it feeles] JOHNSON: Still retain the power of banishing your defenders till your undiscerning folly, which can foresee no consequences, leave none in the city but yourselves, who are always labouring your own destruction. It is remarkable that, among the political maxims of the speculative Harrington, there is one which he might have borrowed from this speech. 'The people' (says he) 'cannot see, but they can feel,' [No. 5: *Political Aphorisms*.—ED.]. It is not much to the honour of the people that they have the

Making but reseruati^{on} of your felues,

161

161. *but*] *not* Cap. Varr. Ran. Mal. Steev. Varr. Knt, Coll. Del. Sing. ii, Wh. Cam.+ , Cholm. Verity, Sherman, Dtn.

same character of stupidity from their enemy and their friend. Such was the power of our author's mind that he looked through life in all its relations, private and civil.—HEATH (p. 423): I apprehend the sense of this obscure passage is: Till at last your ignorance (which can see no consequences till it actually feels them), reserving yourselves only from banishment, who will still continue to do, as you now do, your enemy's work for him, by helping him to destroy you, deliver you, &c.—MALONE: 'The people' (to use the comment of my friend Dr Kearney, in his ingenious *Lectures on History*, quarto 1776) 'cannot nicely scrutinise errors in government, but they are roused by galling oppression.' Coriolanus, however, means to speak still more contemptuously of their judgment. Your ignorance is such that you cannot see the mischiefs likely to result from your actions till you actually experience the ill effects of them.

161. Making but reseruati^{on}, etc.] MALONE: Instead of 'Making but reservation of yourselves,' which is the reading of the old copy, and which Dr Johnson very rightly explains, I have no doubt that we should read, as I have printed, 'Making *not* reservation,' etc., which agrees with the subsequent words, 'still your own foes,' and with the general purport of the speech; which is, to show that the folly of the people was such as was likely to destroy the whole of the republic without *any* reservation, *not only others, but even themselves*, and to subjugate them as abated captives to some hostile nation. If, according to the old copy, the people have the prudence to make reservation of themselves, while they are destroying their country, they cannot with any propriety be said to be in that respect 'still their own foes.' These words therefore decisively support the emendation now made. How often *not* and *but* have been confounded in these plays has already been frequently observed. In this very play *but* has been printed, in a former scene, instead of *not*, and the latter word substituted in all modern editions. See II, iii, 73. [If Malone were not aware that in this emendation he was anticipated by Capell, he should have been. Steevens is more than usually just and properly assigns it.—ED.]—COLLIER (ed. ii.): That Capell was right we have the authority of the old Corrector.—STAUNTON: This, since Capell's edition, has been invariably printed, 'Making *not* reservation,' &c., to the complete destruction of the sense, which manifestly is, Banish all your defenders as you do me, till at last, your ignorance, having reserved only your impotent selves, always your own foes, deliver you the humbled captives to some nation, &c.—HUDSON (ed. i.): Coriolanus imprecates upon the base plebeians that they may still retain the power of banishing their *defenders*, till their undiscerning folly, which can foresee no consequences, leave none in the city *but themselves*; so that for want of those capable of conducting their defence they may fall an easy prey to some nation who may conquer them without a struggle. If we were to read as Malone would have us—'Making *not* reservation of yourselves'—it would imply that the people *banished themselves* after having banished their defenders.—C. & M. COWDEN CLARKE (*Shakespeare*): Capell's change appears to us to destroy the intended meaning of the passage, which is: 'Have the power still to banish your defenders; till at length your ignorance (which cannot discern until it is made to feel), reserving none but yourselves unbanished (still, your own foes), deliver you as most subdued captives, to

[161. Making but reseruatiō of your selues]

some nation that shall have won you without striking a blow.' By thus telling them that in banishing their defenders and keeping only themselves unbanned they do but the more securely provide for their own ultimate departure from Rome as miserable captives, we think that Coriolanus's sneer at their 'ignorance' is made extra pointed.—WHITELOW: Banishing your defenders, the nobles, one by one, till you yourselves remain alone. [With Capell's alteration the meaning is] 'not sparing even yourselves.' But Coriolanus says that the mischief is just this, that they spare none but themselves, their own worst enemies.—SCHMIDT (*Coriolanus*): Preserving only yourselves, alone remaining, having banished those who would be your defenders. 'Reservation' with Shakespeare always has the meaning of preserving, holding for one's self, in contradistinction to releasing or setting free. The alteration of 'but' to *not* is a complete perversion of the sense.—W. A. WRIGHT: Johnson explains the reading of the Folios. But Capell's is more in accordance with what follows, 'still your own foes.' That of the Folios would have suited very well had it followed 'To banish your defenders'; but Coriolanus goes on with 'till at length' to describe the final catastrophe in which the people would be involved when their ignorance, after making them defenceless, could not keep them, but handed them over to the enemy.—E. K. CHAMBERS (*Warwick Sh.*): With the reading of the Folios Coriolanus says, 'Banish your defenders, and, in your ignorance, which sees no danger till it actually feels it, keep only yourselves, your own worst foes, in the city.'—VERITY (*Student's Sh.*): 'Not sparing even yourselves.' Their ignorance, he says, will destroy the State without any reservation, even of themselves, since they are always their own worst enemies. The Folio's reading has been retained by some editors and variously explained. . . . Each interpretation seems to me forced and inconsistent with the general tenour of the passage and the particular description that follows. [Verity quotes, with approval, Malone's reason for accepting the change of 'but' to *not*.—ED.]—GORDON: The effect of the change of 'but' to *not* is to spoil both lines. For the point is, not that they do not spare themselves and no others, and being left to themselves, fall a prey to the first attack. Here is the whole force of 'Still your own foes,' that they are so without knowing it. They think in their ignorance that when they have saved themselves they have saved everything. If *not* be read all this is lost, and 'Still your own foes' becomes superfluous. If they do not spare even themselves, it is idle repetition to add that they are their own foes.—CASE (*Arden Sh.*): Retaining 'but' the sense of the whole passage is: keep the power to banish those who would defend you, until your ignorant policy (which never perceives consequences till it undergoes them), reserving only yourselves from banishment, and in so doing making you still your own enemies, hand you over, etc. Malone argues inconsistency with the purport of the speech, 'which is to show that the folly of the people was such as was likely to destroy the whole of the republic without *any* reservation, *not only others, but themselves*.' But the reservation in this case is from banishment, not from destruction, a distinction which also puts out of court his further argument. This being so, the Folio text is here retained, but if Capell's reading had been substituted, it must have appealed for support not to Malone's argument, but to its giving a sense supposed simplest and most readily perceptible, *viz.*, Not even safeguarding yourselves (for you are always your own enemies), deliver you, etc.—PERRING (p. 304): There is not the least reason for substituting *not* for 'but' in this line. Coriolanus declares that

Still your owne Foes) deliuer you 162
 As most abated Captiues, to some Nation
 That wonne you without blowes, despising
 For you the City. Thus I turne my backe; 165
 There is a world elfewhere.

Exeunt Coriolanus, Cominius, with Cumalijs.

They all shout, and throw vp their Caps.

Edile. The peoples Enemy is gone, is gone.

All. Our enemy is banish'd, he is gone: Hoo, oo. 170

162, 163. *Still...As most*] As one line
 Cap. et seq. (except Knt, Del.).

162. *Foes*] *enemies* Pope, + (—Var.
 '73).

163. *abated*] *abased* Walker (Crit. iii,
 34).

164, 165. *blowes, despising...City.*
blows. Despising then...city Pope, +,
 Dyce ii, iii. *blows! Despising...city*,
 Cap. et cet. *blows! Despising therefore*
...city, Steev. conj. *blows, despising*
you, for you, the city, Jackson, Perring.

165. *backe*] *back upon it* Ktly.

167. *Exeunt...with Cumalijs.*] *Ex-*
eunt...Cumalijs. F₃F₄. *Exeunt...and*

others. Rowe, Pope, Theob. Warb.
 Johns. Varr. Ran. *Exeunt...and Sen-*
ators. Han. Exit Coriolanus: Men-
 enius, Cominius, Sen. and Pat. follow.
 Cap. *Exeunt...Menenius, Senators*
and Patricians. Mal. et seq.

168. *They all...Caps.*] Ff, Cam. +.
 Shouting and throwing...caps. Dyce,
 Sta. Wh. Words. Huds. ii. (after l. 170).
 The people...caps. Rowe et cet.

They...Caps.] After l. 170 Cap.
 Mal. Steev. Varr. Sing. Knt, Coll. Del.
 Hal. Ktly, Cam. +, Craig.

170. *enemy is*] *enemy's* Sing.

Hoo, oo] Om. Cap.

the end and aim of the plebeian party is to drive from the city every one who is not of their way of thinking, *reserving none but themselves*—a suicidal policy; for the time would come when their enemies would attack them, and then, having none among them who were possessed of military capacity—for, to use the words of Aufidius, 'their tribunes were no soldiers'—they would have to succumb without striking a blow, and would be carried away into a mean and miserable captivity.

163. *abated*] MURRAY (*N. E. D.*, s. v. 1): Beaten, subdued, cast down. 1548. in Strype: *Eccl. Mem.*, vi, 351: The weakness of his often abated enemies. [The present line also quoted.]

164. *without*] ABBOTT (§ 457a): *With* in 'without' seems accented here. [See also *Ibid.*, § 510.]

166. *There is a world elsewhere*] E. K. CHAMBERS (*Warwick Sh.*): It will be the object of the next act to bring out the full meaning of this. The veiled threats of Coriolanus's speech show that he has already half-formed a plan what to do.

170. *Our enemy is banish'd*] S. BROOKE (p. 232): So ends the contest between Coriolanus and the Tribunes. They and the people are the victors. And we may fairly conclude that Shakespeare did not despise the cause of the people or its leaders when we find that the leaders are represented throughout as men who have kept their heads; cool, temperate, prudent, but resolute to attain their end; and using steadily and ruthlessly the best means for this end. Having won, they are quite sober and quiet. They indulge in no boasting, but go about their business, congratulating themselves on the quiet of Rome. Their just mastership of

Sicin. Go fee him out at Gates, and follow him 171
 As he hath follow'd you, with all despight
 Giue him deferu'd vexation. Let a guard
 Attend vs through the City.

All. Come, come, lets fee him out at gates, come: 175
 The Gods preferue our Noble Tribunes, come. *Exeunt.*

175. *at gates]* *at the gates* Ff, Rowe, +.

175. *come:] come, come.* Ktly, Dyce
 ii, Words. Huds. ii.

the stormy elements of the people keeps down the anger of the partisans of Coriolanus. Every day of quiet makes Coriolanus less missed by his friends, who 'blush that without him the world goes well.' Menenius has grown kind to the Tribunes, and talks to them as if they were nobles. He even criticises Coriolanus. Shakespeare has taken pains to lift the struggle of the people into our approval.

173. *vexation]* W. A. WRIGHT: That is, *mortification*. Both 'vex' and 'vexation' had a stronger meaning in Shakespeare's time. In the Authorised Version 'vex' is frequently used in the sense of 'torment.' See, for instance, *Matthew*, xv, 22, 'My daughter is grievously vexed with a devil.' And in *The Tempest*, IV, i, 5, we find 'vexation' in the sense of torment:

'All thy vexations
 Were but my trials of thy love.'

Compare *Deuteronomy*, xxviii, 20, 'The Lord shall send upon thee cursing, vexation, and rebuke,' where the word rendered 'vexation' is elsewhere rendered 'destruction,' as *Deuteronomy*, vii, 23, and 'discomfiture,' as *1 Samuel*, xiv, 20.

173, 174. *Let a guard Attend vs]* E. K. CHAMBERS (*Warwick Sh.*): This shows the essential meanness of the Tribunes' natures. Insults for their defeated foe; a guard to enhance their own dignity. [The guard was, perhaps, not so much to enhance their dignity, as a necessary precaution against attack from the party of the Patricians and soldiers; the Tribunes have directed their own partisans, the people, to follow Coriolanus; they are thus left unguarded.—ED.]

Actus Quartus.

[Scene I.]

Enter Coriolanus, Volumnia, Virgilia, Menenius, Cominius, 2
with the yong Nobility of Rome.

Corio. Come leaue your teares: a brief farwel: the beaft 4

1. Actus Quartus.] ACT IV, SCENE I.
 Rowe et seq.

Without the Walls of Rome. Rowe.
 The Gates of Rome. Pope. Before the
 Gates of Rome. Theob.+, Varr. Ran.
 The Same. The City Gate. Cap.
 The Same. Before a Gate of the City.
 Mal. et seq.

3. with...of Rome.] Ff, Rowe,+,
 Varr. Ran. Cam.+. Senators and
 Patricians. Cap. and several young
 Patricians. Mal. et cet.

4. farwel] farewel F₃F₄, Rowe,+,
 Cap. Varr. Mal. Ran. farewell Steev.
 et seq.

1. Actus Quartus] E. K. CHAMBERS (*Warwick Sh.*): Coriolanus's career in Rome has ended in disaster; but he is not a man to put up with disaster contentedly. Already a vague scheme, soon to take dreadful shape, has suggested itself to him, whereby he may re-establish himself in his own eyes, and once more play a brave part in new scenes and under new conditions. The attempt to carry out this scheme forms the subject of the Fourth Act; the Fifth is concerned with its ultimate failure. In the first three scenes, however, Coriolanus's designs are not directly revealed. For a time our sympathies are allowed to turn towards him in his misfortune. His departure is touched with pathos, though beneath there is the tragic undertone of an austere and terrible intention. Shakespeare adds a dramatic touch in making Coriolanus depart alone, and not 'with three or four of his friends,' [as in North's *Plutarch*].

2. Enter Coriolanus, etc.] Miss C. PORTER (*First Folio Sh.*): Shakespeare's way to represent this on his stage was presumably to represent the group as entering from one of the side doors, and bringing Coriolanus out the double doors in the rear stage. These could be made to look enough like the gates in a city-wall to be so supposed, as already they had been supposed (I, iv, v, vii.), to be the fortified gates of Corioli.

4. Come leaue your teares] RÖTSCHER (p. 23): In this parting from mother and wife the nobility of Coriolanus's character is strongly manifested. The tones of his heart, which does not want that its innermost quivering be visible, and yet cannot conceal the pain of separation, presage wonderfully the hero's catastrophe in the Fifth Act. We see the heroic self-command of a great character which knows its full worth no less than the loss which he suffers. Such scenes as this are ever most difficult in their sensualisation, because they demand at one and the same time the full expression of contradictory emotion. Since we wish to see the collectedness and self-abnegation of an heroic nature shaken to the depths by a powerful sorrow, the sorrow should appear without sentimentality, the pride without stubbornness. The broken voice should tremble through this manifestation of nobility, and thus convey to us the feeling of inner woe. With this tragic turning of fate the rôle of Coriolanus ends in the Third Act.

4. leaue your teares] That is, leave off weeping; compare *Hamlet*, III, iv, 34: 'Leave wringing of your hands.'

With many heads butts me away. Nay Mother, 5
Where is your ancient Courage? You were vs'd .

6-13. *You...invincible*] Mnemonic Warb.

4, 5. the beast With many heads] STEEVENS: Thus also Horace, speaking of the Roman mob, 'Bellua multorum es capitum,' [*Epistolæ*, Bk i, 1, 76].—ANDERS (p. 275): 'The blunt monster with uncounted heads, The still discordant wavering multitude,' 2 *Henry IV*: *Ind.* 18. In the *Republic* (ix, 588) the human soul is compared to a multitudinous many-headed monster. The Stoic Ariston of Chios calls the people *α πολυκέφαλον θηρίον*. Hence Horace's *bellua multorum capitum*. Stephen Gosson, in his *Plays Confuted* (1582), writes: 'the auncient Philosophers . . . called them [the people] a monster of many heades' (*Engl. Drama and Stage*, Roxb. Library, p. 184). Compare also Daniel, *Complaint of Rosamond* (V. 279), 'many-headed beast.' Again, Hakluyt's *Voyages*, 1599, vol. ii, pt 2, p. 142, 'shall the blind opinion of this monster, a beast of many heads (for so hath the generalitie of old bene termed), cause me to neglect the profession?' etc. I refrain from quoting other instances. [Who so desires may consult Harold Bagley's *Shakespeare Symphony*, pp. 159 *et seq.*, where many other examples may be seen.—ED.]—VERITY (*Student's Sh.*): Compare that passage in Weever's *Mirror of Martyrs* (1601) which, by its evident allusion to Antony's great speech in *Jul. Cæs.*, III, ii, helps materially to fix the date of that play:

'The many-headed multitude were drawne
By Brutus' speech that Cæsar was ambitious
When eloquent Mark Antonie had showne
His vertues, who but Brutus then was vicious?'—

VERPLANCK: I cannot say whether this phrase, so characteristic in the mouth of the proud patrician, was original with the poet, and merely an accidental coincidence with a similar epithet of Horace, or was suggested by the Roman satirist's sneer at the Roman populace, *Bellua est multorum capitum*, which Pope has imitated thus:

'Well, if a king's a monster, at the least
The people is a many-headed beast.'

[I cannot say whether this comparison was original with Verplanck. It looks, however, as though it were purloined from Steevens without acknowledgement. Steevens misquotes the line; it should be the second person singular *es*, not *est*, since it is addressed to the populace. Unfortunately Verplanck makes the same slip. Verity also calls attention to the similarity of phrase in Pope and supplies the reference lacking in Verplanck's note, *Satires*, iii, 119, 120; as Verity shows, the first line of the couplet should read, 'Well, if a king's a *lion*,' etc., not 'monster.' He likewise cites lines 304, 305, Bk v. In the tract *The Great Frost of January*, 1608, reprinted in Arber's *Eng. Garner*, the Countryman, speaking of the people, says, 'Oh, Sir, the wild beast with many heads must needs have as many tongues,' etc. In point of time this is almost contemporaneous with the present play. [See note by Hales, I, i, 185.—ED.]

6. You were vs'd] For this construction with verbs passive see ABBOTT, § 295.

To fay, Extremities was the trier of fpirits,

7

7. *Extremities* was] Var. '21, Del. Ktly. *extremities* were Mal. *extremity* was Ff et cet.

7. *Extremities* was] STEEVENS: *Extremity* in the singular number is used by our author in *Merry Wives*, *Comedy of Errors*, *Tro. & Cress.*—MALONE: However often Shakespeare has used extremes [*sic*, Qu. *extremity*?—ED.] in other places, we find that he has employed the plural here; what ground, therefore, have we for changing a word that affords perfect good sense, and is found in the only ancient authentic copy. It is decisively confirmed and supported not only by that copy, but by another place in this very play, where we meet with exactly the same phraseology, III, ii, 52–54:

‘You are too absolute,
Tho’ there you can never be too noble,
But when extremities speak,’ &c.—

DELIUS: ‘*Extremities*’ is here collective, equivalent to a myriad or crowd of stresses, and has, as a single idea, both verb and predicate in the singular.—DYCE: Malone adhered, perhaps too obstinately, to the Folio reading here; to his citation from an earlier scene in defence of the plural, we may, however, oppose what afterwards occurs, ‘Now this extremity Hath brought me to thy hearth,’ IV, v, 83.—KEIGHTLEY (*Expositor*, p. 368): The reading of the Second Folio is, perhaps, right; yet the First Folio reading is not wrong.—W. A. WRIGHT: There is great looseness with regard to the copula when subject and predicate are of different numbers. Compare *Psalm*, xviii, 11, ‘His pavilion round about him were dark waters and thick clouds of the skies.’ And *Richard II*: V, v, 55, ‘Now sir the sound that tells what hour it is Are clamorous groans.’ But it is most probable that ‘*extremities*’ is a misprint, and one of a kind common in the First Folio.—MISS C. PORTER (*First Folio Sh.*): The correction of the plural, ‘*Extremities*,’ to the singular may be justified as the correction of a misprint, like the obviously needed change made in the Second Folio of the period after ‘chances’ [l. 8] into a comma; still there is something in the way Coriolanus employs ‘*extremities*’ here that, taken together with the capitalization of the word, suggests a collective used here in an abstract sense, a condition of things at the extreme. Notice below ‘Fortunes blowes . . . craves.’ Wright assumes a misprint and prints ‘*extremity*.’ Since neither the time, the poet, nor the hero represented are formalists, why efface the signs of such combined plasticity of speech?—CASE (*Arden Sh.*): The Second Folio needlessly changed the text to *extremity*, a reading which some editors adopt; but Malone properly insisted on the correctness of the old text. ‘*Extremities*’ has already occurred in III, ii, 54, *ante*.—H. CUNNINGHAM (*Notes & Queries*, 16 October, 1926): Notwithstanding the plural form in the Folio, which is supported by Malone and Case, and notwithstanding the plural ‘chances,’ in l. 8, I am inclined to think that other editors (not to speak of the Second Folio) were correct in printing the singular—Shakespeare’s spelling, if he wrote the singular, being, of course, ‘*Extremitie*.’ The misprinting of this letter ‘s’ in the old editions is something portentous; there are nearly a hundred examples in Qq 1, 2, and Folio in *Hamlet* alone! Further, there are nearly thirty examples of the singular ‘*Extremity*’ in the plays, but only some three or four of the plural. ‘*Extreme*’ and ‘*Extremity*’ are favourite words with Shakespeare, and occur many times in the plays. It would seem, on the whole, that the balance is in favour of the singular form here.

That common chances. Common men could beare, 8
 That when the Sea was calme, all Boats alike
 Shew'd Masterhip in floating. Fortunes blowes, 10
 When most strooke home, being gentle wounded, craues
 A Noble cunning. You were vs'd to load me 12

8. chances. Common] chances, common F₂F₃. chances common F₄ et seq.

10-12. Fortunes...cunning] Om. Bell.

10. Fortunes blowes] Fortune bows Sta. conj. That fortune's blows Ktly.

11. strooke] struck F₄. strook Cap.

11, 12. home,...Noble] home, then most demand a patient And a skillful healer, being gentle-wounded craves No noble or home, demand a patient and A

skillful healer...No noble Nicholson ap. Cam.

11. gentle wounded, craves] gently warded, craves Pope, Theob. Warb. greatly warded, crave Han. gently wounded, craves Cap. gentle-minded craves Coll. ii, iii. (MS.), Huds. gentle-wounded, craves Ktly. gentle, wounded, craves Words. Neils. gentle welcom'd, craves Kinnear.

12. cunning] calling Leo conj.

8-10. That common chances . . . Mastership in floating] STEEVENS: The general thought of this passage has already occurred in *Tro. & Cress.*:

'In the reproof of chance
 Lies the true proof of men: the sea being smooth,
 How many shallow bauble boats dare sail
 Upon her patient breast, making their way
 With those of nobler bulk!' [I, iii, 33-37].

10-12. Fortunes blowes . . . A Noble cunning] JOHNSON: The modern editors have, for 'gentle wounded,' silently substituted *gently warded*, and Dr Warburton has explained *gently* by *nobly*. It is good to be sure of our author's words before we go to explain their meaning. The sense is: 'When Fortune strikes her hardest blows, to be wounded, and yet continue calm, requires a generous policy.' He calls this calmness *cunning*, because it is the effect of reflection and philosophy. Perhaps the first emotions of nature are nearly uniform, and one man differs from another in the power of endurance, as he is better regulated by precept and instruction. 'They bore as heroes, but they felt as man,' [Pope, Homer's *Iliad*, Bk xxiv, l. 646.—In the *Variorum* of 1773 and subsequent repetitions of this note by Johnson the line is incorrectly given, 'Felt as *men*.' It is actually an addition to Homer by Pope; the original has merely, 'and their moan went up throughout the house,' l. 512. This line quoted by Johnson, without either title or author, is not given in any of the many collections of quotations and, though repeated by subsequent editors, has not, as far as I know, been identified. Its locating, therefore, involved a thorough search through the poetic works of Addison, Dryden, Cowley, and Pope (the *Concordance* to the latter's *Works* does not include the translations of either the *Iliad* or the *Odyssey*); permit me then to say, in the words of Johnson himself in his *Preface*, 'Let us hear no more of the dull duty of an editor.'—ED.]—CAPELL (vol. I, pt i, p. 97): '*Gently*' is a very proper correction of the second modern's [Pope]; but why he and the gentlemen after him should put *warded* for 'wounded' they have not told us, nor can the most sagacious discover a reason for it: The apothegm is just and a fit one, and the expression of it no ways obscure; *that* must be implied at the head of it, and then the meaning will be that,

[10-12. Fortunes blowes . . . A Noble cunning]

when fortune strikes her most home blows, to come off with but small or slight wounds, requires skill and address.—DELIUS: 'Fortunes blows' stands here in the form of anacoluthon without an attendant verb, and can only be connected with 'when most struck home': If the blows of fortune strike hardest at last, being gentler when one is wounded, calls then for a noble bearing or cunning, a talent which is peculiar to the noble.—COLLIER (ed. ii.): This is a passage that, not having been correctly printed, has always presented an obstacle. For 'gentle wounded' read *gentle-minded*, of the corr. fo., 1632, and nothing more is wanted. The sense is, that it requires a noble cunning to be gentle-minded when the blows of fortune are most struck home.—SINGER (*Sh. Vindicated*, p. 222): The corrector's substitution of *gentle-minded* for 'gentle wounded' has some show of plausibility, but the old reading will bear this construction: Coriolanus, after enumerating his mother's other precepts, adds, 'to be *gentle* (*i. e.*, mild and patient), when wounded by Fortune's hardest blows, requires a noble skill (*i. e.*, of self-government).' Mr Collier has told us that it is not rational to alter the old reading when sense can be extracted from it, and I quite agree with him.—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 323): Although the construction of these lines is somewhat involved, it is far more after the manner of Shakespeare than the correction which the margins propose. *Gentle-minded* is quite uncalled for. The meaning is: You were used to say that when Fortune's blows were most struck home, to be gentle, *though* wounded, craves a noble cunning—that is, a high degree of self-command.—STAUNTON: Every endeavor to elicit sense from this perplexing sentence has failed; Pope's, Hanmer's, and Collier's are alike disputable. At one time it struck us that the right lection was possibly 'Fortune bows When most struck home,' etc. But we are now persuaded the sentiment intended is akin to that of two lines by Taylor, the Water-poet:

'For when base peasants shrink at Fortune's blows
Then magnanimity most richly shows,'

[*Funerall Elegie upon the Death of the Earle of Nottingham*, Spenser Soc. Reprint of Folio of 1630, p. 328, col. b.—ED.]—R. G. WHITE: An elliptical—or rather, interrupted—sentence. The continuity of thought is suddenly broken at 'struck home,' and 'being gentle wounded' (*i. e.*, gentle when wounded) is the nominative to 'craves'; the sense, of course, being, When Fortune's blows are most struck home, to be gentle when wounded craves a noble policy.—HUDSON: The words 'being gentle wounded' have caused a good deal of perplexity and discussion. Certainly the language is most awkward and obscure. The change of 'gentle wounded' to *gentle-minded*, from Collier's second folio, relieves the passage of awkwardness and obscurity, and also of the tautology in 'blows struck home' and 'wounded,' both which, as the misprint was easy, are strong reasons for thinking it right. That is, 'when Fortune's blows are most struck home, to bear them with a sweet and quiet mind requires a noble wisdom,' 'cunning' being often used for *wisdom* or skill.—VERPLANCK: That is, When Fortune strikes her hardest blows, to be wounded, and yet continue calm, requires a noble wisdom.—KEIGHTLEY (*Expositor*, p. 368): Though this may seem devoid of sense, it is, I think, what the poet wrote. If so, we must take 'wounded' actively, like 'Under my burden groan'd' (*Tempest*, I, ii.). 'It is twice blessed' (*Mer. of Ven.*, V, i, 186); and then 'gentle' will denote that the blows were open and honorable ones. If this should not satisfy, we might,

[10-12. Fortunes blows . . . A Noble cunning]

perhaps, read *in the gentle-minded*. 'Cunning' here is *skill* taken in a good sense, as in 'May my right hand forget her cunning' (*Psalm cxxxvii.*).—BULLOCH (p. 186): The first half of the clause refers to the sea, its boats, and to mastership in floating. I am now convinced that the second half, beginning with 'Fortune's blows,' is a following out of the same idea. The passage with the necessary emendation is as follows:

'Fortune blows—

Then most *strike* home, being gentle, wounded, *crave*
A noble cunning.'

The chief features in this are punctuation and the italicized words; the whole referring to the great voyagers of the time and some of their compatriots.—SCHMIDT (*Coriolanus*): That is, To be gentle under wounds, demands, etc. The sentence is then anacoluthon, and so expressed as though the preceding were, When Fortune's blows are most struck home. It would be altogether impossible to take 'being gentle wounded' as an apposition of 'Fortune's blows' and 'wounded' as an adjective as in I, i, 286. 'Gentle' as an apposition of *wounds* should not be more unusual than 'gentle bath' in I, vi, 78.—ABBOTT (§ 333): It is probable that Shakespeare intended to make 'blows' the subject of 'craves'; he afterwards introduced a new subject, 'being gentle,' and, therefore, 'blows' must be considered nominative absolute and 'when' redundant: 'Fortune's blows being struck home, to be gentle then requires a noble wisdom.'—W. A. WRIGHT: This passage sets at defiance all rules of grammar. The sense is 'When fortune's blows are most struck home, to be gentle under the smart of the wounds craves a noble cunning.' A similar instance of what grammarians call anacoluthon is to be found in *Henry V*: IV, i, 197, 'Tis certain, every man that dies, the ill upon his own head.'—Rev. JOHN HUNTER: That when Fortune's blows strike with most direct force, to be gentle (*i. e.*, of noble bearing) when thus wounded, demands a noble skill. We give here the best interpretation we can devise for a very difficult passage.—BEECHING (*Falcon Sh.*): 'To bear fortune's home thrusts gently, being wounded by them, craves,' &c. The verb 'craves' has two subjects: 'fortune's blows' and 'to be gentle when wounded.'—E. K. CHAMBERS (*Warwick Sh.*): It looks as if Shakespeare originally meant 'blows' to be the subject, and then introduced a new subject in 'being wounded.' But the sense is clear enough; it is governed by the antithesis of 'common' and 'gentle.' 'Being gentle wounded' = 'to bear your wounds as a gentleman.' It is not necessary to alter the text, and the emendations proposed are unconvincing.—CHOLMELEY: When fortune strikes her hardest, it takes a noble wisdom to bear the wound gently. The last half of the sentence has no grammatical connection with the first, which has no principal verb.—VERITY (*Student's Sh.*): It is the same notion of the calm unruffled mind, as in Horace's

'aequam memento rebus in arduis

servare mentem,' [*Carm.*, II, *Ode* iii, 1, 2].

The verb 'craves' is singular through attraction to the sense-subject, not the grammatical subject; it is not the 'blows,' but bearing the blows gently, that 'craves' wisdom; and the idea of bearing them is implied by the qualifying clause 'being *gentle* wounded.' The interposition of l. 11 between the strict grammatical subject and its verb facilitates the attraction of the verb to the general sense.

[10-12. Fortunes blowes . . . A Noble cunning]

(This is not a case for considering the possible influence of the 'northern' plural in *es* or *s*.) 'Cunning' is a good instance of the tendency of words to deteriorate in sense. The quality itself being so often misapplied, the word got a correspondingly bad notion. (Perhaps with a strongly classical writer like Milton we should take 'noble cunning' differently, as an *oxymoron*.)—GORDON: The construction of the sentence (it has no grammar) is this: when fortune's blows are most struck home, to be gentle under one's wounds craves a noble cunning. 'Craves,' therefore, is rightly singular. Its subject is not 'blows,' but 'being gentle wounded,' *i. e.*, gentleness under one's wounds.—Miss C. PORTER (*First Folio Sh.*): An example of the molten heat of Coriolanus's words that must be understood by following the thought rather than the form. He means, 'Fortune's blows when most struck home crave a noble cunning in one, wounded, being gentle, *i. e.*, in one wounded by them who is gentle.' The capitalization of *Noble* suggests that the nobleness is that demanded of a Noble. Coriolanus's definition of a Noble is not external; it is a matter of spirit and fortitude, not mere rank.—ANON. (*Times Literary Supplement*, 27 July, 1922, p. 482): Apart from the intolerably awkward syntax, the use of 'gentle' is unparalleled; and, after the straightforward lines that precede, the sudden tangle brings us up with an unpleasant jar. When Shakespeare overrides syntax he usually makes his sense quite clear. Moreover, Coriolanus is quoting his mother's proverbs; this one is a riddle. We cannot believe that Shakespeare wrote the lines as they stand. The natural sense in the context is, 'Fortune's blows when most struck home, being . . . crave a noble cunning.' The three words beginning with 'being' represent a phrase in apposition to, and explanatory of, 'Fortune's blows when most struck home.' We suggest, diffidently, that behind the meaningless 'gentle' is concealed the adjective 'tentless' (tentless, *i. e.*, impossible to probe) and that the line originally read, 'When most struck, being tentless wounds, do crave A noble cunning.' They are wounds beyond the skill of the ordinary surgeon. Shakespeare in this martial play was particularly fond of using the word 'to tent' metaphorically, see I, ix, 40, and in particular, III, i, 285, 'Tis a sore upon us you cannot tent yourself.' [In a letter to the Editor of *The Times Literary Supplement* for August 17, 1922, Henry Cunningham says, 'Sir: The writer of the admirable leading article on *Coriolanus*, in the issue of July 27, advances some interesting points on the textual interpretation of the play. His diffident suggestion on the famous *crux* "being gentle wounded" is extremely ingenious. But, although making excellent sense, it introduces in "tentless" a ἄπαξ λεγόμενον which is rather daring, besides bringing more letters into the printed line of the Folio than could ordinarily have been included therein. In turn I suggest:

"Fortune's blows,
When most struck home, being *tender wounds*, do crave
A noble cunning,"

i. e., when Fortune's blows are shrewdest, the wounds she makes are raw and tender, and require skilful surgery. The meaning of this is plain and unexceptionable; and it will be observed that the trace and number of the letters (*viz.*, 19) in the above italicized words exactly correspond with those of the "gentle wounded, craves" in the Folio reading. This is a matter of the utmost importance in the criticism of a doubtful word or passage in the Folio.' Four years later Cunningham returns to this same passage in a communication to *Notes & Queries* (October 16,

With Precepts that would make inuincible 13
 The heart that conn'd them.
Virg. Oh heauens ! O heauens ! 15
Corio. Nay, I prythee woman.
Vol. Now the Red Pestilence strike al Trades in Rome,
 And Occupations perifh. 18

15. *heauens...heauens*] *heav'ns* ... 16. *woman.*] *woman*—Rowe et seq.
heav'ns Pope, + (—Var. '73).

1926, p. 274), where he repeats this suggestion of *tender* for 'gentle,' with substantially the same argument for its acceptance. In conclusion he says: 'But I think there is an even more pertinent attribute to be found for "wound(e)s," viz., *tentless(e)* or *tentless* or *tentles*, however it may have appeared in Shakespeare's MS., or however the word may have been apprehended by the printers; in any case it is remarkably close in point of the *ductus literarum* to the word "gentle." Suppose, therefore, we read, "—fortune's blows When most strooke home, being tentlesse wounds, do crave A noble cunning," we have sense and syntax equally admirable. But why, if "tentless" is Shakespeare's word, should he have chosen such an epithet? Surely he meant that Fortune's blows, not being merely *physical*, would require a nobler philosophy for their endurance, since they could not be "tentled" after the fashion of mere physical wounds. Finally, what reason may we assign for the corruption of the text? A glance at the Folio may show. I think it was owing to the attempt of the printers to get the necessarily excessive amount of type into the line without carrying over into the next. They seldom or never carried the words of a line of MS. on to the next, as modern printers commonly do. Hence if Shakespeare's MS. had the line in the following form,

"When most strooke home, being tentlesse woundes, do crave,"

the inference may be justly drawn that the Folio printers found it impossible to get his words into the regular lineal space, and (possibly not understanding Shakespeare's meaning or his contractions) corrupted the text as we find it in the Folio. "Tent" as a substantive, of course, means lint or other substances used to search and cleanse a wound; and, as a verb, to probe it, or apply the "tent." See I, ix, 40, and III, i, 285 *ante*; also *Cymbeline*, III, iv, 118, "And mine ear Therein false struck, can take no greater wound Nor tent to bottom that." This last is especially worthy of notice, since "struck," "tent," and "wound" are found in close collocation. Be it noted also that *Coriolanus* and *Cymbeline* are not far removed from each other in point of date.' [At first sight it would seem that Cunningham, himself, was the author of the Anonymous article in the *Times Literary Supplement*, and that he is here but amplifying the suggestion contained therein. It will, however, be seen that in his letter he speaks in high praise of the writer and yet objects to this same suggestion, '*tentless*,' which later he adopts. Two facts which militate against Cunningham's being the writer of the original article.—ED.]

15. *Virg.* Oh heauens! O heauens!] C. & M. COWDEN CLARKE (*Shakespeare*): Be it observed that after this one irrepressible burst of anguish, when her husband has bidden her to check it, Virgilia utters no farther syllable during this parting scene. See II, i, 187 and note.

17. the Red Pestilence] HALLIWELL (note on *Tempest*, I, ii, 364, 'The red

Corio. What, what, what :
 I shall be lou'd when I am lack'd. Nay Mother, 20
 Refume that Spirit, when you were wont to' fay,
 If you had beene the Wife of *Hercules*,
 Six of his Labours youl'd haue done, and fau'd
 Your Husband so much fwet. *Cominius*,
 Droope not, Adieu : Farewell my Wife, my Mother, 25
 Ile do well yet. Thou old and true *Menenius*,
 Thy teares are falter then a yonger mans,
 And venomous to thine eyes. My (fometime) Generall,
 I haue seene the Sterne, and thou haft oft beheld
 Heart-hardning spectacles. Tell these fad women, 30
 'Tis fond to waile ineuitable strokes,
 As 'tis to laugh at 'em. My Mother, you wot well
 My hazards still haue beene your folace, and
 Beleeu't not lightly, though I go alone 34

26-28. <i>Thou...eyes</i>] Mnemonic Warb.	Ktly, Craig.
29. <i>I haue</i>] <i>I've</i> Pope, + (—Var. '73). <i>the</i>] <i>thee</i> F ₃ F ₄ et seq.	32. <i>My...wot well</i>] <i>My...wot not well</i> Rowe. <i>Mother...wot</i> Pope, + (—Var. '73).
32. <i>As 'tis</i>] <i>Easy</i> Anon. ap. Cam. <i>at 'em</i>] <i>at them</i> Cap. Var. '78, '85, Ran. Mal. Steev. Varr. Sing. Knt, Hal.	34-36. <i>though...seene</i>] Mnemonic Warb.

plague rid you,' etc.): In the *General Practise of Physicke*, 1605, p. 675, three different kinds of plague-sore are mentioned: 'sometimes it is red, otherwhiles yellow, and sometimes blacke, which is the very worst and most venomous.' . . . An early MS. medical commonplace-book, in my possession, says, 'the plague and pestilence, or *red plague*, doth moste abounde from Midsomer to Autumne,' &c. The same volume prescribes blood-letting for this disease.—MOYES (p. 21): This was doubtless typhus fever. The disease was common at the time, and in France the name given to it was *La pourpre*, from the red eruption which accompanied it. Some have made out the reference to be one form of the plague, but the resemblance (if not relationship) between the plague and typhus is at times so close that a celebrated physician from Egypt, seeing certain typhus fever cases in London, said that if seen at home they would have been regarded as the plague.

20. I shall . . . I am lack'd] W. A. WRIGHT: That is, when I am missed, when the city feels the want of me. Compare *Much Ado*, IV, i, 220-4, and *Ant. & Cleo.*, I, iv, 41:

'It hath been taught us from the primal state,
 That he which is was wish'd until he were:
 And the ebb'd man, ne'er loved till ne'er worth love,
 Comes dear by being lack'd.'

26. Ile do well yet] That is, I *intend* to do well yet. See Walker, *Vers.*, p. 239, or ABBOTT, § 319.

Like to a lonely Dragon, that his Fenne
 Makes fear'd, and talk'd of more then feene : your Sonne
 Will or exceed the Common, or be caught
 With cautelous baits and practice.

35. *Fenne*] *den* Grey conj., Ktly conj.

37. *or...or*] *nor...nor* P. A. Daniel.

37. *Will or*] *Will or not* Ktly.

35. Like to a lonely Dragon] C. & M. COWDEN CLARKE (*Shakespeare*): Here the construction allows of two meanings in the sentence—'Like a lonely dragon, that his pestilential fen makes feared and talked of more than seen,' and 'like a lonely dragon that makes his fenny retreat feared and talk'd of more than seen.' This duplicate meaning applies well to Coriolanus, whose withdrawal to some unknown place causes him to be dreaded and talked of during absence, and whose known fierce nature causes this intended place of retreat to become a subject of fear and wondering conjecture.—LEO (*Coriolanus*): He does not compare *himself* with a lonely dragon (for just now there is no reason to suppose that he will be feared), but the *banishment*; he says, 'though I go alone, as if I were going to. . . .' It is to be remembered that banishment was the hardest destiny for a Roman. A banished Roman was lost forever, but Coriolanus assures his mother that he will—even banished—perform deeds that will 'exceed the common': 'There is a world elsewhere.'

35, 36. Dragon, that his Fenne Makes fear'd] GREY (ii, 167): Spenser, *Faerie Queene*, I, vii, 16, speaking of *Orgoglio*, has the following lines:

'From that day forth, Duessa was his dear
 And highly honour'd in his haughty eye.

.

Then for to make her dreaded more of men
 And people's hearts with awful terror tie
 A monstrous beast, ybred in filthy fen,
 He chose, which he had kept long time in darksome den.'—

W. A. WRIGHT: Grey conjectured '*den*' quite needlessly. In Topsell's *History of Serpents* (ed. 1658), p. 705, we read: 'Of the Indian Dragons there are also said to be two kindes, one of them fenny, and living in the marishes, which are slow of pace and without combes on their heads like females; the other in the Mountains, which are more sharp and great, and have combes upon their head, their backs being somewhat brown, and all their bodies lesse scaly than the other.' Shakespeare was probably thinking of the Hydra of the Lernæan marsh to which reference has been made before in this play.—Miss C. PORTER (*First Folio Sh.*): The opposite of the many-headed gregarious beast, the Hydra of the Lernæan Marsh, which it was one of the labours of Hercules to destroy, and to which he has compared the people. The Poet shows the loneliness of spirit felt by him amid the sense of strength, the consciousness of the ability to be dangerous. Out of that rankling sense of loneliness and unbeheld power, brooded over stoically here, which the Poet shows as the right soil for what is to come, his revenge will grow.

38. cautelous baits and practice] JOHNSON interprets this: 'By artful and false tricks and treason,' and STEEVENS says that here 'Cautelous' signifies *insidious*. 'In the sense of *cautious* it occurs in *Jul. Cæs.*, "Swear priests and

Volum. My first sonne,
 Whether will thou go ? Take good *Cominius* 40
 With thee awhile : Determine on some course
 More then a wilde exposture, to each chance 42

39. *My first sonne*] *First, my son.*
 Han. Bell, Badham. *My dear'st son*
 Cartwright. *My fairest son.* Ktly.
My fair son. Huds. ii.
 40. *Whether*] *Where* Pope, +.
Whither Rowe et cet.

40. *will thou*] *will you* Ff, Rowe, +.
will thou Cap. et cet.
 42. *exposture*] *exposure* Rowe, +,
 Cap. Ran. Knt, Del. Coll. ii, iii, Sing.
 ii, Southern, Ktly, Wh. i, Dyce ii,
 Huds. Words.

cowards, and men cautelous," [II, i, 129].—W. A. WRIGHT gives as the meaning, both here and in the passage from *Jul Cæs.*, *crafty*. The *N. E. D.* does not give any example of 'cautelous' in the sense assigned it by Steevens here, but has only the two senses, *crafty* and *cautious*; under the first of these the present line is quoted. 'Practice,' according to the usage of the time, signifies *stratagem*, *artifice*.—ED.

39. *My first sonne*] WARBURTON: That is, noblest and most eminent of men.—THEOBALD (*Letter to Warburton*, Feb. 12, 1729; Nichols, *Illustrations of Lit.*, ii, 487): This I had always understood in the sense of a commendation, as *optime fili*, without regard to her having, or not having, other children. Thus *primus*, by some of the Commentators, is said to be used in the beginning of the *Æneis*. And so afterwards Volumnia calls him her GREAT SON (V, iii, 152).—HEATH (p. 424): By what construction or analogy this expression can signify as Mr Warburton interprets it I must own myself at a loss to comprehend. Volumnia had before said that Coriolanus was the only son of her womb when she first sent him to a cruel war, and the progress of the story gives no ground for imagining he had a brother. I believe, therefore, the poet wrote, 'My fierce son.'—KEIGHTLEY (*Expositor*, p. 369): She had, according to herself, no other son (see I, iii.); and again she says of herself (V, iii, 174), 'When she, poor hen, fond of no second brood.' I have never met with 'first' in the sense of *noblest*, that given it here by the critics. I would, therefore, read *fairest*.—MISS C. PORTER (*First Folio Sh.*): Volumnia is perhaps thinking of her remaining son, her grandson, the young Martius.—DELIUS: That Shakespeare thought Volumnia had no other children than Martius is indirectly shown by her speech, 'When he was but yet tender-bodied and the only son of my womb,' I, iii, 7. Instead of 'first' we might read *fiercest* or *fierc'st*.

42. *exposture*] MALONE: I know not whether the word 'exposture' be found in any other author. If not, I should be inclined to read *exposure*. We have, however, other words of a similar formation in these plays. So in *Timon*:

'The earth's a thief
 That feeds and breeds by a composture stolen
 From general excrement,' IV, iii, 444.

[In answer to the implied question in the foregoing it may be said that the *N. E. D.* quotes the present line as the only example of this word.—ED.]—STEEVENS: We should certainly read *exposure*. So in *Macbeth*:

'And when we have our naked frailties hid
 That suffer in exposure,' [II, iii, 134].

That start's i'th'way before thee.

43

Corio. O the Gods !

Com. Ile follow thee a Moneth, deuise with thee

45

Where thou shalt rest, that thou may'st heare of vs,

And we of thee. So if the time thrust forth

A cause for thy Repeale, we shall not send

O're the vast world, to seeke a single man,

And loofe aduantage, which doth euer coole

50

Ith'absence of the needer.

Corio. Fare ye well :

Thou hast yeares vpon thee, and thou art too full

Of the warres surfets, to go roue with one

That's yet vnbruis'd : bring me but out at gate.

55

Come my sweet wife, my deereft Mother, and

My Friends of Noble touch : when I am forth,

57

43. *i'th'*] *i the* Cap. et seq.

53. *Thou hast*] *Thou'st* Pope, +

44. *Corio.*] *Vir. Ktly. Com. Anon.*

(— *Var.* '73).

ap. *Cam. Men. Words.*

54. *warres*] *warrs* F₃. *wars* F₄.

45. *Moneth*] *Month* F₃F₄.

war's Rowe, +, Cap. Varr. Ran. Mal.

51. *Ith'*] *i'h* F₂. *i'the* Cap. et seq.

wars' Steev. et seq.

Again in *Tro. & Cress.*, 'To weaken and discredit our exposure,' [I, iii, 195]. 'Exposure' is, I believe, no more than a typographical error.—WALKER (*Crit.*, iii, 211): I am inclined to read with the Folio, not *exposure*.—W. A. WRIGHT: The reading of the Folios is, perhaps, a word of Shakespeare's coinage. As in *Timon*, IV, iii, 444, we find 'composture' in the sense of *composition*, while 'composure' occurs elsewhere, we may allow 'exposure' to stand here as probably framed on the analogy of 'imposture.'

44. *Corio. O the Gods*] KEIGHTLEY (*Expositor*, p. 369): I give this speech to *Vir.*, to whom it is better suited. Her only other speech in this scene is, O Heavens! O heavens!—E. K. CHAMBERS (*Warwick Sh.*): Coriolanus suddenly realizes how the revenge, which is already beginning to shape itself in his mind, must inevitably bring him into conflict with all that he holds most dear.

48. *Repeale*] W. A. WRIGHT: That is, recall from banishment. Compare *Jul. Cæs.*, III, i, 54:

'Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.'

51. *Ith'absence of the needer*] C. & M. COWDEN CLARKE (*Shakespeare*): The employment of the word 'needier' in this passage affords an example of Shakespeare's inclusive style, for 'needier' as here employed gives the effect of the man needing the advantage of which there is a prospect, and of the man needed home by his friends who want him to profit by it. Moreover, what golden wisdom and practical truth are comprised in a line or two!

55. *at gate*] Compare, III, iii, 171, and for other examples see, if needful, ABBOTT, § 143.

57. *Friends of Noble touch*] WARBURTON: That is, of true metal unalloyed.

Bid me farewell, and fmile. I pray you come : 58
 While I remaine aboue the ground, you fhall
 Heare from me still, and neuer of me ought 60
 But what is like me formerly.

60. *ought*] Ff, Rowe, Pope, Han. Cap. *ought* Theob. ii. et cet.

Metaphor from trying gold on the touchstone.—*VERITY* (*Student's Sh.*): Few words in Shakespeare, indeed, in English, have a more varied signification than 'touch'; in the *Century Dictionary* its meanings are classified under nineteen separate headings (with subdivisions). Hence there is often, as here, room for different interpretations. Thus some explain it here = '*trust, quality, characteristic.*' But I think that it conveys the stronger idea, 'tested and found noble.' Testing has so much to do with friendship. Compare *Timon*, III, iii, 6, 7 (referring to the false friends who refuse to help Timon in his trouble):

'They have all been touched and found base metal, for
 They have all denied him.'

59-61. While I remaine . . . like me formerly] *BEECHING* (*Falcon Sh.*): Coriolanus had probably not yet resolved upon his revenge. But the words have a dramatic irony, inasmuch as that revenge was a legitimate birth of character.—*MACCALLUM* (p. 611): It is sometimes said that defeat and the desire for vengeance teach him the lessons which his mother had inculcated in vain, and that henceforth he shows himself a master of dissimulation, flattery, and deception. In proof of this it is usual to cite, in the first place, the farewell scene, when he breathes no word to Cominius, Menenius, Virgilia, or Volumnia of his intention to join the Volscians and return to overthrow Rome. But was any such intention as yet in his mind? In Plutarch he has adopted no definite plan before he sets out. . . . If we turn to the parting scene in the tragedy, and let it make its own impression, without reading into it suggestions from subsequent occurrences, I think we feel that he is not so much undecided as that the idea has not entered into his head. We seem to hear the very accent of sincerity in his repetition of the maxims that erewhile he learned from his mother's own lips. He seems to hint at seeking out new adventures and a new career in new regions beyond the reach of Rome. It was not cautelous baits and practice that he would have to fear, but the open violence of Aufidius if he already thought of going to Antium, and the simile of the lonely dragon more talked of than seen would be abundantly inappropriate if it referred to his re-appearance at the head of the Volscian forces; but the expression would be quite apt if he meant to make his name redoubtable by his single prowess in strange places amidst the risks of an errant life. It is in professed anticipation of this that he rejects the companionship which Cominius offers. Are these utterances mere pretence? And have not his last farewells the genuine note of cordiality and good-will? If we could imagine that he would bring himself to address those whom he afterwards called the 'dastard nobles' as 'my friends of noble touch,' it would still be impossible to believe him guilty of cold-hearted deceit to Virgilia and Volumnia. It would not be like the former champion of Rome to return as its assailant; but we may take it that at this moment he is expecting to carve his way to glory in a different world and perhaps eventually be recalled to his country, but in any case to proceed merely on the old lines insofar as that is possible, and meanwhile to be reported of, as Menenius

Menen. That's worthily 62
 As any eare can heare. Come, let's not weepe,
 If I could shake off but one seuen yeeres
 From these old armes and legges, by the good Gods 65
 I'd with thee, euery foot.
Corio. Giue me thy hand, come. *Exeunt* 67

[Scene II.]

*Enter the two Tribunes, Sicinius, and Brutus, I
 with the Edile.*

Sicin. Bid them all home, he's gone: & wee'l no further,
 The Nobility are vexed, whom we fee haue fided
 In his behalfe. 5

66. *euery*] *euere* F.
 67. *come*] Om. Pope, + (—Var. '73).
 As separate line Steev. et seq.
 Scene continued. Ff, Rowe, Theob.
 SCENE II. Pope et cet.
 The Same: Street leading from the
 Gate. Cap. A Street. Var. '78, '85.
 Ran. The same. A Street near the
 Gate. Mal. et seq.
 4. *The...vexed*,] *Vex'd are the nobles*,
 Pope, Theob. Han. Warb. Johns.
whom we see] Ff, Rowe. *who we*
see Rowe ii, Pope, Han. *who, we see*,
 Theob. et cet.

continues, 'Worthily as any ear can hear.'—CASE (*Arden Sh.*): Has Coriolanus at last learnt the lesson of dissimulation so thoroughly as to practise it upon his friends? or 'is his revengeful design of later growth?'

62. *That's worthily*] ABBOTT (§ 78): We still say 'that is *well*,' but, perhaps, no other adverb (except 'soon') is now thus used. Shakespeare, however, has, 'That's verily.' *Tempest*, II, i, 321, 'That's worthily.' The verb 'hear' may be supplied from the context. [VERITY suggests that the verb to be here supplied is *said*.—ED.]—E. K. CHAMBERS (*Warwick Sh.*): There is unconscious irony in Menenius' speech. He has no idea of what is rising in Coriolanus' mind.—VERITY (*Student's Sh.*): In studying Shakespearian 'irony' one notes how often it is made the means of emphasising a crucial moment.—CASE (*Arden Sh.*): That's excellently (spoken). We read in *Ant. & Cleo.*, II, ii, 102, 'Worthily spoken.' This is Mr Craig's interpretation and also Mr Verity's, but it should at least be observed that Coriolanus has just said, 'and (you shall) never (hear) of me aught But,' etc. It would be natural for Menenius to reply: Then we shall hear of you (or from you) as worthy reports as can possibly be.

64. *but one seuen yeeres*] For other examples of this construction see ABBOTT, § 87.

67. *come*] CAPELL (vol. I, pt i, p. 94): The last word of this scene, 'come,' should not have been dismiss'd, as it has been, from modern editions [see *Text. Notes*]; without it the emphasis will not fall as it should do, that is, on '*thy*'; and upon the proper placing of that depends our proper conception of the manner of Coriolanus's exit, *videlicet*, with Menenius in one hand, and his mother or wife in the other.

3-5. *Bid them all . . . In his behalfe*] LETTSOM (ap. DYCE, ii.): Something seems to have dropt out of this speech. Quy.:

- Brut.* Now we haue shewne our power, 6
 Let vs feeme humbler after it is done,
 Then when it was a dooing.
- Sicin.* Bid them home: say their great enemy is gone,
 And they stand in their ancient strength. 10
- Brut.* Dismiss them home. Here comes his Mother.
Enter Volumnia, Virgilia, and Menenius.
- Sicin.* Let's not meet her.
- Brut.* Why?
- Sicin.* They say she's mad. 15
- Brut.* They haue tane note of vs:keepe on your way.
- Volum.* Oh y'are well met :
 Th'hoorded plague a'th'Gods requit your loue.
- Menen.* Peace, peace, be not so loud.
- Volum.* If that I could for weeping, you should heare, 20
 Nay, and you shall heare some. Will you be gone ?

8-14. Lines end: *home:...they,...*
home....Why? Pope et seq.

11. *home.* [Exit Ædile. Cap.
 et seq.]

12. Enter...Menenius.] Ff, Rowe,
 Pope, Theob. Han. Warb. Cam. Cla.
 Craig, Neils. After *way*, l. 16 Dyce,
 Sta. Wh. Glo. Words. After *home*, l. 11
 Johns. et cet.

15-19. Lines end: *vs:...way....Gods...*
loud. Cap. Var. '78, '85, Ran. Mal.
 Steev. Var. '03, '13, Sing. Knt, Sta.
 Hal. Ktly, Huds. Lines end: *mad....*
way....Gods...loud. Var. '21, Coll. Del.

Dyce, Wh. Cam.+, Craig, Neils.

17. *y'are*] Ff, Rowe,+, Coll. Ktly,
 Wh. Huds. *you are* Var. '73. *ye're*
 Dyce, Sta. Cam.+, Words. *you're*
 Cap. et cet.

18. *hoorded*] *hoarded* Johns. et seq.
plague] *plagues* Lettsom, Huds. ii.
a'th'] *o'th'* F₄, Rowe,+. *o'the*
 Cap. et seq.

requit] *requite* F₃F₄.

20. *heare,*] *hear*—Rowe et seq.

21. *Will...gone?*] *Will...gone?* [To
 Virgilia. Han. *Will...gone?* [to Brutus.
 Johns. et seq.]

'Bid them all home, and give em thanks; he's gone,
 And we'll no further.—The nobility
 Are vexèd, whom we see have vainly sided
 In his behalf.'

In the third line the sense as well as the metre demands some such word as *vainly*, for the nobility were not vexed because they had sided with Coriolanus, but because they had done so to no purpose. [Is not this almost hypercritical? All that Sicinius means is that the nobles who sided with Coriolanus are vexed not because they did so in vain, but at the outcome of the whole affair.—ED.]

4. *whom we see*] For other examples of this confusion of two constructions with 'whom' see ABBOTT, § 410.

20. *If that*] For other examples of 'that' as a conjunctive affix see ABBOTT, § 287.

21. *Will you be gone?*] C. & M. COWDEN CLARKE (*Shakespeare*): This form of question, now generally used to express desire to have a person gone, here signifies

Virg. You shall stay too : I would I had the power
To stay so to my Husband.] 22

Sicin. Are you mankind? 24

22. *Virg.*] Om. and lines 22, 23
given to Volum. Han. *Virg.* [To *Sicin.*]
Johns. et seq.

22, 23. *Virg.* *You...too: I...Husband.*]
You...too. *Virg.* *I...husband.* Warb.
23. *my*] *thy* Han.

a desire to hinder his going; not meaning, 'Will you go when I bid you?' but 'Are you going, when I say you shall hear me?' This is explained because, if not understood as here intended, it seems to be contradicted by the words that follow, 'You shall stay too'; whereas they continue the sense of Volumnia's address to the Tribunes who are trying to pass on.

22. *Virg.* You shall stay too] CAPELL (vol. I, pt i, p. 94): Speaking to Brutus, and stopping him, as Volumnia had done by his partner. This is thought unfit for the gentle Virgilia by the Oxford editor [Hanmer]; who, therefore, takes the speech from her, and another at l. 36, giving them to Volumnia; but the gentlest are rous'd at some times and upon some occasions; nor was it fit that Virgilia should be brought upon the scene to do nothing but cry.

24. Are you mankind] JOHNSON: The word 'mankind' is used maliciously by the first speaker and taken perversely by the second. A *mankind* woman is a woman with the roughness of a man, and, in an aggravated sense, a woman ferocious, violent, and eager to shed blood. In this sense Sicinius asks Volumnia if she be *mankind*. She takes *mankind* for a *human creature* and accordingly cries out, 'Note but this fool.—Was not a man my father?'—STEEVENS compares *Winter's Tale*, '—a mankind witch,' [II, iii, 67]. Also Jonson, *Silent Woman*, 'O mankind generation!' [V, i, ed. Gifford, p. 488. Whereon the editor has the following note: 'That is, simply masculine, always a term of reproach when applied to a female.' Upton quotes several passages to prove that it means *wicked*, in every one of which it means *mannish*. That the word, however, is sometimes used in an ill sense as an augmentative for violent, outrageous, &c., is certain. Cotgrave calls some fierce animal 'a mankind wild beast'; and Hall (*Mass.*, vol. iv, p. 53) speaks of 'stripes for the correction of a mankind ass.']—W. A. WRIGHT: Compare Fletcher's *Woman Hater*, III, i, 'Are women grown so mankind, must they be wooing?' And as it is unnatural for women to be like men, 'mankind' came to mean generally unnatural, monstrous, and so, fierce and cruel.—LEO (*Coriolanus*): There is a malicious and low sense in these words: Volumnia says to Brutus, 'will you be gone?' Virgilia to Sicinius, 'you shall stay too,' and continues, 'I would I had the power to say so to my husband.' The tribune understands quite well the stinging pain of these words, but he prefers to comment on them in a spiteful sense, as expressing the lady's kindness to *men*, since she wants to retain him and Brutus and have her husband too. And, therefore, he asks, 'Are you mankind?' Volumnia has too much of feminine purity to understand the coarse quibble, and answers in the clear sense of the word, calling him and his father a fox. [I forbear comment on the foregoing unnecessarily coarse interpretation; it may, however, be said in passing that no such meaning of 'mankind' is recorded in the *N. E. D.*—ED.]—CASE (*Arden Sh.*): The *New Eng. Dict.* treats this word in the sense *infuriated*, etc., as possibly a perversion of *mankeen* (used chiefly of animals), fierce, savage, keen to attack men, citing for this form

Volum. I foole, is that a shame. Note but this Foole, 25
Was not a man my Father? Had'st thou Foxship
To banish him that strooke more blowes for Rome
Then thou hast spoken words.

Sicin. Oh blessed Heauens! 29

25. *this Foole,*] *this, Fool,* Sta.

28. *words.*] *words—* Rowe, Pope,

26. *my*] *thy* Rowe ii.

Theob. Warb. Johns. *words?* Han.

27. *strooke*] *F₂. strook F₃, Cap.*

et cet.

Schmidt. *struck* *F₄* et cet.

(which has not, however, been found as early as *mankind*), 1568, Hist. *Jacob and Esau*, II, ii, 'What? are you mankene now?' Of *mankind* it gives an example as early as 1519, from Horman, *Vulgaria*, p. 127, 'He set dogges that were *mankynde* vpon the man,' etc. As the *N. E. D.* points out, *mankind* = masculine and *man-kind* = fierce, etc. (possibly the same word as *mankeen*), are sometimes indistinguishable.

25. Note but this Foole] Rev. JOHN HUNTER: That is, Only mark what this fool says. Some editors erroneously insert a comma after the word 'this.'—W. A. WRIGHT: This must be spoken parenthetically, Volumnia turning to the rest. Staunton reads [with comma after 'this'], and perhaps rightly.

26. *my Father*] HERWEGH (ap. Ulrici's *Shakespeare*, p. 179): I hold that 'my' is here a misprint for *thy* [see *Text. Notes*]. Volumnia asks of Sicinius was not a man thy father, or was he some species of fox, that you thus have such sly cunning as to banish, etc.

26. Had'st thou Foxship] JOHNSON: Hadst thou, fool as thou art, mean cunning enough to banish Coriolanus?—SCHMIDT: 'Foxship' is perhaps used in contrast to 'mankind' just preceding. The fox was the symbol not only for cunning but also ingratitude. Lear calls his daughters 'she-foxes,' III, vi, 24.—W. A. WRIGHT: Hadst thou cunning and ingratitude combined? Wert thou so little of a man, but rather a most ungrateful beast? Compare *Lear*, III, vii, 28, 'Ingrateful fox! 'tis he!' ['But in both cases,' replies Deighton, 'the ordinary attribute of the fox, cunning, is, from the speaker's point of view, quite applicable.'—ED.]—CASE (*Arden Sh.*): There is possibly a twofold contrast here of the natures of man (in Volumnia) and fox (in Sicinius, implying baseness and ingratitude as well as cunning), and of the fool and fox in Sicinius. [I am inclined to think that Æsop is largely responsible for endowing the fox with the vice of ingratitude. As a character in the Fables he appears more often than any other of the animals or personages. In every case it is by some subtle trick that he outwits the others, and, in many cases, benefits himself at their expense. In the fable of the Countryman and the Fox, where the former deceives the huntsmen in regard to the fox's hiding-place, and thus aids him to escape, the fox departs without a word of thanks, and is rebuked for his ingratitude. In justification of this he replies that the countryman pointed at his place of concealment while he said that he had not seen the fox. Topsell, in his enumeration of the epithets applied to the fox, does not give 'ungrateful' as one of them. In the many exploits and adventures of *Reynard the Fox*, subtlety and craft are the main characteristics of his behaviour; of the many accusations made against him, ingratitude is not mentioned.—ED.]

Volum. Moe Noble blowes, then euer y^e wife words. 30
 And for Romes good, Ile tell thee what : yet goe :
 Nay but thou fhalt stay too : I would my Sonne 32

30. *Moe*] F₂, Cam.+, Schmidt. *I'll* F₄. *good*—*I'll* Rowe,+. *good*.
More F₄ et cet. *Ill* Cap. Ktly, Cam. Cla. *good*.—*Ill*
 31. *good, Ile*] *good Ile* F₂F₃. *good*, Var. '73 et cet.

30. wise words] DYCE (ed. ii.): Lettsom would here read '*vile* words.' 'At any rate,' he observes, "'wise" is preposterous.'—HUDSON (ed. ii.): The word 'wise' does not seem just right; but I cannot see that *vile* does much better. I suspect we ought to read '*mere* words.'

31. yet goe] WHITELOW: She will leave it unsaid; then—once more changing her mind—'Nay, but you *shall* stay.' *Too*—'after all'='and yet I see reasons *too* why you should stay.'

32. Nay but thou shalt stay too] DELIUS: These words are not addressed to Sicinius, but to Brutus, who turns as though about to leave.—W. A. WRIGHT, in reference to the foregoing note by Delius, says: 'But these words are clearly meant for Sicinius, to whom Volumnia had begun to speak her mind, "I'll tell thee what," then interrupting herself with "yet go," she resolves that, after all, he shall hear something of her scorn, "Nay, but thou shalt stay too."'—[CASE likewise so interprets this part of Volumnia's remarks.—ED.]—Wright favors, but does not adopt, Hanmer's assignment of this speech and the next (see *Text. Notes*), since 'it is certainly not in keeping with the gentle character of Virgilia.' He adds: 'I should be disposed to rearrange the dialogue thus:

"*Vol.* What then!
 He'd make an end of thy posterity,
 Bastards and all.

Vir. Good man, the wounds that he does bear for Rome!"

the last line being more appropriate to Virgilia pleading for her husband than to the sterner Volumnia.' [Delius regards l. 38 as addressed ironically to Sicinius. Schmidt also thus takes it, without referring, however, to Delius.—ED.]—PAGE: This speech is by some modern editors given to Volumnia on the ground that it is not in keeping with the gentle nature of Virgilia. But very strong feeling sometimes forces strong language even from gentle natures. [Compare, 'And doves will peck in safeguard of their brood,' 3 *Henry VI*: II, ii, 18; also *Ibid.*, I, iv, 41, 'So doves do peck the falcon's piercing talons.'—ED.]—Miss C. PORTER (*First Folio Sh.*): Virgilia is moved to burst out to this effect sympathetically, explaining Volumnia's words, when the smug Sicinius is too obtuse to imagine why he ought to be in Arabia. Apparently Wright does not see the beauty of showing Virgilia thus keyed up to speak; for he approves Hanmer's assignment of the speech to Volumnia (although he does not follow it). Worse still, he proposes giving Volumnia's last line—her final taunt at the unvalorous Sicinius—to Virgilia as her petition to the Tribune for Coriolanus. Imagine Virgilia calling the Cat who banished her husband *Good man!* Volumnia calls him so in satire, commenting on his official expression of patience under persecution as now acting in all this affair ostensibly for Rome's good. He pretends not to mind these women and to cover his personal annoyance with forced politeness. Hence Volumnia's comment: 'Good man, the wounds

Were in Arabia, and thy Tribe before him, 33
His good Sword in his hand.

Sicin. What then? 35

Virg. What then? Hee'd make an end of thy posterity

Volum. Bastards, and all.

Good man, the Wounds that he does beare for Rome!

Menen. Come, come, peace.

Sicin. I would he had continued to his Country 40
As he began, and not vnknit himselfe

The Noble knot he made.

Bru. I would he had.

Volum. I would he had? 'Twas you incenst the rable.
Cats, that can iudge as fitly of his worth, 45

36-38. *Virg. What...Rome!* *Volum.*
What...Rome! Han.

37, 38. *Bastards...that he* As one line
Huds. ii.

36. *Hee'd...posterity* As separate
line Han. et seq.

37. *Bastards, and all* Om. Words.

42. *he* is Rowe ii.

45. *Cats* *Curs* Coll. iii. (MS.), Words.

that he does beare for Rome!' An actor, by start and control of himself, should show this. The short line, 'Bastards, and all,' affords the pause for this stage business.

41, 42. *vnknit* . . . *The Noble knot*] STEEVENS: So in 1 *Henry IV*: 'will you again unknit This churlish knot of all abhorred war,' [V, i, 25. Also, 'Unknit that sorrow-wreathen knot,' *Tit. And.*, III, ii, 4.—ED.]—SCHMIDT (*Coriolanus*): Not, as usually explained, in reference to the bonds which tied Coriolanus to his country, but rather to be taken as a general metaphor for the demolition of particular works. 'He shall not knit a knot in his fortunes with the finger of my substance,' says Page in *Merry Wives*, [III, ii, 76].—W. A. WRIGHT: That is, the bond by which he bound Rome to him. Compare 1 *Henry VI*: V, i, 16, 'Beside, my lord, the sooner to effect And surer bind this knot of amity.' [In reference to Schmidt's interpretation Wright remarks: 'Probably Shakespeare had both meanings in view.']—Miss C. PORTER (*First Folio Sh.*): That is, Himself undo the knot of love wherewith by his own heroic services to his country he had tied Rome to him. Since this was just what they had themselves manœuvred to infuriate him into doing by his outbursts, according to Shakespeare's way of telling the story, their present attitude is hypocritical. It was just before pre-determined upon (ll. 6, 7 above), 'Now we have shewne our power, Let us seeme humbler,' and Volumnia is a woman of insight, undeceived by the pretense.

41. *vnknit*] For other examples of omission of the *ed* in the termination of participles of verbs ending in *d* and *t* see ABBOTT, § 342.

45. *Cats*] COLLIER (ed. ii.): In the corr. fo. 1632, 'Cats' is altered to *Curs*, with such appearance of probability that we are almost tempted to put the latter in the text. [Collier yielded to the temptation in his ed. iii.—ED.] It seems unlikely that Volumnia should call either the Tribunes or the mob 'Cats,' and few misprints, in the writing of the time, could well be easier than 'Cats' for *Curs*. ['But,' says Dyce, ed. i, 'it is quite evident that here Volumnia is speaking not of

As I can of those Myfteries which heauen
Will not haue earth to know. 46

Brut. Pray let's go.

Volum. Now pray fir get you gone.
You haue done a braue deede . Ere you go, heare this : 50
As farre as doth the Capitoll excede
The meanest houle in Rome; fo farre my Sonne
This Ladies Husband heere ; this \do you fee)
Whom you haue banifh'd, does exceed you all.

Bru. Well, well, wee'l leaue you. 55

Sicin. Why stay we to be baited

46. *heauen*] *Heav'n* Rowe, + (—Var. '73).

48. *let's*] Ff, Rowe, Wh. i, Neils. *let us* Pope et cet.

50. *You haue*] *You've* Pope, +, Words.

56. *stay we*] *stay you* Ff, Rowe ii, Pope, +. *stand you* Rowe i.

the rabble, but of *the two tribunes*.]—MOMMSEN (*Der Perkins Folio*, p. 260): Since Volumnia, in natural resentment, here upbraids the Tribunes for their lack of ability to judge Coriolanus, there seems hardly a more inadmissible word than 'Cats,' whose failing is not stupidity (*spirito di sette gatti*), while the generally hateful word *Curs* is quite appropriate.—STAUNTON: This is an odd epithet, whether intended for the Tribunes or the rabble. . . . As Volumnia is here upbraiding them for their lack of perception, we surmise the genuine word was *Bats*, for which 'Cats' is an easy misprint.—R. G. WHITE: [The MS. Corrector forgot] what Shakespeare did not forget, that a woman and a housewife speaks.—RICHARDSON (p. 379): Mighty men may be coarse and offensive; grave senators may, like some of those represented by Otway, be contemptibly sensual; and even an English Princess, agreeably to the representation of Shakespeare, addressed by a deformed and loathsome lover, may spit in his face, and call him 'hedge-hog.' A Roman matron, disputing with the tribunes of the people, who were persecuting her son to death, might, with propriety enough, have called them 'cats.'—C. & M. COWDEN CLARKE (*Shakespeare*): We think that 'cats' is probably here used in reference to the well-known saying, 'A cat may look at a king,' Volumnia inferring that these tribunes are creatures who gaze upon her king-like son, as little capable of appreciating his nature as the animal in the adage is capable of comprehending royalty, and 'can judge as fitly of his worth,' &c. A passage in *Rom. & Jul.*, III, iii, 30, '—every cat and dog And little mouse, every unworthy thing . . . may look on her,' contains apparent allusion to the same proverb; and Shakespeare makes mention several times of a 'cat' as a repulsive animal, as well as a mean and insignificant one. There is also a passage that, although it seems to be merely a whimsical non-simile ('No more eyes to see withal than a cat,' I, ii, 80), may indirectly tend to illustrate the want of perception here in the term 'cats,' as flung by Volumnia at the tribunes.—CASE (*Arden Sh.*): So, perhaps, because of their sneaking, stealthy ways. Bertram, in *All's Well*, IV, iii, 267, 295, 307, is cited as using *cat* as a contemptuous epithet for the treacherous Parolles. He, however, has a natural antipathy to the animal, 'I could endure anything before but a cat, and now he's a cat to me.'

With one that wants her Wits. *Exit Tribunes.* 57
Volum. Take my Prayers with you.
 I would the Gods had nothing else to do,
 But to confirme my Curffes. Could I meete 'em 60
 But once a day, it would vnclogge my heart
 Of what lyes heauy too't.
Mene. You haue told them home,
 And by my troth you haue cause : you'l Sup with me.
Volum. Angers my Meate : I fuppe vpon my felfe, 65
 And fo fhall sterue with Feeding : Come, let's go,
 Leaue this faint-puling, and lament as I do, 67

57. *Exit Tribunes*] *Exeunt Tribunes*
 (after l. 58) *Cap. Exeunt Tribunes*
 (after l. 59) *Johns. et cet.*

59. *would*] *wish* Rowe, + (Var. '73).
 60. *'em*] *them* Mal. Steev. Varr. Sing.
 Knt, Hal. Ktly, Huds.

63, 64. *You haue...you haue*] *You've*
...have Pope, +. *You've...you've*
Words.

66. *sterue*] *F₂, Schmidt, Craig (Arden Sh.). starve F₃F₄ et cet.*

67. *faint-puling*] *faint puling* Rowe
 et seq.

62. *Of what lyes heauy too't*] W. A. WRIGHT: See *Macbeth*, V, iii, 44, 'That perilous stuff which weighs upon the heart.'—SCHMIDT (*Coriolanus*): Similarly, as to construction, *Hamlet*, 'This gentle and unforced accord of Hamlet Sits smiling to my heart,' [I, ii, 124].

63. *You haue told them home*] MALONE (*Supplemental Obs.*, i, p. 221): I believe we ought to read, *You have toll'd them home*, i. e., you have rung such a peal of clamorous reproaches in their ears that they are departed home. [As this note is not repeated in any subsequent edition it may, I think, be considered as withdrawn. Malone, in his own ed., compares 'I cannot speak him home,' II, ii, 111 *ante*, which doubtless largely influenced this judicious retraction.—ED.]

66. *sterue*] W. A. WRIGHT: This spelling remained in Dryden's time. Compare *The Hind and the Panther*, pt iii, l. 479 (Clar. Press ed.).

66. *sterue with Feeding*] STEEVENS: This idea is repeated in *Ant. & Cleo.*, II, ii, [242, 'she makes hungry Where most she satisfies'], and in *Pericles*, 'Who starves the ears she feeds,' [V, i, 113].—CASE (*Arden Sh.*): Supping upon anger, Volumnia sups upon herself (for all passions waste the strength) and so will sterve with feeding. 'Sterve' may or may not be equivalent to *die* here, for though that was the chief sense, the modern one, 'to suffer extremely from hunger (or cold),' also existed. The thought is not quite the same in *Pericles*, V, i, 113, 114, but it is sufficiently similar to be illustrative.

67. *faint-puling*] W. A. WRIGHT: That is, *whining*. Elsewhere used by Shakespeare as an adverb or adjective. Compare *Two Gentlemen*, II, i, 26, 'To speak puling like a beggar at Hallowmas.' And *Rom. & Jul.*, III, v, 185, 'A wretched puling fool.' Cotgrave has: '*Piauler*. To peepe, or cheepe (as a young bird); also to pule or howle (as a young whelp).' And again: '*Piuler*. To pule, or cheepe like a little chicken.'—MISS C. PORTER (*First Folio Sh.*): This ineffective, inactive lamenting. The verb in the original text is a compound. Taking out the hyphen, following Rowe, as all the modernised editions do, is but a slight

In Anger, *Iuno*-like : Come, come, come.

Exeunt 68

Mene. Fie, fie, fie.

Exit.

[*Scene III.*]

Enter a Roman, and a Volce.

I

Rom. I know you well fir, and you know mee : your name I thinke is *Adrian*.

3

68, 69. *Come, come, come.* *Mene.* *Fie, fie, fie.*] *Come, come, fie, fie.* Pope, Theob. Han. Warb. *Come, come.* *Mene.* *Fie, fie, fie.* Johns. *Come, come.* *Mene.* *Fie, fie.* Words. (Dyce ii. conj.).

tium. Mal. et seq.

1-51. Om. Bell.

1. Enter a Roman, and a...] Enter a Roman and a..., meeting. Cap. et seq. a Roman] Nicanor Sta. (throughout).

SCENE III. Pope et seq. SCENE II. Rowe.

Antium. Rowe, +. Volcian Territories. A Highway. Cap. Between Rome and Antium. Var. '78, '85, Ran. A Highway between Rome and An-

Volce] F₂, Var. '78, '85, Ran. Mal. Steev. Varr. Volcie F₃. Volfcie F₄, Rowe. Volscian Pope, +. Volcian Cap. Adrian Sta. (throughout). Volsce Coll. et cet.

change, it is true, but inartistic. This seems to be Shakespeare's one use of 'puling' as a verb.

69. *Fie, fie, fie*] SCHMIDT (*Coriolanus*): This exclamation is here probably not addressed to the two women, but rather indicates that Menenius goes out in despondent mood and shaking his head.

Scene III.] VERITY (*Student's Sh.*): This scene illustrates a very instructive feature of Shakespeare's dramatic method, his side-scenes (if I may so term them). Take two other instances: first, *Richard II*: III, iv. Coleridge said of that scene: 'Shakespeare's wonderful judgment appears in his historical plays in the introduction of some incident or other, though no way connected, yet serving to give an air of historic fact. Thus the scene of the Queen and the Gardener realizes the thing, makes the occurrence no longer a segment, but gives an individuality, a liveliness and presence.' As the gardener and servants talk about the unhappy state of England, and we hear their comments on contemporary events, those events appear much nearer to us and more vivid; we slip insensibly into the feelings of an onlooker. A somewhat similar scene is *Jul. Cæs.*, II, iv, which depicts Portia, wife of Brutus, restlessly waiting to hear how the plot against Cæsar has gone. Such side-scenes give us the impressions of those who are watching the course of events from a little distance, and we seem to join them as spectators; there, for instance, we cannot help feeling something of Portia's anxiety as she waits for news and suddenly thinks that she hears a sound from the direction of the Capitol. And the same sort of effect is produced by *Macbeth*, II, iv. The *rationale* of such scenes—always brief scenes—is that they just mark time to estimate and forecast. Hitherto we have been, as it were, amid the rush of tragic incidents; now we view them retrospectively, some way off, as when one turns to look back on a plain; now we see them as they appear to the non-actors. We learn the immediate after-effects of the occurrences at which we have been present, and the next stage is foreshadowed. Thus this little scene is literally 'a highway between Rome and Antium'; and the end of the way is 'Antium. Before Aufidius's house' (Scene iv.).

1. Enter a Roman, and a Volce] DELIUS (*Die Prosa in Sh's Dramen, Jahrbuch*,

Volce. It is fo fir, truly I haue forgot you.

Rom. I am a Roman, and my Seruices are as you are, 5
against'em. Know you me yet.

Volce. *Nicanor* : no.

Rom. The fame fir.

Volce. You had more Beard when I laft faw you, but
your Fauour is well appear'd by your Tongue. What's 10

4. *fir, truly*] Ff, Rowe, Pope, Han.
Sir. Truly Johns. Var. '73. *Sir:*
truly, Theob. et cet.

5. *and*] *but* Pope, +.

6. *'em*] *them* Mal. Steev. Varr. Sing.
Knt, Hal.

10. *is*] *has* Mal. conj.

10. *appear'd*] *affear'd* Han. *ap-*
peal'd Warb. *approv'd* Steev. conj.
Coll. ii, iii. (MS.), Dyce ii, Huds. i,
Leo, Glo. Hunter, Words. Craig,
Chambers, Cholmeley, Gordon. *ap-*
pay'd Sing.

v, p. 269): This meeting between a Roman and a Volscian, since it is intended merely to localize and afford reference for the action, is conformably given throughout in prose.

10. *your Fauour is well appear'd*] *WARBURTON*: This is strange nonsense. We should read, '—is well *appealed*,' i. e., brought into remembrance.—*HEATH* (*Revisal*, p. 424): Mr Warburton might with equal propriety have said *appeal'd* signified anything else which first came into his head; for the English language knows it not in his signification. Possibly the poet might have written *supply'd*. Then the sense will be, Though I do not recollect your countenance, yet it is so well helped out by your voice that I very well remember you.—*JOHNSON*: I would read, 'is well *affeared*.' That is, *strengthened*, *attested*, a word used by our author in *Macbeth*, 'The title is affeer'd,' [IV, iii, 34]. To *repeal* may be *to bring to remembrance*, but *appeal* has another meaning. [Had Johnson consulted the texts of his predecessors he would have seen that in this reading he had been anticipated; see *Text. Notes*.—ED.]—*CAPELL*: 'Appear'd' is not easily vindicated, for we have no example of that verb's being ever us'd passively; neither ought it to have been by the poet, who might better have given us, had he been so dispos'd, '*but your favour appears by your tongue*,' or, I see your face in your speech, meaning, he recollected him by it.—*STEEVENS*: I would read, 'is well *approved*,' i. e., your tongue confirms the evidence of your face. So in *Hamlet*, 'That if again this apparition come He may approve our eyes and speak to it,' [I, i, 28].—*MALONE*: If there be any corruption in the old copy, perhaps it rather is in a preceding word. Our author might have written, 'your favour *has* well appeared,' etc., but the old text may, in Shakespeare's licentious dialect, be right. So Chaucer uses *dispaired*: Quod Pandarus, 'allas! what may this be, That thou dispaired art,' &c., [*Troilus and Criseyde*, Bk i, l. 778.—ED.]. Singer, in support of his reading *appayed*, says: 'No phrase is more common in our elder language than *well appayed*, i. e., satisfied, contented. The Volcian means to say, "Your countenance is altered, but your voice *perfectly satisfies* me."

"They buy thy help: but sin ne'er gives a fee

He gratis comes; and thou art well appay'd," *R. of L.*, l. 994.'

Again, commenting on Collier's MS. Corrector's agreement with Steeven's sug-

[10. your Fauour is well appear'd]

gestion, Singer remarks: 'The correctors have not done wisely, for the phrase should be, "well *appaied*," i. e., compensated for, satisfied by. The phrase is very common in our older language' (*Sh. Vindicated*, etc., p. 222).—R. G. WHITE: Steevens plausibly proposed *approv'd*; but I believe the old text is right, the more so that there seems to me to have been a jingling quibble intended between 'beard' and 'appeared.'—KEIGHTLEY (*Expositor*, p. 369): The poet probably wrote *has*, pronounced *as*, of which the printer made 'is.'—W. A. WRIGHT: That is, is well shown, made apparent. If 'appeared' is the true reading, it must be used in this transitive sense, but I have not met with another example.—ABBOTT (§ 296): The predilection for transitive verbs was, perhaps, among other causes why many verbs which are now used intransitively were used by Shakespeare reflexively. *Appear* is, perhaps, used reflexively in, 'No, no; we hold it as a dream till it appear itself,' *Much Ado*, I, ii, 22. 'If you could wear a mind . . . and but disguise That which to appear itself must not yet be,' *Cymb.*, III, iv, 148, i. e., that which as regards showing itself must not yet have any existence. Though these passages might be, perhaps, explained without the reflexive use of 'appear,' yet this interpretation is made more probable by, 'Your favour is well appear'd,' *Coriol.*, IV, iii, 9. [See note on I, ii, 19, 20, *Much Ado*, this edition.—ED.]—ROLFE: An explanation so improbable [as that given by Wright and Abbott] should be admitted only as a last resort. It is better, with Schmidt (*Lex.*), to take 'appear'd' as an adjective equivalent to *apparent*, *discernible* (cf. *dishonour'd* = *dishonourable*, in III, i, 78 above) or to take 'is appear'd' as = *has appeared*. For this latter, it is true, we have only Dogberry's authority in *Much Ado*, IV, ii, 1, but on the face of it 'is appear'd' is quite as allowable as *is arrived*, *is come*, etc. Abbott (§ 295) calls these 'passive verbs'; though they are simply active 'perfects' (or 'present perfects,' or whatever the grammars may call them) with the auxiliary *be* instead of *have*, as in the French *est arrivé*, the German *ist gekommen*, etc. *Apparaître*, by the way, is conjugated with *être* as well as *avoir*.—BEECHING (*Henry Irving Sh.*): The sense required is, 'your identity is made more apparent by your tongue, your face is helped by your tongue'; the Volsce combines these into 'your favour is well appeared (or made apparent) by your tongue.' But as this transitive use of 'appear' is unsupported, it may be a misprint. Steevens's *approved* misses the sense.—HUDSON (ed. ii.): It is evident that the authors of the changes in 'appear'd' did not understand the Poet's use of *to appear*. Mr Joseph Crosby has satisfied me in the matter by pointing out a good many instances where that word is clearly used as a transitive verb, meaning to *show*, to *manifest*, to *make apparent*, to *present*, &c. So in *Tro. & Cress.*, III, iii, 3, 'Appear it to your mind that, through the sight I bear in things to come.' See also III, i, 121, 122 above.—E. K. CHAMBERS (*Warwick Sh.*): The Folio reading might possibly mean 'is made apparent,' but 'appear' is not elsewhere used in this transitive sense. The point is: my imperfect remembrance of your 'favour' or countenance is 'approved' or confirmed by my remembrance of your voice.—KINNEAR (p. 325): That is, your person has been manifested by your speech—your tongue has told me plainly who you are. The Folio has 'is well appeared,' evidently a misprint, as no such construction is found in Shakespeare, nor has any instance been cited from other writers. The correction *has* is by Malone.—PERRING (p. 305): Is it not possible that, in Shakespeare's day, the participle may have been permitted to occupy the place of the adjective? 'Is entered'—'is arrived'—'is approached'—'is become' are

the Newes in Rome : I haue a Note from the Volcean 11
state to finde you out there. You haue well faued mee a
dayes iourney.

Rom. There hath beene in Rome straunge Infurrecti- 15
ons : The people, against the Senatours, Patricians, and
Nobles.

Vol. Hath bin ; is it ended then ? Our State thinks not
fo, they are in a most warlike preparation, & hope to com
vpon them, in the heate of their diuision

Rom. The maine blaze of it is past, but a small thing 20
would make it flame againe. For the Nobles receyue fo
to heart, the Banishment of that worthy *Coriolanus*, that
they are in a ripe aptnesse, to take al power from the peo-
ple, and to plucke from them their Tribunes for euer.
This lyes glowing I can tell you, and is almost mature for 25
the violent breaking out.

Vol. *Coriolanus* Banisht?

Rom. Banish'd fir.

Vol. You will be welcome with this intelligence *Ni-* 30
canor.

Rom. The day ferues well for them now. I haue heard
it faide, the fittest time to corrupt a mans Wife, is when
shee's falne out with her Husband. Your Noble *Tullus*
Auffidius well appeare well in these Warres, his great
Opposer *Coriolanus* being now in no request of his coun- 35
tre.

Volce. He cannot choofe : I am most fortunate, thus
accidentally to encounter you. You haue ended my Bu-
fineffe, and I will merrily accompany you home. 39

11. <i>Volcean</i>] F ₂ F ₃ . <i>Volcian</i> Cap.	Sing. Coll. i, ii, Hal. Ktly, Wh. i,
Var. '78, '85, Ran. Mal. Steev. Varr.	Huds. i, Words.
Sing. Knt. <i>Volscian</i> F ₄ et cet.	17. <i>is it</i>] <i>it is</i> Var. '73.
12. <i>there</i>] <i>here</i> Ff, Rowe.	33. <i>false</i>] <i>fallen</i> Rowe et seq.
14. <i>hath</i>] <i>have</i> Var. '73.	34. <i>well appeare</i>] <i>will appeare</i> Ff.
14, 15. <i>Insurrections</i>] <i>insurrection</i>	35. <i>of his</i>] <i>with his</i> Han.
Var. '78, '85, Ran. Mal. Steev. Varr.	

all found in Shakespeare, used pretty much, if not exactly, like 'enters,' 'arrives,'
'approaches,' &c. Similarly, 'is appeared' and 'appears' may both have been tol-
erated. There is an old smack about 'is appeared,' which, though some may not
relish it, perhaps they must stomach. I am very much inclined to believe that
it is the genuine reading, a relic of the English of olden times.

14, 15. *hath beene* . . . *Insurrections*] For other examples of this construction
see, if needful, ABBOTT, §§ 334, 335.

Rom. I shall betwene this and Supper, tell you most
strange things from Rome : all tending to the good of
their Aduersaries. Haue you an Army ready say you ? 40

Vol. A most Royall one : The Centurions, and their
charges distinctly billeted already in th'entertainment,
and to be on foot at an houres warning. 45

Rom. I am ioyfull to heare of their readinesse, and am
the man I thinke, that shall fet them in present Action. So
fir, heartily well met, and most glad of your Company.

Volce. You take my part from me fir, I haue the most
cause to be glad of yours. 50

Rom. Well, let vs go together. *Exeunt.*

[Scene IV.]

*Enter Coriolanus in meane Apparell, Dis-
guisd, and muffled.* I

Corio. A goodly City is this *Antium*. Citty,
'Tis I that made thy Widdowes : Many an heyre
Of these faire Edifices fore my Warres 5

44. *th'entertainment*] *the entertain-
ment* Rowe et seq.

48. *heartily*] *heartily* F₂. *heart'ly*
F₃F₄.

49. *from*] *for me* Warb.

SCENE IV. Cap. et seq. Scene con-
tinued Ff, Rowe+.

Antium. Before Aufidius's House.
Cap. et seq. (subs.).

5. *fore*] *for* Ff, Rowe, Pope, Theob.
Han. Warb. Cap. Var. '78, '85, Ran.
'fore Johns. Var. '73, Mal. Steev. Varr.
Sing. Knt, Coll. Del. Dyce, Sta. Hal.
Ktly, Wh. Cam. Huds.

44. *distinctly*] That is, *separately, not blent in one*. ABBOTT compares *Tempest*,
I, ii, 200. See also III, i, 247 above.

44. *already in th'entertainment*] JOHNSON: That is, though not actually en-
camped, yet already in *pay*. To *entertain* an army is to take them into pay.

4. *Many an heyre*] MALONE: I once thought that 'heir' might mean here
possessor (so Shakespeare uses *inherit* in the sense of *to possess*), but 'heir' I now
think is used in its ordinary signification, for presumptive successor. So in V, vi, 62:

'And patient fools,
Whose children he hath slain, their base throats tear,
With giving him glory.'

The words of Aufidius in the same scene may support either interpretation:

'Though in this city he
Hath widow'd and unchilded many a one,' [l. 185].

5. *fore my Warres*] WHITELAW: That is, many a one who before my wars was
heir.—SCHMIDT (*Coriolanus*): Probably the expression is to be understood in a sense
similar to 'before' in V, iv, 19, wherewith other Shakespearian references agree:

'the king before the Douglas' rage
Stoop'd his anointed head,' etc, 2 *Henry IV*: *Ind.* 31.—

Haue I heard groane, and drop : Then know me not, 6
 Least that thy Wiues with Spits, and Boyes with stones
 In puny Battell flay me. Saue you fir.

Enter a Citizen.

Cit. And you. 10

Corio. Direct me, if it be your will, where great *Aufidius* lies : Is he in *Antium* ?

Cit. He is, and Feasts the Nobles of the State, at his house this night.

Corio. Which is his house, beseech you ? 15

Cit. This heere before you.

Corio. Thanke you fir, farewell. *Exit Citizen*

Oh World, thy slippery turnes ! Friends now fast fworn, 18

7. and] an F₂.

9. Enter...] Ff, Rowe, Pope, Theob.
 Han. Warb. After me, l. 8 Dyce, Sta.
 Cam.+, Words. After l. 7 Johns. et
 cet.

10-15. As verse, ending lines: *will...
 Antium...State...you.* Cap. et seq.

11-14. As verse, ending lines: *great
 ...Antium...State...night* Johns.

13. at his] At's Wh. i.

15. beseech] *I beseech* Rowe, + (—Var.
 '73). 'beseech Cap. Varr. Ran. Mal.
 Steev. Varr. Sing. Knt. Hal. Ktly,
 Huds.

16. *This heere*] Ff, Rowe, +. *This,
 here* Coll. Sta. Wh. Glo. Cla. *This,
 here*, Theob. et cet.

18-28. *Oh World...yffues*] Mnemonic
 Warb.

W. A. WRIGHT: 'Fore my wars' is connected with 'groan and drop.' Compare *Twelfth Night*, III, i, 140, 'how much the better to fall before the lion than the wolf!' [This interpretation is generally accepted by modern editors.—ED.]

18. Oh World, thy slippery turnes, etc.] WARBURTON: This fine picture of common friendship is an artful introduction to the sudden league which the poet made him enter into with Aufidius, and no less artful an apology for his commencing enemy to Rome.—VERITY (*Student's Sh.*): Coriolanus's reflections on the mutability of friendship and enmity are designed to diminish the shock and unnaturalness of his own defection.—BEECHING (*Henry Irving Sh.*): Notice in this speech how characteristically Coriolanus treats his alliance with Aufidius as nothing but a private concern. He has left old friends for new, that is all. The state is but his birth-place.

18-21. Friends now . . . in Loue] MALONE: Part of this description naturally reminds us of the following lines in *Mid. N. Dream*:

'Is all the counsel that we two have shar'd,
 The sister-vows, the hours that we have spent,
 When we have chid the hasty-footed time
 For parting us, O! is it all forgot?
 All school-days' friendship, childhood innocence?
 We, Hermia, like two artificial gods,
 Have with our needls created both one flower,
 Both on one sampler, sitting on one cushion,
 Both warbling of one song, both in one key,

Whose double bofomes feemes to weare one heart,
 Whose Houres, whose Bed, whose Meale and Exercife 20

19. *feemes to...one*] *feene...on* F₂. 20. *Houres*] *house* Coll. ii, iii. (MS.),
feen...on F₃. *seem to...one* F₄ et seq. Dyce, Wh. Huds. Glo. Words. Rife.

As if our hands, our sides, voices, and minds,
 Had been incorporate. So we grew together,
 Like to a double cherry, seeming parted,
 But yet an union in partition;
 Two lovely berries moulded on one stem;
 So, with two seeming bodies, but one heart,' &c., [III, ii, 198].—

W. S. WALKER (*Crit.*, iii, 211) also compares the foregoing passage with this one; and also *As You Like It*, II, iii, 75:

'—we still have slept together
 Rose at an instant, learn'd, play'd, eat together,
 And wheresoe'er we went, like Juno's swans
 Still we went coupled and inseparable.'

Also *Two Noble Kinsmen*, I, iii, 69–92.—C. COLLINS (p. 64): In this speech we have at once an expression and illustration of the remarks of Ajax, II. 678–684: ['And now shall we not know moderation? Since, for my part, I am even now aware that our enemy is so far to be hated by us as though he may yet again be our friend; and to my friend I will be willing thus far to be aiding of my service as if he were not always to remain so.'—*Oxford Translation*, p. 261.—ED.]

19. *seemes*] W. A. WRIGHT: The First Folio has 'seemes,' a printer's error, and not an instance of the survival of a plural in s.

20. *Houres*] COLLIER (ed. ii.): The corrected folio, 1632, has *house* for 'houres' of the old copies, and we may be sufficiently satisfied that it was the word of the poet; the error may have arisen either from mishearing or misprinting. Coriolanus is clearly not referring to time.—SINGER (*Sh. Vindicated*, p. 222): The substitution of *house* for 'hours' is most probably right.—DYCE: No one, *with the context full before him*, need attempt to defend the Folio text by the passage in *Mid. N. Dream*, III, ii, 199, '—the hours that we have spent When we have chid the hasty-footed time For parting us.' Here the error of the Folio was an easy one, but perhaps it may be partly attributed to the occurrence of the word 'hour' at the end of l. 22.—R. G. WHITE opines that 'there appears to be no ground of doubt as to the correctness of Collier's MS. correction.'—C. & M. COWDEN CLARKE (*Shakespeare*): We think that were there no other ground for retaining the Folio word than the one afforded by the passage describing mutual friendship in *Two Gentlemen*, II, iv, 62, 'From our infancy We have conversed and spent our hours together,' it would suffice to indicate that 'hours' was the word here intended by the author. That 'hour' occurs again in the next line but one, far from offering an objection to the retention of 'hours' previously, lends support to our belief that the Folio word is the author's word, because it is in accordance with Shakespeare's style thus to repeat a word where it lends force and point to his meaning. His meaning is: 'Strange that friends, whose hours have been spent perpetually together, should within an hour break out to bitterest enmity.'—W. A. WRIGHT: Dyce follows Collier's MS. correction. But 'hours' is used for time generally. See I, v, 7,

Are still together : who Twin (as 'twere) in Loue, 21
 Vnseparable, shall within this houre,
 On a dissention of a Doit, breake out
 To bitterest Enmity : So fellest Foes,
 Whole Passions, and whose Plots haue broke their sleep 25
 To take the one the other, by some chance,
 Some trickes not worth an Egge, shall grow deere friends 27

21. *Twin*] *Twine* Ff, Rowe, + (—Var. '73).

and compare with this whole passage Helena's speech in *Mid. N. Dream*, III, ii, 199, &c., 'The sister's vows, the hours that we have spent.' [We may, I think, almost see the grim smile on Dr Wright's lips as he thus deliberately accepts Dyce's grandiloquent challenge.—ED.]—SCHMIDT (*Coriolanus*): Many of the modern editors here read *house*, but quite wrongly, since 'hours' gives the general idea under which fall the special ideas that follow. [As I have before had occasion to note, Schmidt seems systematically to ignore the source of the readings due to Collier's MS. Corrector. It is somewhat the more remarkable in the present case, as none of those editors who have adopted the correction has failed to give the source of his text.—ED.]—ROLFE: The Folio reading has been defended by comparing *Two Gentlemen*, II, iv, 62, and the similar passage in *Mid. N. Dream*, III, ii, 199, but the context here is very different and seems to demand *house*.—CASE (*Arden Sh.*): Compare a closely parallel passage in Painter's *Palace of Pleasure*, 1575 (The Fifty-ninth Nouell), ed. Jacobs, ii, 104: 'Besides the countrie of Perche, there were two Gentlemen, which from the tyme of theyr youth lyued in sutche great and perfect amitie, as there was betweene them but one harte, one bed, one house, one table, and one purse.' Aubrey says that Beaumont and Fletcher shared not only house and bed, but even clothes, and in *The Chances*, II, ii, written long after Beaumont's death, this passage occurs:

'He's of a noble strain, my Kinsman, Lady,
 My countryman and fellow-traveller.
 One bed contains us ever, one purse feeds us,
 And one faith free between us,' etc.

21. *who Twin*] MALONE: Our author has again used this verb in *Othello*:

'And he that is approved in this offence
 Though he had twinned with me,' etc. [II, iii, 211].

23. *dissention of a Doit*] W. A. WRIGHT: That is, a dispute about the merest trifle. Or 'of' may here denote the price or worth of the quarrel, as in I, v, 9, 'Irons of a doit.' [The value of a doit was half a farthing. See note on I, v, 9.—ED.]

24–28. *So fellest Foes . . . their yssues*] JOHN CROFT (p. 18): 'A variance arose betwixt Sir Richard Cholmeley and his lady, they parted beds and did not cohabit as man and wife for divers years, till coming to a gentleman's house, they were straitened for lodging, or did not notice they were fitted with one chamber for themselves, where coming together, it pleased God that the lady conceived, which proved a son, and after they lived kindly together.'—Vide, *Memoirs of Sir Hugh Cholmeley*.

27. *Some trickes not worth an Egge*] WHITELAW: Some freak of fortune, some

And inter-ioyne their yffues. So with me,
My Birth-place haue I, and my loues vpon

28

29. *Birth-place*] *Birth-lace* F₂F₃.*haue I,*] *hate I*, Cap. et seq.*loues*] *louer* F₂F₃. *lover left*; F₄.*lovers left* Rowe,+ (—Var. '73).*love's* Cap. et seq.29. *vpon*] Om. Pope,+ (—Var. '73).

accident, worthless in itself.—SCHMIDT (*Coriolanus*): Not 'some freak of fortune,' but rather, *some toy, some trifle*, since 'trick' had also this meaning in old English. 'A knack, a toy, a trick, a baby's cap,' in *Tam. of Shrew*, IV, iii, 68. The egg appears elsewhere as the symbol of a worthless article, 'Will you take eggs for money?' *Winter's Tale*, I, ii, 161.

28. *inter-ioyne their yssues*] W. A. WRIGHT: That is, allow their children to intermarry. [Rolfé also thus interprets this.].—E. K. CHAMBERS (*Warwick Sh.*): That is, unite their designs, as Coriolanus proposes he and Aufidius shall do.—GORDON: Interjoin their destinies, throw in their lot with each other, join fortunes.—CASE (*Arden Sh.*): And make their children intermarry. For 'issues' compare *Henry VIII*: III, ii, 191, 'our issues Who, if he live, will scarce be gentlemen.' This illustrates, probably, the commonest sense of 'issue,' but besides the obvious one of *consequence*, and the like, the word is used for 'An action, a deed (in relation to the doer)'; see *N. E. D.*, which cites *Jul. Cæs.*, III, i, 294, 'there shall I try . . . how the people take The cruel issue of these bloody men,' and *Cymb.*, II, i, 51.

28–30. *So with me . . . if he slay me*] JOHNSON, in reference to Rowe's modification of the reading of F₄, says: 'He who reads this would think he was reading the lines of Shakespeare, except that Coriolanus, being already in the town, says he *will enter it*. The intermediate line [between ll. 28 and 29] seems to be lost, in which, conformably to his former observation, he says that *he has lost his birthplace and his loves upon* a petty dispute, and is trying his chance in *this enemy town*; he then cries, turning to the house of Aufidius, *I'll enter if he slay me*. I have preserved the common reading because it is, though faulty, yet intelligible, and the original passage, for want of copies, cannot be restored.'

29. *My Birth-place haue I*] CAPELL, with no further comment than calling attention to his change of text, reads, '*hate I*'; Steevens calmly appropriates this reading, and is unduly credited with it by Malone and all subsequent editors except Staunton, until it was restored to its rightful author by the Cambridge Edd. Collier, whose MS. Corrector also thus reads, remarks (ed. ii.): 'Precisely the same blunder occurs in *Rom. & Jul.*, III, v, 146, where, in the Folio 1623, "hate" is misprinted *haue*; in the 4tos. it is, correctly, "hate." In the comedy of *Patient Grissil*, 1603, V, ii, Sir Owen is made to say, "And all that have scolds, as Sir Owen does," &c.; but he ought to say, "And all that *hate* scolds," &c. The error is in the original edition, but is repeated in the imprint by the Shakespeare Society, 1841, p. 90.'—VERITY (*Student's Sh.*): There may be a line lost, but it looks as if the original substitution of 'have' for *hate* had caused the introduction of *left* [in F₄].

29. *my loues vpon*] SCHMIDT (*Coriolanus*): For this use of 'upon' with 'love' compare such phrases as *to dote on*; also, 'Can thy right hand seize love upon thy left,' *Ven. & Ad.*, I. 158; and, 'You know the goodness I intend upon you,' *V*, i, 7.

This Enemie Towne : Ile enter, if he flay me 30
 He does faire Iustice : if he giue me way,
 Ile do his Country Seruice. *Exit.* 32

[Scene V.]

Musicke playes. Enter a Seruingman. 1

1 *Ser.* Wine, Wine, Wine : What seruice is heere ? I
 thinke our Fellowes are asleepe.

Enter another Seruingman.

2 *Ser.* Where's *Cotus*:my M.cals for him: *Cotus. Exit* 5

Enter Cōriolanus.

Corio. A goodly Houfe :
 The Feast smels well : but I appeare not like a Guest.
Enter the first Seruingman. 9

30. *Enemie*] F₂F₃. *Enemy's* F₄,
 Rowe,+. *enemy* Cap. et cet.

Towne:] *Towne* Ff, Rowe, Pope,
 Theob. Warb. Johns. *house* Han.
town:— Var. '73. *town*. Var. '78
 et seq.

SCENE V. Cap. et seq. SCENE III.
 Rowe. SCENE IV. Pope, Han. Warb.
 Johns.

A Hall in Aufidius's House.
 Rowe,+, Cap. Var. '78, '85, Ran.
 The Same. A Hall in Aufidius's
 House. Mal. et seq.

1. playes.] within. Cap. et seq.

1, 4, 9. Seruingman] Ff, Rowe,+,
 Cam.+. Servant Cap. et cet.

4. another] a second Coll. Del. Dyce.

5. *M.*] *Master* F₄.

7, 8. As verse, ending lines: *I...
 Guest*] Pope et seq. (except Coll. ii,
 Sta.).

8. *smels well*] *smels* Ff. *smells*
 Rowe.

[Goes towards hearth. Cap.

9. Enter...Seruingman.] Re-enter
 first Servant, with Wine. Cap.

30. This Enemie Towne] STEEVENS: Here, as in other places, our author is indebted to North's *Plutarch*, 'For he disguised himselfe in suche arraye and attire, as he thought no man could euer haue knowen him, . . . and as Homer sayed of Vlysses, "So dyd he enter into the enemies towne."' Perhaps, therefore, instead of 'enemy' we should read *enemy's* or *enemies*.' [See *Text. Notes*.—ED.]—W. A. WRIGHT: Compare *King Lear*, v, 3, 220:

'Kent, sir, the banish'd Kent; who in disguise
 Follow'd his enemy king.'

Similarly 'neighbour' is used as an adjective. See *As You Like It*, IV, iii, 79, 'West of this place, down in the neighbour bottom.' And *Love's Labour's*, V, ii, 94, 'I stole into a neighbour thicket by.'

5. *Cotus*] BEECHING (*Falcon Sh.*): This name is not classical.—VERITY (*Student's Sh.*): The name (in Roman historians) of several Thracian and Macedonian rulers. I suppose that Shakespeare's classical names came mostly from North's *Plutarch* and Golding's translation of Ovid's *Metamorphosis*. [In the classical Dictionaries the name of the Thracian ruler is given *Cotys*. As Beeching notes, the spelling in the text is not classical.—ED.]

1 *Ser.* What would you haue Friend? whence are you? 10
Here's no place for you : Pray go to the doore? *Exit*

Corio. I haue deferu'd no better entertainment, in being *Coriolanus*. *Enter second Seruant.*

2 *Ser.* Whence are you fir? Ha's the Porter his eyes in his head, that he giues entrance to such Companions? 15
Pray get you out.

Corio. Away.

2 *Ser.* Away? Get you away.

Corio. Now th'art troublefome.

2 *Ser.* Are you so braue : Ile haue you talkt with anon 20
Enter 3 Seruingman, the 1 meets him.

3 What Fellowes this?

1 A strange one as euer I look'd on: I cannot get him out o'th'houfe : Prythee call my Master to him.

3 What haue you to do here fellow? Pray you auoid 25
the house.

Corio. Let me but stand, I will not hurt your Harth.

3 What are you?

Corio. A Gentleman. 29

10, 11. As verse, ending lines: *you ...doore?* Sta. Hal.

12, 13. As verse, ending lines: *entertainment...Coriolanus*. Cap. et seq.

13. Enter] Ff, Rowe, +, Wh. i. Re-enter Cap. et cet.

Seruant] Seruingman Cam. +, Craig, Neils.

14. *his*] no Huds. ii.

15. *entrance*] *enterance* F₂.

19. *th'art*] Coll. Wh. i. *th'* F₂F₃. *thou'rt* Rowe, Pope, Theob. Han. Warb. Johns. Cap. Dyce, Sta. Cam. +, Huds. Neils. *thou art* Varr. Ran. Mal. Steev. Varr. Sing. Knt, Del. Hal. Ktly, Craig.

21. 3] three F₄. a third Rowe et seq. Seruingman] F₂, Cam. +, Craig, Neils. Seruingmen F₃F₄. Servant Rowe et cet.

the...him.] Om. Cap. Dyce ii, Words. Huds. ii. Re-enter the first. Craig.

1] F₂. second Ktly. first F₃F₄ et cet.

22. 3] 3 Ser. Rowe et seq. (subs.) throughout.

Fellowes] *Fellow's* F₃F₄ et seq.

23. 1] 2 S. Cap. 2 Serv. Ktly, Huds. ii. Sec. Serv. Dyce ii, Words.

24. *o'th'*] *o'the* Cap. et seq.

[Retires. Cam. +, Craig, Neils.

12, 13. in being *Coriolanus*] STEEVENS: That is, in having derived that surname from the sack of Corioli.

15. Companions] MALONE: 'Companion' was formerly used in same sense as we now use the word *fellow*. [For other examples of this use of the word see Schmidt (*Lex.*), s. v. 4.]

27. Let me . . . your Harth] STEEVENS: Here our author has both followed and deserted his original, the old translation of Plutarch. The silence of the servants of Aufidius did not suit the purposes of the dramatist. [See *Appendix: Source of the Plot*, p. 636.—ED.]

- 3 A maru'llous poore one. 30
Corio. True, fo I am.
- 3 Pray you poore Gentleman, take vp some other station : Heere's no place for you, pray you auoid : Come.
Corio. Follow your Function, go, and batten on colde bits. *Pushes him away from him.* 35
- 3 What you will not? Prythee tell my Maister what a strange Guest he ha's heere.
 2 And I shall. *Exit second Seruingman.*
- 3 Where dwel'ft thou ?
Corio. Vnder the Canopy. 40
 3 Vnder the Canopy ?
Corio. I.
 3 Where's that ?
Corio. I'th City of Kites and Crowes.
- 3 I'th City of Kites and Crowes ? What an Affe it is, 45
 then thou dwel'ft with Dawes too ?
Corio. No, I ferue not thy Master.
 3 How fir? Do you meddle with my Master ?
Corio. I, tis an honefter seruice, then to meddle with 49
- 34, 35. As two lines, verse, ending: 38. second Seruingman.] Om. Cap.
 go,...bits. Cap. Varr. Ran. Mal. Steev. et seq.
 Varr. Sing. Coll. Del. Dyce, Wh. i. 39, 46. *dwel'ft* *dwellest* Var. '03, '13,
 35. from him.] Ff, Rowe, +, Cam. +, '21, Sing. i, Knt, Dyce, Sta. Hal. Glo.
 Om. Cap. et cet. Words. Huds. ii.
 36. *you will*] *will you* Pope, +, Varr. 44, 45. *I'th* *I the* Cap. et seq.
 Ran. Mal. Steev. Varr. Sing. Knt, 47-50. *No...Mistress*] Om. Words.
 Coll. Del. Sta. Hal.

32, 33. Pray you poore Gentleman . . . auoid: Come] CAPELL: It was not observ'd in due time that these lines were metrical, and should be broken as follows:

'Pray you, poor gentleman,
 Take up some other station: here's no place
 For you; 'pray you, avoid.'

The speech following perfects the line; and the five speeches preceding are metrical likewise.

34. *batten*] SKEAT (*Dict.*, s. v. i): To grow fat; to fatten (Scand.). Shakespeare has *batten* (Intrans.), *Hamlet*, III, iv, 67, ['Could you on this fair mountain leave to feed And batten on this moor']; but Milton has 'battening our flocks,' *Lycidas*, l. 29. Strictly, it is Intransitive. Icelandic: *batna*, to grow better, recover; as distinguished from *bæta*, *trans.*, to improve, make better.

40. the Canopy] Compare *Hamlet*, II, ii, 311, 'This most excellent canopy, the air, look you, this brave o'erhanging firmament.'

thy Mistris : Thou prat'ft, and prat'ft, ferue with thy trencher : Hence. 50

Beats him away

Enter Auffidius with the Seruingman.

Auf. Where is this Fellow ?

2 Here fir, I'de haue beaten him like a dogge, but for disturbing the Lords within. 55

Auf. Whence com'ft thou? What woldst ÿ? Thy name?

50, 51. *Thou...Hence*] As verse Cap. Varr. Ran. Mal. Steev. Varr. Sing. Coll. Dyce, Sta. Hal. Ktly, Wh. Cam. Huds.

51. Beats] beating Cap.

52. with the Seruingman] with a Seruingman. F₃F₄, Rowe,+. with the second Seruingman. Var. '78, '85, Ran.

Cam.+ and second Servant. Cap. et cet.

56, 57. As prose Han. Del. Wh. Huds. i.

56. *What*] *And what* Cap.

woldst ÿ] F₂. *wouldest* thou Cap. Varr. Mal. Steev. Varr. Sing. Huds. ii, Chamb. *would'st* thou F₃F₄ et cet. (subs.).

51. Beats him away] FRANÇOIS-VICTOR HUGO (*Introd.*, p. 30, foot-note): Shakespeare here departs from his authority in order that there may be inflicted on the fugitive hero the supreme humiliation of a quarrel with lackies.—VERPLANCK: Shakespeare has, in this rough brawl with the servants, deviated from Plutarch, and lessened the grand, simple effect of the original story, which Thomson, in his *Coriolanus*, had the good taste to preserve by making his hero silently and quietly place himself muffled up upon

‘—the sacred hearth,
Beneath the dread protection of its Lares,
And sit majestic there,’ [I, iii].

In the rest of the scene Shakespeare works up the story of the old Greek biographer with equal spirit and fidelity. [The good taste manifested by Thomson in the present instance, which, by the way, may be open to question, is not a conspicuous feature of his turgid and undramatic treatment of the story. He was, however, influenced by Livy's version rather than by that in North's *Plutarch*.—ED.]

56-60. Whence com'st thou? . . . name my selfe] BAYFIELD (p. 200): The Folio continues Coriolanus's speech [after 'know'st me,' l. 58] as prose. Editors follow it in the first two lines, and then, making 'If Tullus' a short line, rightly go on in verse. Their arrangement is, however, hardly satisfactory, for a tripod, a tetrapody, and a monopody in succession form a sequence that is, I should say, without parallel. The fact is, nothing can be done with the lines if the Folio's abbreviations are retained, and I would read and arrange as follows:

‘*Auf.* Whence | com'st thou? What | wouldst thou?
Thy | name? Why | *speakest* | not?
Speak, man: | what is thy | name?
Cor. [*Unmuffling*]. If, | Tullus,
Not | yet thou | *knowest* | me, and | seeing me, dost not
Think me for the | man I | am, ne | cessi | ty
Commands me name myself.’

Line 59 is now of the common type which has a trochaic beginning immediately

Why fpeak'ft not? Speake man : What's thy name ?

57

Corio. If *Tullus* not yet thou know'ft me, and feeing

57-61. As verse, ending lines: *Tullus...me...neceffitie...name?* Cap. Var. '73. Ending lines: *Tullus...doft not...neceffitie...name?* Var. '78, '85, Ran. Mal. Steev. Varr. Sing. Coll. Dyce, Hal. Cam.+, Words. Craig. Ending lines: *name?...know'ft me...am...name?* Sta. Ending lines: *name?...me...ne-*

ceffitie...name? Ktly.

57. *fpeak'ft...What's]* *speakest...What is* Ktly.

58-60. As verse, ending lines: *me...am...felfe*, and reading l. 58: *yet thou know'st me not* Pope, Theob. Han. Warb. Johns.

58. [unmuffling. Cap. et seq.

followed by a resolution. 'If' properly occupies a whole foot because of the pause made after it for emphasis. Such a pause must be made in delivering the words whatever arrangement be adopted, and since it is important, the poet naturally so provided for it. Coriolanus, who speaks in the low and lifeless tones of a broken man, begins very slowly and with great solemnity, his manner forming a fine dramatic contrast to the impatiently sharp and jerky sentences of Aufidius. It is a telling situation if well acted, and Shakespeare, even though he was Shakespeare, must have expended some little thought upon it. I cannot forbear drawing attention to the perfect rhythm of the three lines uttered by Coriolanus. But for the trifling inversion 'not yet thou know'st' for 'thou knowest not yet' the sentence has the balance of natural and musical prose; indeed, if it were not marked off into lines, many would take it for prose, as did the reviser of the Folio. Yet it is verse of Shakespeare's very best for rhythm and balance, and the art shown in one point in particular, the quadrisyllabic 'Think me for the,' is worth noting. He might have written 'Think me the | man I | am,' but he does not. With that sense of dramatic fitness which never ceases to amaze us, just in order that Coriolanus may not too obviously be speaking in verse at such a moment, he modifies the ordinary rhythm by the introduction of the single syllable 'for,' and the disguise is as complete as it need be. It would be difficult to find a better illustration of the ideal of blank verse at which he aimed in his mature work—prose that is also verse, and verse that is not, and yet might be, prose.

56. Whence . . . Thy name] ABBOTT (§ 510): Apparent lines of four accents can sometimes be explained by giving the full pronunciation to contractions, such as *s* for *eth*, *'d* for *ed*, *'ll* for *will*, *'t* for *it*, &c; or they are lines of three accents with a detached foot. [Of the present line Abbott remarks, 'But the pauses between the abrupt questions may be a sufficient explanation.']

56. What . . . Thy name?] COLLIER gives as a corrected reading of his *F*₂, *wouldst thou*. Inasmuch as *F*₂ reproduces the abbreviated form of 'thou' as in *F*₁, both in my copy and the Methuen facsimile, it would seem that Collier's Folio, 1632, has here an omission of this symbol, and the omission was supplied by the MS. Corrector.—DYCE (ed. ii.) queries: '*and what wouldst thou? say, thy name?*' In this he is, however, partly anticipated by Capell. See *Text. Notes*.—ED.

58. If *Tullus*, etc.] This speech and the following fifty lines are taken with but few verbal changes from North's *Plutarch*. Shakespeare evidently recognised that it would be difficult to improve upon the virility and the simplicity of Sir Thomas's translation, not from the Greek, be it remembered, but from Amyot's French. On this point Trench (p. 59) has this to say: 'A word or two on this subject of Shakespeare's obligations to Plutarch. Nowhere, as is abundantly clear, does our English poet make any pretence of concealing these, but adopts

me, dost not thinke me for the man I am, neceffitie com- 59
mands me name my felfe.

Auf. What is thy name ?

Corio. A name vnmuficall to the Volcians eares,| 63
And harfh in found to thine.

59. <i>dost</i>] <i>Do</i> Johns.	Han. Warb. Johns.
<i>thinke</i>] <i>take</i> Rowe, +, Cap.	62. <i>Volcians</i>] <i>Volceans</i> F ₃ . Vol-
<i>for</i>] <i>To be</i> Cap. Var. '73. Om.	fcians F ₄ . <i>Volscian</i> Pope, Theob. Han.
Huds. ii.	Warb. Johns. <i>Volces</i> ' Var. '78, '85,
61. [Servants retire. Cap. et seq.	Ran. <i>Volscian's</i> Knt i. <i>Volcians</i> '
62. <i>the</i>] Om. Rowe, Pope, Theob.	Cap. et cet.

all, even to the very words of Sir Thomas North, with only such transposition and alteration as may be necessary to give them a rhythmical cadence and flow. He is too rich, and conscious that he is too rich to fear the charge of endeavoring to pass himself off for such by the laying of his hands upon the riches of others. And here, indeed, is what properly determines whether an author should be adjudged by us as a plagiarist or not. The question is not what he appropriates, but what proportion these appropriations bear to that which he has of his own; whether, if these were withdrawn and resumed by their rightful owners, they would leave him poor. If such would be the result, then, however few and small these may have been, we can count him no better than a daw, passing himself off for a peacock by the aid of feathers stuck into his plumage, and not properly his own. If, on the other hand, all revindication by others of what is theirs would leave him essentially as rich as he was before, his position in the world of poetry is not affected by the bringing home to him of any number of these appropriations. We need not fear to allow Shakespeare to be tried by this rule; and we can only admire that noble confidence in his own resources which left him free without scruple to adopt and to turn to his own uses whatever he anywhere found which was likely to prove serviceable to the needs of his art.' [See *Appendix: Source of the Plot*, p. 636.—ED.]

59. *thinke me for the man I am*] C. & M. COWDEN CLARKE (*Shakespeare*): We believe that the present passage affords one of those instances . . . where Shakespeare employs a usually known form of expression while introducing his own special word into it; thus giving the effect of the usually known expression together with the effect and the additional meaning of his own introduced word, so that here, 'think me for the man I am,' while giving the impression of 'take me for the man I am,' conveys also the impression of 'recognize me in thy thought for the man I am.' It is this skilful method of employing conventional and well-known phrases in an unconventional and original manner which forms one of the merits of Shakespeare's peculiar and masterly style.—W. A. WRIGHT: Compare *Meas. For Meas.*, V, i, 144, 'I know him for a man divine and holy.' And *Henry VIII.*: II, iv, 45:

'The king, your father, was reputed for
A prince most prudent.'

59, 60. *commands me name*] For other examples wherein the 'to' of the infinitive is omitted after certain verbs see ABBOTT, § 349. Compare Jonson, *Sejanus*, III, i, 'If the Senate still command me serve.'

62. *the Volcians eares*] COLLIER (ed. ii.): We would fain read 'Volscian ears.' [See *Text. Notes.*—ED.]

Auf. Say, what's thy name ?
 Thou haft a Grim apparance, and thy Face 65
 Beares a Command in't : Though thy Tackles torne,
 Thou fhew'ft a Noble Veffell : What's thy name ?
Corio. Prepare thy brow to frowne: knowft y^e me yet?
Auf. I know thee not ? Thy Name ?
Corio. My name is *Caius Martius*, who hath done 70
 To thee particularly, and to all the Volces
 Great hurt and Mifchiefe : thereto witneffe may
 My Surname *Coriolanus*. The painfull Seruice,
 The extreme Dangers, and the droppes of Blood
 Shed for my thankleffe Country, are requitted : 75
 But with that Surname, a good memorie

64. *what's*] *What is* Warb. Johns.
 Var. '73.

65. *apparance*] *F.* *apparence* Beeching (Falcon Sh.).

66. *Command*] *Commanne* *F.*

Tackles] *Tackle's* *F.* et seq.

68. *yet?*] *not* Rowe i. *yet.* [throwing off the rest of his disguise. Coll. ii.

69. *not?*] *not*; *F.*₃*F.*₄.

70. *Martius*] *Matius* *F.*

71. *Volces*] *F.*₂, Var. '78, '85, *Ran.*
Mal. Steev. Varr. Sing. i, Knt. Volcies

*F.*₃. *Volfcies* *F.*₄, Rowe. *Volscians*
 Pope, +. *Volcians* Cap. *Volsces* Coll.
 et seq.

73. *Surname*] *Sir-name* *F.*₄. *Sirname*
 Rowe, +.

75. *my*] *thy* *Ff.*

requitted] *requited* *F.*₃*F.*₄.

76. *Surname*,] *Ff.*, Rowe, *Han.* *sir-*
name. Pope, Theob. Warb. *sirname*;
 Johns. *surname*; Cap. et seq.
memorie] *memorial* *Han.*

65. *apparance*] W. A. WRIGHT: Thus spelt also in *Henry V.* (Folio): V, ii, 76:

'Why, what reade you there,
 That have so cowarded and chac'd your blood
 Out of apparance.'

It was probably a recognized form of the word, and represented the pronunciation, for Cotgrave gives: *Apparance*: *f.* An apparance, or appearance? In Florio's *World of Wordes* (1598) we find: 'Appariscenza, comelines, seemlines, apparance.' And Huloet, *Abcedarium* (1552), has: *Apparance. Species.* [MURRAY (*N. E. D.*, s. v. *Apparence*, = *ance*). The earlier form of the substantive answering to adjective *apparent*, which was subsequently refashioned as *Appearance*, by assimilation to the verb *appear*. *Apparence* survived, especially in senses which connected it more closely with *apparent* than *appear*, till 1686.]

66, 67. *Though thy Tackles . . . a Noble Vessell*] STEEVENS: A corresponding idea occurs in *Cymbeline*:

'The ruin speaks, that sometime
 It was a worthy building,' [IV, ii, 354].

76. *memorie*] JOHNSON: The Oxford editor [Hanmer], not knowing that 'memory' was used at that time for *memorial*, alters it to *memorial*.—W. A. WRIGHT: Compare V, vi, 188 and *As You Like It*, II, iii, 3, where Adam addresses Orlando:

'O my sweet master! O you memory
 Of old Sir Rowland!'

And witnesse of the Malice and Displeasure 77
 Which thou should'st beare me, only that name remains.
 The Cruelty and Envy of the people,
 Permitted by our daftard Nobles, who 80
 Haue all forfooke me, hath deuour'd the rest :
 And suffer'd me by th'voyce of Slaues to be
 Hoop'd out of Rome. Now this extremity,
 Hath brought me to thy Harth, not out of Hope
 (Mistake me not) to saue my life : for if 85
 I had fear'd death, of all the Men i'th'World
 I would haue voided thee. But in meere spight
 To be full quit of those my Banishers, 88

78. *should'st*] *could'st* Ff, Rowe, Pope.
me,] *me.* Coll. Del. Sing. ii, Ktly,
 Wh. i, Huds. i, Neils.

81. *hath*] *have* Coll. MS. (ap. Cam.).

82. *th'*] *the* Cap. et seq.

83. *Hoop'd*] Ff, Rowe, Pope, Theob.
 Warb. Del. i, Cam. Cla. *Whoop'd*

Han. et cet.

83. *out of*] *out* Var. '78.

86. *i'th'*] *i'the* Cap. et seq.

87. *I would haue voided*] *I would*
haue avoided Rowe ii. *I'd haue avoided*

Pope, +, Cap. *I would haue 'voided*
 Var. '78 et seq.

And *King Lear*, IV, vii, 7, 'These needs are memories of those worser hours.' In the present passage Shakespeare has taken the word from North's *Plutarch*.

81. *hath deuour'd*] W. A. WRIGHT: The verb is singular because the subject, 'cruelty and envy,' is regarded as expressing a single idea, and is probably equivalent to *envious cruelty*. So in *Psalm lxxxiv*, 2, 'My heart and my flesh crieth out for the living God.'—VERITY compares Milton, *Lycidas*, 6, 7, 'Bitter constraint and sad occasion dear, Compels me to disturb your season due.'

83. *Hoop'd*] W. A. WRIGHT: See *As You Like It*, III, ii, 203, 'And yet again wonderful, and after that, out of all hooping!' Both forms [*hoop'd* and *whoop'd*] were in use. Sherwood's English-French Dictionary at the end of Cotgrave (1632) gives: 'To hoope or hallow. Huyer, huier,' and Cotgrave has, '*Forhuier*. To whoope, shout, hoot, hollow; cry whoo-whup.' Earlier still we find in Palsgrave (1530), 'I whoope, I call. *Ie huppe*.'

86, 87. *of all the Men . . . voided thee*] STEEVENS: So in *Macbeth*, 'Of all men else I have avoided thee' [V, viii, 4].

87. *voided*] ROLFE: We think the Folio spelling should be retained. In Golding's *Cæsar* we read, 'they decreed that all such as eyther by sicknes or age were unnecessary for the warres, should void the towne'; that is, leave the town, not clear the town, make it *void* or empty, as they were but a part of the population. Compare Barrow, 'watchful application of mind in voiding prejudices'; that is, avoiding them (not casting them out as Webster defines it). The same author has *voidance* = avoidance, 'the voidance of fond conceits,' etc.

87, 88. *in meere spight . . . my Banishers*] CASE (*Arden Sh.*): The intense pride of Coriolanus cannot endure the consciousness of being a living monument to the triumph of his banishers. He will escape it by death and be 'full quit' of them that way if he cannot have revenge. Some, however, take 'quit of' as equivalent to *revenged upon*, as we say 'quits with,' and as Hortensio says 'quit

Stand I before thee heere : Then if thou haft
 A heart of wreake in thee, that wilt reuenge 90
 Thine owne particular wrongs, and stop those maimes
 Of shame seene through thy Country, speed thee straight
 And make my misery serue thy turne : So vse it,
 That my reuengefull Seruices may proue
 As Benefits to thee. For I will fight 95
 Against my Cankred Countrey, with the Spleene
 Of all the vnder Fiends. But if so be, 97

90. *that wilt*] Ff, Rowe, Pope, cet.
 Theob. Warb. Johns. Cap. Varr. Ran. 94, 95. *That...to thee.*] Om. Bell.
 Mal. Dyce i, Wh. Cam.+, Neils. 95. *thee.*] *thee*; Cap. et seq.
and with Cap. conj. *that will* Han. et 96. *Cankred*] *canker'd* Pope et seq.

with' in *Tam. of Shr.*, III, i, 92, 'if once I find thee ranging Hortensio will be quit with thee by changing.'

90. heart of wreake] JOHNSON: That is, a heart of resentment.—STEEVENS: 'Wreak' is an ancient term for *revenge*. So in *Tit. And.*, 'Take wreak on Rome for this ingratitude,' [IV, iii, 33].—WRIGHT compares the corresponding passage in North's *Plutarch*: 'If thou hast any heart to be wrecked of the injuries thy enemies have done thee, speed thee now.'

90. that wilt] DYCE (ed. i.): Here 'wilt' is usually changed to *will*, but the expression is elliptical—*that wilt*, i. e., that thou wilt.—IBID. (ed. ii.): The Folio has 'wilt'; which in my former edition I inconsiderately retained and defended.—W. A. WRIGHT: That is, that thou wilt. 'Wilt' is probably retained here in consequence of the immediately preceding 'thee,' just as above, l. 70, 'My name is Caius Marcius who *hath* done,' &c.

91, 92. maimes Of shame] JOHNSON: That is, disgraceful diminutions of territory.—DELIUS: Rather, those devastations which the Romans had inflicted on the Volscian territory, and which, like to open wounds, should be stopped. So Coriolanus speaks a little further on, 'Drawn tuns of blood out of thy country's breast.'—CASE (*Arden Sh.*): Those ignominious, dishonouring mutilations, or disablements (possibly territory annexed or cities occupied or, it may be, tribute. The verb 'stop' implies inflictions that continue, such as these would be, rather than the mere marks of invasion). See *1 Henry IV*: IV, i, 42, 'Your father's sickness is a maim to us.'

92. seene through thy Country] DEIGHTON: Which your country shows from one end to the other, though there seems to be also the idea of rents in a garment.—CASE: It may be as Deighton puts it. Or, just possibly, Coriolanus intends to contrast the 'particular wrongs' of Aufidius (his personal beatings) with the shames which he apprehends through his country, and which affect him as being hers.

96, 97. the Spleene Of all the vnder Fiends] STEEVENS: Shakespeare, by imputing a stronger degree of inveteracy to subordinate fiends, seems to intimate, and very justly, that malice of revenge is more predominant in the lower than the upper classes of society. This circumstance is repeatedly exemplified in the conduct of Jack Cade and other heroes of the mob.—MALONE: This appears to me

Thou dar'ft not this, and that to proue more Fortunes 98
 Th'art tyr'd, then in a word, I also am
 Longer to liue most wearie : and present 100
 My throat to thee, and to thy Ancient Malice :
 Which not to cut, would shew thee but a Foole,
 Since I haue euer followed thee with hate,
 Drawne Tunnes of Blood out of thy Countries breft,
 And cannot liue but to thy shame, vnlesse 105
 It be to do thee seruice.
Auf. Oh *Martius, Martius;* 107

99. *Th'art]* *Thou'rt* Rowe, Pope,
 Theob. Han. Warb. Johns. Dyce, Sta.
 Wh. Cam.+, Del. ii, Words. Huds. ii,

Neils. *Thou art* Cap. et cet.

102. *Foole]* *Foole* F₂.

103. *followed]* *follow'd* F₄ et seq.

to be refining too much. 'Under fiends' in this passage does not mean, as I conceive, *fiends subordinate*, or in an inferior station, but *infernal* fiends. So in 1 *Henry VI*:

'Now, ye familiar spirits that are call'd
 Out of the powerful regions under earth,' &c., [V, iii, 10].

In Shakespeare's time some fiends were supposed to inhabit the air, others to dwell under ground, &c.—STEEVENS: As Shakespeare uses the word *undersinker* to express the lowest rank of waiter, I do not find myself disposed to give up my explanation of *under* fiends. Instances, however, of 'too much refinement' are not peculiar to me.—BOSWELL: 'Under fiends,' I apprehend, means no more than the common phrase, the fiends *below*.

98. Thou . . . and that] For other examples wherein *that* is omitted and then inserted see ABBOTT, § 285.

107. *Auf.* Oh *Martius, Martius]* VIEHOFF (*Sh's Coriolan.: Sh. Jahrbuch*, iv, 51): Aufidius recognizes Coriolanus as soon as he casts aside his disguise; he feigns for a short time not to know him in order to bring his hated opponent to a circumstantial declaration, and under cover of this to form his own plan as to how he will treat him. However warm and sincere his first speech, beginning 'Oh Martius, Martius,' may sound, it is by no means honest. The superabundance of his expressions and his bearing towards Coriolanus as the 3^d *Servant* describes it [ll. 199–210] plainly point to dissimulation and duplicity. It is, indeed, quite usual with Shakespeare, if he portrays love and faith in the form of hypocrisy, to choose the most glaring colours. As regards Aufidius it is for the first time, at the close of the play, when his hated opponent lies dead before him, that we may trust his words when he says:

'My rage is gone
 And I am struck with sorrow.'—

VERITY (*Student's Sh.*): We have noted how closely Shakespeare has followed North's *Plutarch* in the speech assigned to Coriolanus. Here we should observe how he has amplified the very brief reply of Tullus Aufidius given by Plutarch.

Each word thou haft spoke, hath weeded from my heart 108
 A roote of Ancient Enuy. If Iupiter
 Should from yond clowd speake diuine things, 110
 And fay 'tis true; I'de not beleeeue them more
 Then thee all-Noble *Martius*. Let me twine 112

108. *thou haſt*] *thou'ſt* Pope, +
 (—Var. '73).

110, 112. Lines end: *fay...thee...
 twine* Cap. Varr. Ran. Mal. Steev.
 Varr. Sing. Coll. ii, Hal. Ktly, Schmidt,
 Chambers, Beeching (Falcon Sh.).

110. *yond*] F₂, Coll. Del. Dyce, Wh.
 Cam. +, Huds. i, Craig, Neils. *yon'*

Cap. *yon* F₃F₄ et cet.

110. *diuine things*] *to me things diuine*
 Pope, + (—Var. '73).

111. *them*] *him* Var. '73, Words.
 Huds. ii, Walker.

112. *Let*] *O let* Cap. Steev. Varr.
 Sing. Hal.

twine] *entwine* Ktly.

This amplification is part of Shakespeare's general treatment of the Aufidius element, which bulks far more important in the play than in the history.—S. BROOKE (p. 239): Aufidius is the instrument of the fate of Coriolanus. He shows the bottom of his heart in his answer to his former enemy. But his envy is only rooted out because he sees his ancient foe in the gloom of misfortune. Envy is too subtle a devil to leave the heart so soon, and Shakespeare knows its fashions. Moreover, with envy ever goes hate. It is envy's boon companion. And Aufidius's hate was deep:

'Where I find him, were it
 At home, upon my brother's guard, even there
 Against the hospitable canon, would I
 Wash my fierce hand in 's heart,' [I, x, 27-30].

Such a hatred does not die; it only sleeps for a time. We have a comfortable way of thinking that our vices have gone when the reason of them is momentarily taken away. It was agreeable to Aufidius at first to be magnanimous to his rival, to be able to say 'Poor Coriolanus,' and to give him half his power. That flattered his patronising pride. But the moment Coriolanus again took precedence, envy came back with seven more devils than before; and in the resurrection of this envy and its results lies the rest of the drama. The envy of Aufidius is deepened by the pride of Coriolanus, who will, even in exile, have the first place; and he uses this insolent pride, as the Tribunes used it before, to work the ruin of Coriolanus, who had learned nothing from all his pain and follies, who was still himself his only law, his only right.

110-112. *Should from . . . Martius*] DYCE opines that the metrical arrangement of these lines as given in the Folio is doubtless right, though l. 110 'is certainly mutilated.' He speaks with decided disfavor of Pope's insertion (see *Text. Notes*). In his ed. ii. he queries: 'Should from out yonder cloud speak diuine things?' quoting in support of this *Hamlet*, III, ii, 392, 'yonder cloud.' Both Wordsworth and Hudson, ed. ii, adopt Dyce's conjectured emendation in their texts.—ED.—LETTSOM (ap. Walker, *Crit.*, iii, 209, foot-note): The arrangement of the old copies is probably right, but has not a word, perhaps *cleaving*, dropped out before 'cloud'?—ABBOTT (§ 505) classes l. 110 as among those of four accents, as thus:

'Should from | yond cloud, | spēak di | vine things.'

Mine armes about that body, where againſt 113
 My grained Aſh an hundred times hath broke,
 And ſcarr'd the Moone with ſplinters : heere I cleep 115

113. *where againſt*] *where—against*
 Pope, +, Cap. Coll. iii, Words. Neils.

ii. (MS.), Dyce, Sta. Hal. Wh. i,
 Words. *scared* Sing. ii, Coll. iii.

115. *ſcarr'd*] *scar'd* Rowe ii, +, Cap.
 Varr. Steev. Var. '03, '13, Knt, Coll.

115. *cleep*] *clip* Pope et seq.

'But,' he adds, 'I should prefer:

"If Jupiter
 Should from | yond clóud, | spéak di | vine thíngs | *and sáy*
 'Tis true,'— | I'd nó't | believe | them móre
 Than thée, | all-nó | ble Március."

Shakespeare would have written "things divine," not "divine things," at the end of a verse.' [See *Text. Notes*, ll. 110-112.—ED.]—E. K. CHAMBERS (*Warwick Sh.*): I have adopted Schmidt's [Capell's?] arrangement of these lines. In any case, one line must be octosyllabic, and the best dramatic effect is gained by letting it be l. 112. The place of the missing foot is filled up by a long pause, during which the old rivals gaze into each other's eyes.

113. *where against*] For other examples of this transposition of the preposition see ABBOTT, § 203.

115. *scarr'd the Moone*] CAPELL: Hyperbole is the natural speech of exulting, and Aufidius has several strains of it, but this the most signal; one of its words is ambiguous in its present orthography, and the old spelling should have been kept to, which is 'scarr'd'; the face (as we call it) of the moon has something of that appearance, and hence rose the idea.—MALONE: The old copy has 'scarr'd,' and, I believe, rightly. The modern editors read *scar'd*, that is, *frightened*, a reading to which the following line in *Richard III.* certainly adds some support, 'Amaze the welkin with your broken staves,' [V, iii, 341].—STEEVENS: I read with the modern editors, rejecting the Chrononhotonthological idea of *scarifying* the moon. The verb to *scare* is again written *scarr* in the old copy of *Winter's Tale*, 'They have scarr'd away two of my best sheep,' [III, iii, 66].—J. MITFORD (*Gentleman's Mag.*, Nov., 1844, p. 186): See Drayton in *England's Parnassus*, p. 450:

'The staves, like yce, in shivers small did flie
 The splints, like byrds, did mount into the skie.'—

DELIUS, following Malone, compares, for a like hyperbole, *Winter's Tale*, 'The ship boring the moon with her mainmast,' III, iii, 92.—W. S. WALKER (*Text*, etc., iii, 212): The word meant is undoubtedly *scared*. *Scare* is frequently, if not uniformly, spelt *scarre* in the Folio, e. g., *Tro. & Cress.*, near the end, last page, col. 1, 'Scarre Troy out of it selfe.' *Rom. & Jul.*, V, iii, p. 79 (erratum for 77), col. 1, 'But then a noyse did scarre me from the Tombe.' And *1 Henry VI.*: I, vi, p. 100, col. 1, 'The Scar-Crow that affrights our Children so.' And Steevens's note.—VERITY (*Student's Sh.*): 'Scarred' is stronger and more vivid than the suggested alteration, *scared*.—CASE (*Arden Sh.*): *Scar'd* was adopted by Rowe without any advantage from exchanging one hyperbole for another. The heavens or heavenly

The Anuile of my Sword, and do contest 116
 As hotly, and as Nobly with thy Loue,
 As euer in Ambitious strength, I did
 Contend against thy Valour. Know thou first,
 I lou'd the Maid I married : neuer man 120

119-124. *Know...Threshold*] Mne-
 monic Warb.

119. *Know thou first,*] *Know thou,*
first Rowe.

bodies are often in danger in Marlowe's *Tamburlaine the Great* (both parts), see, for example, Pt ii, II, iv. (ed. Cunningham, 39 b):

‘And with the cannon break the frame of heaven
 Batter the shining palace of the sun,
 And shiver all the starry firmament.’

115. *cleep*] That is, *embrace*. See Shakespeare *passim*.

116. The Anuile of my Sword] STEEVENS: Aufidius so styles Coriolanus because he had formerly laid as heavy blows on him as a smith strikes on his *anvil*. So in *Hamlet*:

‘And never did the Cyclops’ hammers fall
 On Mars’s armour forged for proof eterne
 With less remorse than Pyrrhus’ bleeding sword
 Now falls on Priam,’ II, ii, 511-514.—

W. A. WRIGHT repeats, substantially, this explanation, adding: ‘It would have been unnecessary to explain this but for the proposal to read *handle* instead of “anvil” (Green, *Shakespeare and the Emblem Writers*, p. 327).’

119. *Know thou first,*] THEOBALD (*Letter to Warburton*, 12 Feb., 1729, in Nichols, ii, 487): I would point it, ‘—Know thou, first,’ etc. Though I loved my wife before I married her, yet was I not more rejoiced to see her first enter my house, than I now am in seeing thee here. [See *Text. Notes*. DELIUS also offers the same suggestion.—ED.]—STAUNTON: ‘First’ apparently means here *noblest*, as in i, 39, where Volumnia calls Coriolanus ‘my first son.’—Rev. JOHN HUNTER: We believe that Aufidius simply means that he would first mention the sincerity of his love for the maid he married in order to give effect to the protestation of his delight at seeing Coriolanus. [C. & M. COWDEN CLARKE interpret this use of ‘first’ here in the same sense as does Hunter.—ED.]—P. A. DANIEL: Read, ‘Know, thou first!’ *i. e.*, thou first of men. Aufidius addresses Coriolanus throughout in superlatives: ‘All noble Marcius!’ ‘Thou noble thing!’ ‘Thou Mars!’ ‘Most absolute sir.’ Compare i, 39, where Volumnia addresses Coriolanus as ‘My *first* son.’

120, 121. *neuer man Sigh’d truer breath*] MALONE: The same expression is found in our author’s *Ven. & Ad.*, ‘I’ll sigh celestial breath, whose gentle wind Shall cool the heat of this descending sun,’ [l. 189]. Again, in *The Two Noble Kinsmen*, by Shakespeare and Fletcher, 1634:

‘And vow that lover never yet made sigh
 Truer than I,’ [V, i, 125].

Sigh'd truer breath. But that I fee thee heere 121
 Thou Noble thing, more dances my rapt heart,
 Then when I firſt my wedded Miſtris ſaw
 Beſtride my Threshold. Why, thou Mars I tell thee, 124

124. *Beſtride*] *Beſtrid* Ff.

121-124. But that I see thee . . . my Threshold] F. HARRIS (*The Man Sh.*, p. 242): Aufidius was not such a friend to Coriolanus that we can take his protestation seriously. The argument is evidently a stock argument to Shakespeare; a part of the ordinary furniture of his mind; it is like a fashionable dress of the period—the wearer does not notice its peculiarity. The truth is, Shakespeare found in the literature of his time, and in the minds of his contemporaries, a fantastically high appreciation of friendship with a corresponding disdain for love as we moderns understand it. In *Wit's Commonwealth*, 1598, we find, 'The love of men to women is a thing common and of course, but the friendship of man to man, infinite and immortal.' Passionate devotion to friendship is a sort of mark of the Renaissance, and the words 'love' and 'lover' in Elizabethan English were commonly used for 'friend' and 'friendship.' Moreover, one must not forget that Lyly, whose euphuistic speech affected Shakespeare for years, had handled this same incident in his *Campaspe*, where Alexander gives up his love to his rival, Apelles. Shakespeare, not to be outdone in any loyalty, sets forth the same fantastical devotion in his sonnets and plays.

123, 124. my wedded Miſtris . . . my Threshold] STEEVENS: Shakespeare was unaware that a Roman bride, on her entry into her husband's house, was prohibited from *bestriding* his threshold; and that, lest she should even touch it, she was always lifted over it. Thus Lucan, ii, 359, 'Tralata vetuit contingere limina planta.'—C. & M. COWDEN CLARKE (*Shakespeare*): So far from proving that Shakespeare was 'unaware' of the custom in question, we think that the present passage shows that he knew the classic ceremonial of receiving a bride at the entrance of the bridegroom's house, of her being borne across the threshold, and of its having been thus specially marked as the barrier which separated her from her girlhood's condition, and which introduced her to the new sphere of a wedded home and wedded duties. We think that Shakespeare's making Aufidius advert thus particularly to the point when first he beheld his wedded mistress cross his threshold, betokens the poet's perfect consciousness that there was an ancient solemn rite connected with the circumstance; and that the word 'bestride' is not to be taken literally for 'step across,' but is to be taken as meaning 'pass over,' 'cross over.'—W. A. WRIGHT: A Roman bride was carried over the threshold of her husband's house. We know nothing of the custom of Antium in this respect, nor did Shakespeare. [As a comment on Steevens's patronising and pompous note this, by Wright, is, I think, much better than that by the Cowden Clarkes. Wright plainly shows that the question does not merit serious discussion.—ED.]—Miss C. PORTER (*First Folio Sh.*): Aufidius is in an ecstatic mood, and must use an energetic word for the act of entering a threshold. Besides he has already passed from his figure of speech as to his Bride crossing his threshold to this new-beloved warrior putting the first foot over, in the act of entrance, according to Roman custom, without touching the threshold itself, which it was unlucky to do. Hence brides were carried over.

We haue a Power on foote : and I had purpofe 125
 Once more to hew thy Target from thy Brawne,
 Or loofe mine Arme for't : Thou haft beate mee out
 Twelue feuerall times, and I haue nightly fince
 Dreamt of encounters 'twixt thy felfe and me :
 We haue beene downe together in my fleepe, 130
 Vnbuckling Helmes, fifting each others Throat,
 And wak'd halfe dead with nothing. Worthy *Martius*,
 Had we no other quarrell elfe to Rome, but that 133

127. *mine*] *my* Rowe ii, +.
beate] *bear* Rowe i.

129-132. *Dreamt...nothing*] Mne-
 monic Warb.

133. *no other quarrell elfe*] *no quarrel*
else F₃F₄, Rowe, +, Var. '78, '85, Ran.
 Steev. Var. '03, '13, Cam. +, Dyce ii,
 Words. Huds. ii, Craig, Neils. *no*
other quarrel Var. '73.

126, 127. *Once more . . . for't*] DEIGHTON: I had resolved either to hew your shield from your brawny arm, or lose my own arm in the attempt. 'Once more' does not mean that he had ever done so before, but that he was once more to make the attempt, and either succeed in it or perish.

126. *thy Target from thy Brawne*] MISS C. PORTER (*First Folio Sh.*): That is, Shield from off his arm, so brawny that he calls it 'Brawne.' The emphasis in speaking should fall on the pronoun 'mine' in the next line, to give the contrast between the arm holding the shield and *mine* own *arme* wresting it from thine.

127. *Thou hast beate mee out*] MURRAY (*N. E. D.*, s. v. *Out*. 6. c): To a full end, completely, quite, outright. 1598. Barret: *Theor. Warres*, 110: 'Such as be slaine right out.' 1610. *Tempest*, I, ii, 41, 'Then thou wast not Out three yeeres old.'—DELIUS: 'Out' does not qualify 'beat'; but rather 'twelve several times.' [Thus also both Schmidt and Wright. Schmidt (*Lex.*, s. v. *Out*. 5) gives several other examples of this word wherein it bears the sense *completely, fully*. Whitelaw and Rolfe connect 'out' with what precedes.—ED.]

129. *thy selfe*] SCHMIDT (*Coriolanus*): Shakespeare always writes *thyself*, and similar forms, as two separate words, and in many places it would be more conformable to pay attention to this orthography, since *thyself* is often with him only equivalent to *thy person* or *thou*. For example, 'he whom next thyself of all the world I loved,' [*Tempest*, I, ii, 68]. This will be more apparent if an adjective stands before *self*, 'Your high self . . . you have obscured With a swain's wearing,' *Winter's Tale*, [IV, iv, 7].

132. *wak'd halfe dead with nothing*] MALONE: Unless the two preceding lines be considered as parenthetical, here is another instance of our author's concluding a sentence as if the former part had been constructed differently. 'We have been down' must be considered as if he had written, I have been down *with you*, in my sleep, and *wak'd*, &c.—KEIGHTLEY (*Expositor*, p. 370): [After 'nothing'] there is apparently a line lost; or there is an aposiopesis.—W. A. WRIGHT: The construction of the sentence goes back to l. 128, 'I have nightly since,' etc., as if 'We have been down . . . throat' were in a parenthesis.

133. *to Rome*] W. A. WRIGHT: That is, *against* Rome. See *Much Ado*, II, i, 243: 'The Lady Beatrice hath a quarrel to you.' And *Twelfth Night*, III, iv, 248, 'I am sure no man hath any quarrel to me.' [See also ABBOTT, § 187.]

Thou art thence Banish'd, we would muster all
 From twelue, to feuentie : and powring Warre 135
 Into the bowels of vngratefull Rome,
 Like a bold Flood o're-beate. Oh come, go in, 137

137. *o're-beate*] F₂. *o're-beat* F₃F₄. *o'er-beat* Var. '78, '85, Mal. Steev. Varr. Sing. i, Knt, Cam.+, Neils. Verity. *o'er-bear her* Ktly. *o'er-bear't* Wh. (Z. Jackson), *o'er-bear* Rowe et cet.

137. *o're-beate*] STEEVENS: Though this is intelligible, and the reading of the old copy, perhaps our author wrote *o'er-bear*. So in *Othello*, 'Is of such flood-gate and o'er-bearing nature,' [I, iii, 56. This note does not appear until Steevens's own edition, 1793, and is another lamentable example of his lack of attention to the texts of his predecessors; the more remarkable in this instance, as in the *Variorum* of 1773, which he himself edited with Johnson, the text, following Rowe, reads: '*o'er-bear*.'—ED.]—COLLIER: The Folio, 1623, belonging to the Duke of Devonshire [has *o'rebeate*], while that of Lord Francis Egerton has '*o'er-beare*.' Southern altered the word in his copy of the 4th Folio (now the property of Mr Holgate) to '*o'er-bear*.'—W. N. LETTSOM (ap. DYCE ii.), in reference to Jackson's proposal '*o'er-bear't*,' remarks: 'The pronoun, I think, can scarcely be dispensed with here, but it should be *her*.'—KEIGHTLEY (*Expositor*, 370) makes the same suggestion, and so reads in his text.—R. G. WHITE: Every copy of the First Folio that I have seen has 'Like a bold flood ore beate'; but Mr Collier says that the late Earl of Ellesmere's has '*ore beare*.' I believe this to be the result of mere accidental injury to the *t* or the wearing of it before that copy was printed. Corrections of the Folio as it was going through the press are not to be assumed on such evidence. I have yet to find indications that they were made in any instance. Countless examples might be produced in contemporary volumes in which what appears to be an *r* in one copy of a book is plainly a *t* in another.—CAMBRIDGE EDD. (Note ix.): Mr Staunton, to whom [the Earl of Ellesmere's First Folio] has been lent, has kindly consulted it for us, and says that the reading there is '*o're beate*' or '*o're beare*.' He adds: 'It is difficult to say which. There are other cases in the Folio where the *t* and *r* so nearly resemble each other that I can hardly decide between them.'—C. & M. COWDEN CLARKE (*Shakespeare*): Rowe's correction seems to us to be obviously right, not only from the sense required here, but by the evidence afforded by another passage of similar meaning in the present play, where Shakespeare has used '*o'er-bear*' and not '*o'er-beat*':

'Whose rage doth rend
 Like interrupted waters, and o'erbear
 What they are used to bear,' [III, i, 299-301].

In *Pericles*, V, i, 195, we find:

'Lest this great sea of joys rushing upon me
 O'erbear the shores of my mortality.'

It may either be that '*t*' is understood in this sentence, or that '*o'erbear*' is here treated as a neuter verb, of which treatment (an active verb as a neuter verb) we have other instances in Shakespeare.—SCHMIDT (*Coriolanus*): '*O'erbear*' is evidently the correct reading of a word in the Folio, which may there be regarded

And take our Friendly Senators by'th'hands 138
 Who now are heere, taking their leaues of mee,
 Who am prepar'd against your Territories, 140
 Though not for Rome it felfe.

Corio. You bleffe me Gods.

Auf. Therefore most absolute Sir, if thou wilt haue
 The leading of thine owne Reuenges, take
 Th'one halfe of my Commiſſion, and ſet downe 145
 As beſt thou art experienc'd, ſince thou know'ſt
 Thy Countries ſtrength and weakneſſe, thine own waies
 Whether to knocke againſt the Gates of Rome,
 Or rudely viſit them in parts remote,^l 149

138. *th'hands*] Ff, Rowe, +, Wh. i.
the hands Cap. et cet.

Dyce ii, Words. *One* Pope, +. *The*
one Cap. et cet.

145. *Th'one*] Ff, Rowe, Coll. Wh. i,

147. *waies*] *ways*; Rowe et seq.

as *o'erbeat*. The latter word is nothing; *o'erbear*, on the other hand, is the proper expression for a flood which overflows the bank and bears all before it. The lack of an object is somewhat remarkable.—W. A. WRIGHT follows the Folio reading in the Cambridge, Globe, and Clarendon editions, though in the last of these he remarks that 'o'erbear' is 'perhaps the true reading,' quoting in support of it the passage from *Othello* given by Steevens, the passage from *Pericles* given by the Clarkes, and adding as his own contribution:

'The ocean, overpeering of his list,
 Eats not the flats with more impetuous haste,
 Than young Laertes, in a riotous head,
 O'erbears your officers,' *Hamlet*, IV, v, 102.—

KINNEAR (p. 326): Both sense and metre require Jackson's correction '*o'er-bear't*.' Compare IV, vi, 97-101:

'A fearful army, led by Caius Marcius
 Associated with Aufidius, rages
 Upon our territories; and have already
 O'erborne their way, consumed with fire, and took
 What lay before them.'—

VERITY (*Student's Sh.*): The metaphor of waves beating against and breaking down a barrier is a natural one, and the object of the verb is easily supplied. There seems no need for the change *o'er-bear*.—GORDON: 'O'er-bear' is Shakespeare's regular word for the action of a flood. We had it in III, i, 300. We have it again in IV, vi, 100. *O'erbeat* is possible, but unlikely.

142. You blesse me Gods] VERITY (*Student's Sh.*): It would have been a far greater 'blessing' if the Volscians had slain him at once.

149. in parts remote] Miss C. PORTER (*First Folio Sh.*): In this cunning manner Shakespeare meets and makes use of the facts as told by Plutarch, who describes first a foray led by Coriolanus, before Rome itself was besieged. Otherwise Shakespeare leaves out the foray: that he knew he did and artistically why he did, this mention may persuade us.

To fright them, ere destroy. But come in, 150
 Let me commend thee first, to those that shall
 Say yea to thy desires. A thousand welcomes,
 And more a Friend, then ere an Enemy,
 Yet *Martius* that was much. Your hand: most welcome.

Exeunt 155

Enter two of the Servingmen.

I Heere's a strange alteration ? 157

150. *them...destroy*] *them...destroy*
them Ktly. 'em...destroy 'em Id. conj.
destroying Anon. ap. Cam.

come in] *come, come in* Rowe ii,
 Pope, Theob. Han. Warb. Johns. Cap.
now come in Lettsom. *sir, come in*
 Words. *come thou in* Huds. ii.

151. *commend*] *comment* F₂F₃.

155. *Exeunt.*] *Exeunt* Coriolanus
 and Aufidius. Cap. et seq.

156-239. Om. Bell.

SCENE v. Pope, Han. Warb. Johns.

156. *Enter...Servingmen*] *Enter two*
Servants. Rowe, Pope, Theob. Han.
 Warb. Johns. Om. Cap. et seq. The
 two Servingmen come forward.
 Cam.+, Dyce ii, Words. Huds. ii,
 Craig, Neils.

157, 158. 1, 2] 1 Ser., 2 Ser. Rowe, +
 (throughout). 3 S., 2 S. Cap. (through-
 out).

157. *Heere's...*] Cam.+, Dyce ii,
 Words. Huds. ii, Craig, Neils. [ad-
 vancing] *Here's...* Cap. et seq.

150. *ere destroy.* But come in] E. K. CHAMBERS (*Warwick Sh.*): Various emendations have been proposed to avoid the octosyllabic line. But Aufidius ends his address with a dramatic pause; the rest of the speech is spoken as the two move towards the inner door of the hall. [To the same effect ABBOTT, § 484, remarks that 'the last syllable of "destroy" seems prolonged.'—ED.]

156. *Enter . . . Servingmen*] S. BROOKE (p. 240): It is characteristic of Shakespeare's work that he introduces here, after Aufidius and Coriolanus meet, a humorous episode in the talk of the servants. The two leaders deceive themselves into an apparent friendship, each ignorant of what their passions of pride and envy are sure to produce. But the servants see much further than their masters. They see the folly of both these great men and laugh at it, especially at that of their master. Their talk is an excellent piece of wit, of human nature; and also of their class, when they are mere hirelings. They have not a vestige of care for their country, only for their own interests. 'Let me have war, say I; it exceeds peace as day does night; it's sprightly, waking, full of vent. . . . The wars for my money. I hope to see Romans as cheap as Volscians.' And it may be that Shakespeare meant a satire on the class feeling of the nobility of Rome by noting something of the same kind in a different and a lower class.—BRADLEY (*Shakespearean Tragedy*, p. 61): Sometimes [towards the close of a] Tragedy we find humorous or semi-humorous passages. On the whole such passages occur most frequently in the early or middle part of the play, which naturally grows more sombre as it nears the close; but their occasional introduction in the Fourth Act, and even later, affords variety and relief, and also heightens by contrast the tragic feelings. For example, there is a touch of comedy in the conversation of Lady Macduff with her little boy. Purely and delightfully humorous are the talk and behaviour of the servants in that admirable scene where Coriolanus comes disguised to the house of Aufidius; of a more mingled kind is the effect of the discussion

2 By my hand, I had thoght to haue stroken him with 158
a Cudgell, and yet my minde gaue me, his cloathes made
a false report of him. 160

1 What an Arme he has, he turn'd me about with his
finger and his thumbe, as one would fet vp a Top.

2 Nay, I knew by his face that there was some-thing
in him. He had fir, a kinde of face me thought, I cannot
tell how to tearme it. 165

1 He had so, looking as it were, would I were hang'd
but I thought there was more in him, then I could think.

2 So did I, Ile be fworne : He is simply the rarest man
i'th'world. 169

158. *stroken*] F₂, Schmidt. *strooken*

166. *were,*] *were*—Rowe et seq.

Cap. *strucken* F₃F₄ et cet.

169. *i'th'*] Ff, Rowe, +, Wh. *i'the*

159. *Cudgell*] *crudgel* Pope ii.

Cap. et seq.

gaue] *misgave* Anon. ap. Cam.

between Menenius and the Sentinels in V, ii.; and in the very middle of the supreme scene between the hero, Volumnia, and Virgilia, little Marcius makes us burst out laughing (V, iii.).

158. I had thoght] SCHMIDT (*Coriolanus*): Shakespeare uses 'I had thought' rather than 'I thought,' and quite according to rule, inasmuch as the thought was abortive, and, conformably, the infinitive perfect follows; especially in the sense: I meant, I was about, I had a mind, where the intention has not come to fruition; for example, 'I had thought, sir, to have held my peace,' *Winter's Tale*, [I, ii, 28]; 'I had thought to have yerked him here under the ribs,' *Othello*, [I, ii, 5].

158. *stroken*] Compare, for this participial formation, *Jul. Cæs.*, III, i, 209, 'How like a deer, stricken by many princes, Dost thou lie here.'

159. *my minde gaue me*] BRADLEY (*N. E. D.*, s. v. *give*. vi, 22.): Of one's 'heart,' mind, conscience, etc.: To suggest to one *that*; in unfavourable sense, to misgive. Also to prompt (one) *to* do something. Also, quasi-impersonal, *It gives me* = I have a foreboding. 1551. Robinson tr. *More's Utopia*: I. (Arber), 67, 'To speke truelye as my minde geueth me.' [Compare also *Henry VIII*: V, iii, 109, 'My mind gave me, In seeking tales and informations Against this man. . . . Ye blew the fire that burns ye.'—WRIGHT compares I, ix, 68, 'To us that give you truly'; but this, I think, is not strictly parallel to the present passage; 'give' there means rather to *represent*, as in *Ant. & Cleo.*, I, iv, 39, 'men's reports Give him much wrong'd.'—ED.]

164, 165. I cannot tell how to tearme it] W. A. WRIGHT: The servants find it as difficult to express themselves as Bottom did on waking from his transformation.

168-179. He is simply . . . an assault too] CASE (*Arden Sh.*): This is an ambiguous passage. The Folio reading in l. 175 gives the adversative 'but' in 'but a greater soldier than he' a more natural effect, and makes the first serving-man unmistakably mean Aufidius as the greater soldier in his first speech. What follows is ambiguously expressed, and throws doubt on the reading by creating a strong probability that Coriolanus is intended, but yet it is not inconsistent with

- 1 I thinke he is : but a greater foldier then he, 170
 You wot one.
 2 Who my Mafter ?
 1 Nay, it's no matter for that.
 2 Worth six on him.
 1 Nay not fo neither : but I take him to be the greater 175
 Souldiour.
 2 Faith looke you, one cannot tell how to say that: for
 the Defence of a Towne, our Generall is excellent.
 1 I, and for an assault too. 179

170, 171. As prose Pope et seq.

172. *Who? Who?* Cap. et seq.

171. *one*] on Dyce, Wh. Glo. Words.
 Huds. ii, Craig, Chambers, Beeching.

174. *on*] of Johns. Cap. Varr. Mal.
 Ran. Steev. Varr. Sing. i, Knt.

a preference of Aufidius as the *profession* by both servants up to the intervention of the Third. On the other hand, Dyce's text [l. 171], if adopted—and it has very strong claims—extends the verbal ambiguity by not distinguishing which—in 'but a greater soldier than he you wot on'—is the greater soldier, as well as which, in l. 174, is worth six of the others. But looking at the whole, including what follows after the entry of the Third Servingman, the first impression on reading Dyce's text, namely, that Coriolanus is intended in both cases, is confirmed. The ambiguity in ll. 170–172 arises from the fact that the words 'but a greater soldier than he you wot on' may mean a qualification of assent to the *rare excellence* of Coriolanus in this particular sense, 'but you know of a greater soldier than he is' (the sense of the Folio text), 'but (also he's) a greater soldier than one you know of.' 'You wot on (*or of*)' is a form of expression used to avoid an imprudent or indecent reference. See *Two Gentlemen*, IV, iv, 30, 'twas I did the wrong you wot of,' *Meas. for Meas.*, II, i, 155.

171. You wot one] E. K. CHAMBERS (*Warwick Sh.*): I accept Dyce's emendation because both the servants seem agreed that Coriolanus is the better soldier.—VERITY (*Student's Sh.*): You know the one I mean; 'wot on' (Dyce) would be simpler, or 'you wot the one.'—PAGE: There is no making any consistent sense of what the serving-men say. By reason of their bewilderment, and from fear of speaking disparagingly of their own master (which may be high treason), their opinions are expressed confusedly, and in such manner as to mean either that Coriolanus is better than Aufidius, or *vice versa*. Further on they grow bolder.—BEECHING (*Falcon Sh.*): The 'but' is certainly in favour of the Folio reading. What follows is in favour of Dyce's correction; and there would be no need of mystery if the servant were praising his master. In I, ii, 6 the Folio has 'thought one' for 'thought on.'

174. Worth six on him] DELIUS: In the opinion of the 2nd Servant Aufidius outweighs six such as Coriolanus. The following 'him' in 'I take him' refers to Aufidius.—W. A. WRIGHT: Delius interprets this as referring to Aufidius, and so we should infer from the First Servingman's reply, but it is not consistent with what follows, ll. 191, 192, and perhaps Shakespeare did not intend that the servants should, in their admiration for Coriolanus, always express the same opinion of their master.

Enter the third Servingman.

180

3 Oh Slaues, I can tell you Newes, News you Rascals
Both. What, what, what? Let's partake.

3 I would not be a Roman of all Nations; I had as
liue be a condemn'd man.

Both. Wherefore? Wherefore?

185

3 Why here's he that was wont to thwacke our Ge-
nerall, *Caius Martius*.

1 Why do you fay, thwacke our Generall?

3 I do not fay thwacke our Generall, but he was al-
wayes good enough for him

190

2 Come we are fellowes and friends : he was euer too
hard for him, I haue heard him fay so himselfe.

1 He was too hard for him directly, to fay the Troth
on't before *Corioles*, he scotcht him, and notcht him like a
Carbinado.

195

180. Enter...Servingman.] Enter a
third Servant. Rowe, +, Varr. Ran.
Wh. i. Re-enter first Servant. Cap.
Re-enter third Servingman. Cam. +,
Craig, Neils. Re-enter third Servant.
Mal. et cet.

181. 3] 1. S. Cap. (throughout).

182, 185. Both] 2. 3. Cap. 1 & 2
Ser. Mal. et seq.

184. *liue*] *liefe* Cap. Wh. i, Huds.
Words. Craig. *lieve* F₄ et cet.

193. *Troth*] *truth* Steev. Varr. Sing.
Knt, Coll. Del. Sta. Hal. Ktly, Wh.
Huds. i, Craig.

194. *Corioles*] *Coriolus* Ff, Rowe.
Corioli Pope et seq.

195. *Carbinado*] *Carbonado* F₄.

191. Come we are fellowes and friends] DEIGHTON: As fellows and good friends we may say among ourselves what we really think; and so I do not hesitate to admit that Marcius was always more than a match for our master. The Second Servant, who a short while before had asserted that Aufidius was worth six of Marcius, now that he finds which way the wind is blowing and that he need not be afraid of being betrayed to his master, turns round and admits that, after all, his master was no match for Marcius.

193. directly] W. A. WRIGHT: Like 'simply,' in l. 168, 'directly' here means *plainly, manifestly*. Compare *Othello*, II, i, 221, 'Desdemona is directly in love with him.' [ABBOTT compares *Jul. Cæs.*, III, iii, 22, 'Directly, I am going to Cæsar's funeral,' where 'directly' means *without ambiguity*; Schmidt (*Lex.*) also takes it here in this sense, which is, I think, more consistent than the meaning *plainly*, as given by Wright.—Ed.]

193. to say the Troth] W. A. WRIGHT: That is, *truth*. In this sense it is always used with 'speak' or 'say.' See *Mid. N. Dream*, II, ii, 36, 'And to speak troth I have forgot our way.' And *Cymbeline*, V, v, 274, 'Now fear is from me, I'll speak troth.' Elsewhere it signifies *faith*, as in *Mid. N. Dream*, II, ii, 42, 'One heart, one bed, two bosoms, and one troth.' In a very considerable number of passages 'troth' has been changed by modern editors to *truth*.

194. scotcht] W. A. WRIGHT: That is, *cut, slashed*, as a cook slashes a beefsteak. Compare *Macbeth*, III, ii, 213, 'We have scotch'd the snake, not kill'd it,' where

2 And hee had bin Cannibally giuen, hee might haue 196
boyld and eaten him too.

1 But more of thy Newes.

3 Why he is fo made on heere within, as if hee were 200
Son and Heire to Mars, fet at vpper end o'th'Table : No
question askt him by any of the Senators, but they stand
bald before him. Our Generall himfelfe makes a Mistris
of him, Sanctifies himfelfe with's hand, and turnes vp the
white o'th'eye to his Discourse. But the bottome of the
Newes is, our Generall is cut i'th'middle, & but one halfe 205

196. *And hee had*] *And had he*
Rowe, +. *An he had* Cap. et seq.

200. *o'th'*] *o'the* Cap. et seq.

203. *hand*] *hands* Rowe ii, +.

197. *boyld*] Ff. *boil'd* Rowe. *boiled*
Schmidt, Chambers. *broil'd* Pope et cet.

204, 205. *o'th'; i'th'*] *o'the; in the* Cap.
et seq.

Theobald substituted 'scotch'd' for 'scorch'd,' the reading of the folios. The substantive occurs in *Ant. & Cleo.*, IV, vii, 10, 'I have yet Room for six scotches more.'

197. *boyld*] CRAIG (*Arden Sh.*): There is no necessity to change 'boiled' to *broiled*, with Pope, as is usually done. The Second Servant wants to vary the metaphor a little; he means he was at his mercy.—CASE (*Ibid.*): All the same, *broiling* naturally follows *scotching*, and *boiling* does not.

199. *he is so made on*] That is, so much is made of him.

200. *set at vpper end o'th'Table*] 'In an Elizabethan mansion the hall, where the meals took place, was furnished with an upper table capable of extension, known as a draw-table, at which the family sat, chairs being set for the master and mistress of the house and stools for the younger members of the household and ordinary guests; along the sides of the hall were ranged plain long tables and forms for the servants and poorer dependents. When guests could not find room at the high table, the upper ends of the side tables were used for their accommodation, a salt being placed where the distinction of class commenced.³ Percy Macquoid, *The Home* (Shakespeare's England, vol. ii, ch. xx, p. 123).

200. *at vpper end*] For other examples of the omission of *the* after prepositions in adverbial phrases see ABBOTT, § 90, or Shakespeare *passim*.

200-202. *No question askt . . . but . . . before him*] CRAIG (*Arden Sh.*): That is, as to precedency; no one objected.—E. K. CHAMBERS (*Warwick Sh.*): 'But' is here a conjunction, *unless*.—DEIGHTON: So far from venturing to show any doubt in their welcome by putting questions to him, the senators stand bare-headed in his presence.—CASE (*Arden Sh.*): Of the three interpretations, in all probability the last and simplest is the right one.

203. *Sanctifies himfelfe with's hand*] JOHNSON: Alluding, improperly, to the act of *crossing* upon any strange event.—MALONE: I rather imagine the meaning is, 'considers the touch of his hand as holy; clasps it with the same reverence as a lover would clasp the hand of a mistress.' If there be any religious allusion, I should rather suppose it to be the imposition of the hand in confirmation.—STEEVENS: Perhaps the allusion is (however out of place) to the degree of sanctity anciently supposed to be derived from touching the corporal relic of a saint or martyr.

of what he was yesterdav. For the other ha's halfe, by 206
the intreaty and graunt of the whole Table. Hee'l go he
fayes, and fole the Porter of Rome Gates by th'eares. He
will mowe all downe before him, and leaue his paffage
poul'd. 210

2 And he's as like to do't, as any man I can imagine.

3 Doo't? he will doo't : for look you fir, he has as ma-
ny Friends as Enemies : which Friends fir as it were, durft
not (looke you fir) shew themfelues (as we terme it) his
Friends, whilest he's in Directitude. 215

1 Directitude? What's that?

206. *yesterdav*] F₁.

208. *fole*] Ff. *sowl* Dyce, Cam.+,
Del. ii, Words. Huds. ii, Neils. *sowle*
Rowe et cet.

209. *all downe*] *down all* Rowe,+,
Cap. Varr. Ran. Mal. Steev. Varr.
Sing. i, Coll. Del. Sta. Hal. Wh. i,

Huds. i, Craig.

210. *poul'd*] *poll'd* Rowe,+, Cap.
Varr. Ran. Mal. Steev. Ktly, Wh.
Cam. i, Huds. Neils. *polled* Var. '03
et cet.

215, 216. *Directitude*] *Dejectitude*
Coll. ii. (MS.).

208. *sole . . . by th'eares*] STEEVENS: So Heywood, *Love's Mistress*, 1636, 'Venus will sowle me by the ears for this,' [III, i. (ed. Pearson, vol. v, p. 137)]. Perhaps Shakespeare's allusion is to Hercules dragging out Cerberus.—W. A. WRIGHT: Major Moor in his *Suffolk Words and Phrases* gives, 'Sowle. To seize a swine *by the ear*. "Wool 'a sowle a hog?" is a frequent enquiry into the qualifications of a dog. . . . Shakespeare happily uses the word in the exact Suffolk sense. "He'll go, he says, and *sowle* the porter of Rome's gate *by the ears*," *Coriolanus*, IV, v. The last three words would be redundant to a Suffolk audience.' It is found also in Hunter's *Hallamshire Glossary*, and according to Forby, *Vocabulary of East Anglia*, it is used in Norfolk and pronounced *soll*. Ray records it as a Lincolnshire word, and it is given also in Peacock's *Dialect of Lonsdale* and in Atkinson's *Cleveland Glossary*, as well as in the list of words at the end of Marshall's *Rural Economy of Yorkshire*.

208. *Rome Gates*] Compare III, iii, 130; for other examples of like noun compounds see, if needful, ABBOTT, § 430.

210. *poul'd*] JOHNSON: That is, *bared*, *cleared*.—W. A. WRIGHT: 'To poll' is, properly, to cut the hair, as in 2 *Samuel*, xiv, 26, in the description of Absalom, 'And when he polled his head, for it was at every year's end that he polled it.' [Steevens and Malone give several other examples of this use of the word.—ED.]

215. *Directitude*] MALONE: I suspect the author wrote, Whilst he's in *discredit*, a made word, instead of *discredit*. He intended, I suppose, to put an uncommon word into the mouth of this servant which had some resemblance to sense, but could hardly have meant that he should talk absolute nonsense.—COLLIER (*Notes & Emendations*, etc., i, 360): Perhaps the following [emendation] may be considered as belonging to the class of literal errors superabundant in both folios. 'Directitude' is clearly a misprint for *dejectitude*, a rather fine word, used by the third Servant to denote the disastrous condition of the affairs of Coriolanus, which might be just as unintelligible to the first Servant as 'directitude.' The blunder must have been produced by the scribe having written *dejectitude* with an

3 But when they shall see fir, his Crest vp againe, and 217
the man in blood, they will out of their Burroughes (like
Conies after Raine) and reuell all with him. 219

219. reuell] reveal Rowe ii. ravel Daniel.

i instead of a j.—SINGER (*Sh. Vindicated*, p. 223): What does the passage gain by the change of 'directitude' for the equally non-descript word *dejectitude*? There can be no doubt that the Servant is intended to blunder in the use of 'directitude,' which he mistakes for *discredititude*.—T. MOMMSEN (*Der Perkins Folio*, p. 274): If, as Malone contends, the Servant was not intended to speak absolute nonsense, but merely to use an unusual word, wherein lay the source of amusement for the audience? The servant is not speaking pompous nonsense, like another Don Armado, but rather the purest servant-jargon, the prime characteristic of which is the use of strange words and the being baffled by them. When Mr Singer says that 'directitude' is a blunder of the Servant's for *discredititude*—which Malone suggests as a manufactured word—we really do not know whether Mr Singer or the Servant is the cleverer. The faulty utterance of the one dictating or the reader could, with an intentionally corrupt word, easily lead to yet greater corruption, as in Aristophanes, where a dialect is being spoken.—LEO (*Coriolanus*): The Servant himself does not understand the word that he uses or else he would show his erudition by answering the question. At all events he means *dejectitude*, the emendation of Collier's MS. Corrector.—C. & M. COWDEN CLARKE (*Shakespeare*): The Third Servant, wishing to use a fine long word and intending to coin some such term as *discredititude* from *discredit*, or *dejectitude* from *dejectedness* (Shakespeare using the words *discredit*, *deject*, and *dejected* in such a way as to countenance either of these suggestions), blunders out his grandiloquent 'directitude.' The author's relish of the joke is pleasantly indicated by his making the First Servant repeat the word amazedly, as if not knowing what to make of it, and ask its meaning; and then making the Third Servant avoid the inconvenient enquiry by not noticing it, but running on with his own harangue. [Were the Clarkes unaware that in both of their proposed readings they were anticipated? It is unusual for them to omit mention of the source of emendations given by them.—ED.]—WHITELAW: That is, whilst he holds straight on the way prescribed to him, like a beast submitting to be driven. The word is no doubt an intentionally clumsy coinage (whether from *direct* or from *direction*) on the pattern of *rectitude*.—SCHMIDT (*Coriolanus*): Rather than Malone's *discredititude* we might suggest, with regard to what follows, a perversion of *decrepitude*. The word should remain clearly unintelligible, in comical contrast to the simple phrase 'show themselves his friends,' but spoken with the excusatory expression 'as we term it.'—W. A. WRIGHT: It is quite useless to speculate as to what the serving man intended, for he merely uses a sounding word without well knowing what it meant. That Shakespeare 'could hardly have meant that he should talk absolute nonsense' does not seem to be quite so impossible as Malone imagined. Menenius certainly imposes on the mob with words of his own coinage.—Miss C. PORTER (*First Folio Sh.*): High-flown nonsense, of course, as the question of the next line shows. Malone's guess that he meant 'discredititude' is a good one; but not that the author so wrote, because it is clear that the author meant to show the fellow losing his little meaning in a heap of words, and capping his climax with ambitious senselessness.

218, 219. like Conies after Raine] JOHN BURROUGHS, in his *Notes by the Way*,

1 But when goes this forward :

220

3 To morrow, to day, presently, you shall haue the Drum strooke vp this afternoone : 'Tis as it were a parcel of their Feast, and to be executed ere they wipe their lips.

2 Why then wee shall haue a stirring World againe : This peace is nothing, but to rust Iron, increase Taylors, and breed Ballad-makers.

225

1 Let me haue Warre say I, it exceeds peace as farre as day do's night : It's sprightly walking, audible, and full

228

222. *strooke*] F₂F₃. *strook* Cap. *ing* Cap. Ktly.
struck F₄ et cet. 228. *sprightly walking*,] Ff, Rowe,
 225. *nothing*] *worth* *nothing* F₄, Schmidt. *spritely walking* Sta.
 Rowe, + (— Var. '73). *good for noth-* *sprightly, waking*, Pope et cet.

ed. v, p. 188, says: 'In our northern or New England states we should have to substitute woodchucks for rabbits [in this passage], as our rabbits do not burrow, but sit all day in their forms, under a bush or amid the woods, and as they are not seen moving about after a rain, or at all by day; but in England Shakespeare's line is exactly descriptive.'

219. *reuell* all with him] SCHMIDT (*Coriolanus*): 'Revel' bears originally perhaps not the idea of *rioting*, but rather the freedom from all restraint. 'Was't you that revelled in our parliament?' asks Margaret in 3 *Henry VI*: I, iv, 71, of the captured York who had borne himself there as though master. In the same play 'his father (*i. e.*, Henry V.) revelled in the heart of France,' [II, ii, 150]. In the present passage, therefore, the word does not convey a meaning in any way in contradiction to the picture of the conies after rain.

225. *This peace is nothing*] STEEVENS: I believe a word or two have been lost. Shakespeare probably wrote, *This peace is good for nothing*, but, &c. [Steevens, as usual, ignores the work of his predecessor Capell, see *Text. Notes*.—ED.]

228. *audible*] SCHMIDT (*Coriolanus*): Not *hearable*, but rather with the active sense, hearing well, having an open ear.

228, 229. *full of Vent*] JOHNSON: That is, full of *rumour*, full of materials for *discourse*.—COLLIER (*Notes & Emendations*, etc., p. 360): 'Full of *vaunt*,' says the old corrector, with much greater plausibility, full of deeds deserving to be vaunted. —SINGER (*Sh. Vindicated*, etc., p. 223): This is a very unnecessary change; Johnson is right in his explanation. Shakespeare puts this word into the mouth of the conceited Servant to ridicule it, as he, in common with Ben Jonson, has done in *Twelfth Night*. Thus in *Volpone*, II, i, 'Pray you what news, sirs, vents our climate?' —T. MOMMSEN (*Der Perkins Folio*, p. 237): The common reading may well be retained, with comparison to, 'Thou didst make tolerable vent of thy travel,' *All's Well*, II, iii, 213, although it is possible that here also *vaunt* should be written. The other passages, such as, for example, *Twelfth Night*, IV, i, 12, where 'to vent one's folly' is merely a translation of 'to vent one's secret,' are not admissible, and it should be noted, in the first place, that *vent* absolute, equivalent to *utterance*, *rumour*, is admissible, as Johnson explains it. *Vaunt* is excellently appropriate.—Later: I am of the opinion that the Folio reading is best elucidated by, full of fresh air, in contradistinction to the dull condition of peace.—DELIUS: 'Full of vent' means everything whereby one may throw aside all restraint, that which

[228, 229. full of Vent]

furnishes opportunity for a man to sow his wild oats.—STAUNTON: 'Vent' is *voice, utterance*.—BAYNES (*Edinburgh Review*, Oct., 1892, p. 339): The phrase 'full of vent' has so perplexed the critics that more than one has proposed to substitute for it 'full of vaunt.' The Folio text is, however, perfectly accurate, and peculiarly expressive, although it has never yet been correctly explained. The only explanation attempted is that of Johnson, repeated by subsequent editors, that 'full of vent' means 'full of rumour, full of materials of [for] discourse.' This, however, is a mere conjecture, and not a happy one, as it altogether misses the distinctive meaning of the phrase. 'Vent' is a technical term in hunting to express the scenting of the game by the hounds employed in the chase. Both noun and verb are habitually used in this sense. Their exact meaning and use will be made clear by an extract or two from Turberville's translation of Du Fouilloux, the popular manual of hunting in Shakespeare's day. The first extract refers to the wiles and subtleties of the hart when keenly pressed in the chase: 'therewithall he wil lie flat downe vpon his bellie in some of their layres, and so let the houndes ouershoote him: and bicause they should have no sent of him, nor vent him, he wil trusse all his .iiii. feete vnder his belly and wil blow and breath vpon ye grounde in some moyst place: in such sorte y^t I haue seene the houndes passe by such an Harte within a yeard of him and neuer vent him,' [*Booke of Hunting*, Tudor and Stuart Library, p. 111]. Further on the author, speaking of the hart, says again expressly, 'When he smelleth or venteth anything, we say he hath this or that in the wind.' In the same way, when the hound vents anything, he pauses to verify the scent, and then, full of eager excitement, strains in the leash to be after the game that is thus perceived to be a-foot. The following extract from the rhyming report of a huntsman upon sight of a hart in pride of grease illustrates this:

'Then if my Prince, demaund what head he beare,
I answer thus, with sober words and cheare:
My liege I went, this morning on my quest,
My hound did sticke, and seemde to vent some beast,' [Op. cit., p. 96].

The use of the noun is exemplified in another hunting rhyme, or huntsman's soliloquy, entitled 'The Blazon of the Hart,' which is of special interest from the vividness of the picture it brings before us:

'And whiles I seeke his slotte where he hath fedde
The sweete byrdes sing, to cheare my drowsie hedde
And when my Hounde, doth streyne vpon good vent,
I must confesse, the same dothe me content,' [p. 60].

The technical meaning and use of the word in these passages is sufficiently clear, and it will be seen how happily Shakespeare employs it. To strain at the lyam or leash 'upon good vent' is in Shakespeare's phrase to be 'full of vent,' or in other words, keenly excited, full of pluck and courage, of throbbing energy and impetuous desire, in a word, full of all the kindling stir and commotion of anticipated conflict. This is not only in harmony with the passage, but gives point and force to the whole description. War is naturally personified as a trained hound roused to animated motion by the scent of game, giving tongue, and straining in the slips at the near prospect of the exciting chase. This explanation justifies the reading of the Folios, '*sprightly walking*, audible, full of vent,' or at least

[228, 229. full of Vent]

affords a better explanation of it than has yet been offered. Staunton explains 'sprightly walking' as 'quick moving or marching,' with evident reference to military movements, and with regard to the special phrase under review he says boldly, 'vent is voice, utterance.' But the previous epithet, 'audible,' gives this feature of the description 'vent,' referring not to sound at all, but to the quick perception of the game, and the signs of eagerness, such as kindled eye, dilated nostril, and muscular impatience, which keen relish for the sport produces. In such a connection 'sprightly walking' would refer to the more lively and definite advance arising from the discovery of good vent as compared with the dissatisfied snuffings and uncertain progress when nothing is in view. [This article is reprinted in Baynes's volume, *Shakespeare Studies*, p. 300.—ED.]—WHITELAW: That is, full of excitement, letting off of steam, freedom of utterance.—SCHMIDT in his notes to this play here accepts the interpretation of Delius that 'full of vent' means, with complete lack of all restraint, and so defines it in his *Lexicon*, s. v. Vent (5), with the present passage as the only example, adding, 'If "vent" is, indeed, a technical term of sportsmen for scent, as it has been asserted in *Edinb. Rev.*, Oct., 1872, and it could be proved to have been so in the time of Shakespeare, the explanation given there would be undoubtedly preferable to any other.'—W. A. WRIGHT: According to the view [of the writer in the *Edinburgh Magazine*] war is compared to a pack of hounds in full cry. But I think it is scarcely in accordance with what follows in the description of peace, where the epithets appear to correspond to the epithets applied to war, but in an inverted order: 'insensible' corresponding to 'spritely,' 'sleepy' to 'waking,' 'deaf' to 'audible,' and 'mulled' to 'full of vent.' If this view is correct, the figure involved in 'full of vent' is not from the hunting field, but the expression must be descriptive of something in wine which is the opposite to that conveyed by 'mulled.' And as 'mulled' signifies 'flat, insipid,' 'full of vent' would seem to be either effervescent, working, ready to burst the cask, or full of scent. Cotgrave, indeed, gives 'Odorement . . . a smell, waft, sent, vent'; but it does not appear from this that 'vent' means 'scent' except as a hunting term, and I therefore hesitate to suggest that it is equivalent to what is now termed the bouquet of wine.—HUDSON (ed. ii.): 'Full of vent' has puzzled the editors vastly; and we are at last indebted to *The Edinburgh Review*, for what seems a right explanation of it.—PAGE: 'Full of vent' may mean simply full of *utterance*, i. e., *sound* or *noise*. Compare *Ven. & Ad.*, 334, 'Free vent of words love's fire doth assuage.'—BEECHING (*Falcon Sh.*): The epithets of war and peace correspond to each other, *spritely* to *insensible*; *waking* to *sleepy*; *deaf* to *audible*, which must therefore have an active sense; *mulled*, to *full of vent*, which accordingly means 'full of go,' like champagne. It has been proposed unnecessarily to explain this last as a hunting term. Compare *Macbeth*, I, iv, 29, 'full of growing.'—E. K. CHAMBERS (*Warwick Sh.*): That is, full of outlets for energy; compare the use of 'vent' in III, i, 316.—CHOLMELEY: 'Full of vent' is opposed to 'mulled' in the next line. The meaning of neither expression is clear, but probably the metaphor is from wine in both cases, 'full of vent' meaning lively, ready to escape from the cask or bottle, while mulled wine is a comparatively flat concoction.—MADDEN (p. 53, foot-note), in corroboration of Baynes's interpretation, says: 'The word "vent" occurs as a verb, in the sense of *to scent* in Spenser (*Shepherd's Calendar*) and Drayton (*Polyolbion*). It is the Norman-French equivalent for the Anglo-Saxon "wind," used frequently in the sense of *scent*

[228, 229. full of Vent]

by Shakespeare, both as a verb and as a substantive: *Tit. Andron.*, IV, i, 97; *ibid.*, IV, ii, 133; *All's Well*, III, vi, 122; *ibid.*, V, ii, 10; 3 *Henry VI*: III, ii, 14; *Hamlet*, III, ii, 262. In the *Shepherd's Calendar* the bullock "venteth into the winde." This term of art must have been somewhat unusual in poetry, for Spenser thinks it needful to explain it in his *Glosse* thus, "*venteth*, snuffeth in the winde." It is strange that the restoration of the Folio thus suggested has not been generally adopted. Dr Schmidt (*Lexicon*) accepts it conditionally upon its being shown that the word "vent" bore the meaning attributed to it; a condition surely amply fulfilled. The comparison of war (*King John*, IV, iii, 149) to an eager hound is a favorite one with Shakespeare, as in *Henry V*: III, i, 31, and *Jul. Cæs.*, III, i, 273.—*VERITY* (*Student's Sh.*): Literally 'full of the scent' of the game, and so 'full of dash and spirit,' like a hound which strikes the trail and at once 'gives tongue'; compare 'audible.' The metaphor here from hunting follows naturally on the metaphor in ll. 217, 218; and Shakespeare more than once compares war with a hound. The *Glossary* of the Globe ed. has, 'like wine, full of working, effervescent, opposed to "mulled."' But the other explanation of 'vent' as a term of the chase is the one now commonly accepted, and there can be little doubt, if any, as to its correctness now that the history of 'vent' has been fully ascertained. Note that it opposes the phrase not merely to 'mulled,' but to the whole description of peace, especially to 'insensible.' I see no need to pair off each epithet as a precise contrast. The speaker is a serving-man, and such people are not masters of exact antithesis.—Miss C. PORTER (*First Folio Sh.*): Scenting the game ahead and full of life, as a hound strains to be let loose for the chase when upon the scent, 'vent' being for the hound, in hunting terminology, what 'in blood' is for the game.—GORDON: 'Full of vent' is literally full of emission or discharge; *i. e.*, bursting with strong life (like strong wine), bubbling over, effervescent; opposed to 'mulled' in the next line. Compare I, i, 243, 'to vent Our mustie superfluity.' This explanation is a modification of that given by the Globe editors. The explanation now in favour is that 'vent' is a hunting term. A hound was said to 'vent' the game when he smelt him in the wind. War would then be likened to a pack of hounds in full cry; 'audible' would express their cry; and 'full of vent' would mean 'full of the spirit of the chase.' This is attractive but far-fetched. It is obtained by (1) singling out for over-emphasis one term of the four, and (2) entirely neglecting the antithesis in the four terms that follow in ll. 229, 230. The antithesis is strict and unmistakable: 'insensible' (('spritely,' 'sleepy') ('waking,' 'deaf') ('audible,' 'mulled')), 'full of vent.' The hunting men who proposed the explanation may be pardoned their over-emphasis, but not their neglect of the whole structure of the passage. If 'mulled' corresponds to 'full of vent,' as it must, then 'full of vent' can have nothing to do with hunting.—DEIGHTON apparently accepts the interpretation offered by Baynes that 'vent' is here used as the technical hunting term for *scent*. As regards Wright's interpretation Deighton remarks: 'Granting a correspondency between the epithets (though "deaf" can hardly be said to correspond with "audible"), we have no proof that "mulled" meant in Shakespeare's day "flat, insipid." At present the term is generally used of wine boiled with sugar and spices. But this modern sense Skeat says is due to a total loss of the original sense of the word. "The older form is *mulled ale*, a corruption of *muld-ale* or *mold-ale*, literally a funeral ale or banquet. . . . Compare Lowland Scotch *mulde-mete*, literally mould-meat, a

of Vent. Peace, is a very Apoplexy, Lethargie, mull'd, 229

229. Vent] vaunt Coll. MS. event
Coll. iii.

Lethargie] a lethergy S. Walker
(Crit. i, 91), Huds. ii.

229. mull'd] muddl'd Coll. iii. mute
S. Walker (Crit. i, 188), Huds. ii.
muddie or muddied Kinnear.

funeral banquet." In this uncertainty as to the figures intended I have preferred to retain the Folio reading "sprightly walking."—CASE (*Arden Sh.*): As war is spritely, wide awake, keen of ear, so, possibly, it is full of utterance, vents much; compare 'What his breast forges, that his tongue must vent,' III, i, 316. Others are confident of allusion to hunting in the technical term *vent*, and some trace a personification of war as a trained hound through the series of expressions. It is true that Shakespeare makes war a dog elsewhere, but in plain language. Mr Craig, in the *Little Quarto Shakespeare*, combating this idea, thinks that "full of vent" may mean, very efficacious to clear the country of its surplus population,' and refers to I, i, 243, 244. This is given here as his only recorded interpretation of the passage, but with emphatic dissent. Wright sees an apposition in the epithets given to war and peace respectively, taken in reverse order. A correspondence may exist, but it may also be only apparent or accidental. Such exactitude is in strong contrast with what follows. That which is sprightly, walking, etc., may indeed destroy men, but apoplexy, lethargy, or anything sleepy and insensible may be acquitted of any activity in getting bastards.

229-231. Peace, is a very Apoplexy . . . of men] H. COLERIDGE (ii, 179): 'Plague of this dead peace,—this bastard-breeding, lousy, idleness,' Fletcher, *Mad Lover*, Act I. By these, and many other scattered allusions in the plays of the period, we may conjecture that the long shutting of the Temple of Janus by the *Rex Pacificus* was far from popular. Yet there can be no doubt that in preserving peace, and neglecting the military, he acted most beneficially for the people, though ruinously for his family and the regal power.—BUCKNILL (*Medical Knowledge*, etc., p. 210): The activity and vigour of a state of war is paradoxically preferred to peace, as if the former were a state of health, and the latter a disease. Hamlet makes peace the time of health, though of plethoric health which ripens into war. Apoplexy is here confounded with lethargy, which is described as proceeding by the degrees—mulled, deaf, sleepy, insensible. The term 'apoplexy' is used rather loosely by Shakespeare in many places, but always to signify an affection of the brain; whereas modern physicians have most absurdly used the same term for sudden diseases of other organs, and thus speak and write of apoplexy of the lungs and apoplexy of the liver.—Br. NICHOLSON (*Notes & Queries*, 16 Oct., 1886, p. 305): The phrasing [Peace is a very apoplexy, lethargy] does not seem to me idiomatic English. To make it ordinary idiomatic English we must, I think, do one of two things. Either with Walker insert *a* before 'lethargy,' and also punctuate *apoplexy*; this makes the clause from 'lethargy' an explanation of 'apoplexy'; and it may be remarked that such an explanation agrees very exactly with Falstaff's, 'This apoplexy is, I take it, a kind of lethargy; . . . a kind of sleeping in the blood' (2 *Henry IV.*: I, ii, 104-5). Or we might read *apoplexy-lethargy*, the lethargy consequent on an apoplectic attack. And with reference to either suggestion it should be remembered that in those days 'apoplexy' did not bring to mind those ideas with which it is now associated. Thus Andrew Boord,

deafe, sleepe, infensible, a getter of more bastard Chil- 230
dren, then warres a destroyer of men.

2 'Tis so, and as warres in some fort may be faide to
be a Rauisher, so it cannot be denied, but peace is a great
maker of Cuckolds.

1 I, and it makes men hate one another. 235

230. *sleepe*] F₂. *asleep* Cap. *sleepy*
F₃F₄ et cet.

230-234. *a getter...Cuckolds*] Om.
Words.

231, 232. *warres*] *Wars* F₄, Rowe i,
Mal. Steev. Varr. Sing. Coll. Dyce i,

Sta. Hal. Wh. Huds. i. *War's* Rowe
ii. et cet. *war* Rowe ii, Pope, +, Cap.
Varr. Ran. Sta. Ktly, Cam. +, Coll.
iii, Huds. Craig.

233. *great*] *greater* Wh. i.

235, 236. Mnemonic Warb.

'Doctor of Phisicke,' in fol. 16 of the Breviarie of Health, 1552, tells us: '*Apoplexis* is the Greek word [*ἀποπληξία*, a sudden smiting]. In Latin it is named *Percussio*. In English it is named a sodeyne striking downe, taking away a mans wit, reson, and moving.'

229. *mull'd*] HANMER: That is, softened and dispirited, as wine is when burnt and sweetened. Latin: *Mollitus*.—LEO (*Coriolanus*): The only instance in Shakespeare where this word is used, and I agree, therefore, with Walker's emendation, *mule*. [Leo does not, however, adopt it in his text.—ED.]—CASE (*Arden Sh.*): That is, *softened*, *drowsified* like mulled wine, which is heated, spiced, and sweetened. So, perhaps, especially if contrasted with 'full of vent,' but the *N. E. D.* cites this passage under a rare obsolete verb 'of obscure origin,' meaning: To dull, stupefy, together with another from Cotton's *Poems*, 1689, p. 96, 'Till ale which crowns all such pretences, Mull'd them again into their senses.' It is, however, difficult to give this sense of dull, stupefy to Cotton's word even ironically. It occurs in a *Burlesque upon the Great Frost* and refers to two sides at foot-ball who were literally frozen stiff, 'With a good handsome space between 'em.' This points rather to the sense *softened*. The *N. E. D.*, in discussing the origin of *mull* (to mull ale, etc.), says: 'Another unsupported conjecture is that the original sense may have been "to soften," "render mild" (compare Dutch *mul*, soft), of which Mull [to dull, stupefy] might be another application.' The Cotton passage seems to favour that conjecture.

231. *then warres a destroyer of men*] MALONE: That is, *than wars are* a destroyer of men. Our author almost everywhere uses *wars* in the plural. See l. 232. Mr Pope, not attending to this, reads, 'than *war's*, etc., which all the subsequent editors have adopted.—STEEVENS: I should have persisted in adherence to the reading of Mr Pope had not a similar irregularity in speech occurred in *All's Well*, II, i, 26, where the second Lord says, 'O, 'tis brave *warst*!' as we have here, 'wars may be said to be a ravisher.' Perhaps, however, in all these instances the old blundering transcribers or printers may have given us *wars* instead of *war*.—BOSWELL (*Var.* '21): Mr Malone had collected twenty-four instances from various contemporaries of Shakespeare in support of the text, but as the phraseology which Mr Steevens questioned is not altogether disused even at this day, I have forborne to insert them.—DYCE (ed. ii.): The two passages [the present one and that from *All's Well*] are not similar; and besides, though our author

3 Reason, because they then lesse neede one another : 236
The Warres for my money. I hope to see Romanes as
cheape as Volcians. They are rising, they are rising.

Both. In, in, in, in. *Exeunt* 239

[Scene VI.]

Enter the two Tribunes, Sicinius, and Brutus. 1

Sicin. We heare not of him, neither need we fear him,
His remedies are tame, the present peace, 3

238. *Volcians*] F₂F₃, Cap. Mal. Steev.
Varr. Sing. Knt. *Volces* Var. '78, '85,
Ran. *Volcians* F₄, Rowe et cet.

They...rising.] As separate line
Pope, Theob. Warb. Johns. Var. '73.

239. Both] Ff, Rowe, +. First and
Second Serv. Cam. Cla. Neils. All
Three. Dyce ii, Words. Huds. ii. All
Var. '78 et cet.

SCENE VI. Pope et seq. SCENE IV.
Rowe.

Rome. Rowe, Pope, Han. A pub-

lick Place in Rome. Theob. Warb.
Johns. Varr. Ran. Rome. A publick
Place. Cap. et cet.

1. the two Tribunes] Ff, Cam. Cla.
Om. Rowe et cet.

3. *remedies*] *enmities* Kinnear.

tame, the] Ff, Rowe, Pope, Han.

tame i'th' Theob. Warb. Johns. *ta'en*,

the Johns. conj. *lame i'the* Mason.

tamed by the Coll. MS. *tame. The*

Wh. *tame i'the* Cap. et cet.

3-10. *the...friendly*] Om. Bell.

frequently uses 'wars' for 'war,' the first words of the present speech, 'Let me have Warre,' prove that in the concluding portion of it he employed the singular.—W. N. LETTSOM: In our passage War is personified and is opposed to Peace. It is surely impossible that under such circumstances Shakespeare would have used the plural, particularly when he had begun with the singular.

236. Reason] W. A. WRIGHT: That is, with good reason, or there is reason for it. Compare *King John*, V, ii, 130, 'He is prepared, and reason too he should.'

236. because they then lesse neede one another] WARBURTON: Shakespeare, when he chooses to give us some weighty observation upon human nature not much to the credit of it, generally (as the intelligent reader may observe) puts it into the mouth of some low buffoon character.

1. Enter the two Tribunes] VERITY (*Student's Sh.*): The Tribunes' note of self-content and 'security,' contrasting with the imminence of the danger already revealed to us, marks a favourite form of Shakespearian tragic irony.

3. are tame, the present peace] THEOBALD: As this passage has been hitherto pointed it labours under two absurdities: first, that the peace abroad and the quietness of the populace at home are called Marcius's remedies; whereas, in truth, these were the impediments of his revenge. In the next place, the latter branch of the sentence is imperfect and ungrammatical.—JOHNSON: I do not understand either [this line or the next], but fancy it should be read thus:

'—neither need we fear him;
His remedies are *ta'en*, the present peace,' etc.

The meaning, somewhat harshly expressed, according to our author's custom, is this: *We need not fear him*, the proper *remedies* against him *are taken* by restoring *peace and quietness*.—CAPELL: By taking away a colon from 'tame' and reading

[3. His remedies are tame, the present peace]

'i'the' for 'the,' the third editor has struck out an appearance of sense from what before had no shadow of it; but still it is no more than *appearance* till we can determine with some sort of certainty what the poet intended by 'his remedies are tame,' for the words have more aspects than one. Without ent'ring upon what may be made of them, it is best to come at once to what the editor thinks their true meaning. This, as he apprehends, is pointed out by the words that precede them, 'neither need we fear him'; his return, and the revenge that would follow it, were what they had to fear; it is these, therefore, and the instruments that might bring them about, which the Tribune calls Coriolanus's 'remedies,' adding that they were 'tame' now, that is, still, and unlikely to have any effect.—STEEVENS, in reference to Johnson's interpretation, says, 'I rather suppose the meaning of Sicinius to be this: "His remedies are tame," i. e., *ineffectual* in times of peace like these. When the people were in commotion, his friends might have strove to remedy his disgrace by tampering with them; but now, neither wanting to employ his bravery nor remembering his former actions, they are unfit subjects for the factions to work upon.' As regards Mason's suggestion, *lame*, Steevens adds, 'but the epithets "tame" and "wild" were, I believe, designedly opposed to each other.'—STAUNTON: Omission is not, perhaps, the only defect in the line; the word 'remedies' is very equivocal.—R. G. WHITE: [Instead of Theobald's insertion] I think it more in keeping with the purport of the passage, and far better for its rhythm, to strike out 'we' in l. 5, where it not only breaks down an already well-laden verse, but substitutes a feeble and unnatural thought for one forcible and natural. It was in the 'peace and quietness of the people' that the Tribunes had their supposed triumph over the Patricians, who had hoped to see 'dissentious numbers pestering the streets,' but whom this peace and quietness forced to blush that the world went well. This is entirely lost if the Tribunes are made to say that they make Coriolanus's friends blush. The rhythm of ll. 2 and 3 is also much more Shakespearian with a full pause after 'tame.' This play is very carelessly printed in the Folio; and I believe that 'we' crept in merely by the erroneous supposition of a printer that a new sentence began at 'Heere,' and that a nominative was consequently required for 'make.' [Reference to the *Text. Notes*, l. 5, will show that this reading is substantially—though White does not say so—Hanmer's. White's only change being a shifting of the comma. See also note by Hudson, l. 5.—ED.]—WHITELAW: Let him do his worst; he is harmless so long as the people, lately so turbulent, are orderly and contented, and give his friends no pretext for recalling him.—W. A. WRIGHT [adopting Theobald's reading]: The sense is, The means which Coriolanus may take to redress his wrongs are no longer an object of fear while the people are peaceable and quiet.—PERRING (p. 306): What is easier than to construe this line thus, His remedies are tame, the present [is] peace and quietness of the people, which [that is, who] were before in wild hurry. On the one hand, the substantive verb is dropped in the second sentence, because 'are' has been expressed in the first; on the other hand, 'the present' is used as a noun substantive, of which there is no lack of examples. Thus *Tempest*, I, i, 57, the substantive verb is left to be understood, albeit it had not been previously expressed, as 'The king and prince at prayers'; and in the same play, I, i, 24, we have, 'to work the peace of *the present*.' Yet in this passage Theobald must needs interpolate 'i' before 'the present,' and all break after him like a flock of sheep.

And quietneffe of the people, which before
 Were in wilde hurry. Heere do we make his Friends 5
 Blush, that the world goes well : who rather had,
 Though they themfelues did suffer by't, behold
 Diffentious numbers pestring streets, then see
 Our Tradefmen fing in their shops, and going
 About their Functions friendly. 10

Enter Menenius.

Bru. We stood too't in good time. Is this *Menenius*?
Sicin. 'Tis he, 'tis he : O he is grown most kind of late:
 Haile Sir. *Mene.* Haile to you both. 14

4. *of the*] Ff, Rowe, Pope, Han. Var.
 '73. *o'ih'* Theob. Warb. Johns. *o'the*
 Var. '78 et cet.

5. *hurry...make*] *hurry...we make*
 Pope, Theob. *hurry here, do make*
 Han. *hurry. Here he makes* Warb.
 Johns. Var. '73. *hurry, here do make*
 Wh. Huds. ii.

7. *behold*] *beheld* Pope, Theob. Han.
 Warb. Johns, Knt.

8. *pestring*] Ff, Rowe, +, Wh. i.
pestering Var. '73 et cet.

11. *Enter Menenius.*] After *late*: l.
 13 Dyce. After *time*. l. 12 Cam. +.

13-22. *'Tis he...wife*] Ff, Rowe, +,
 Knt, Huds. i. As verse, ending lines:
kind ... Coriolanus ... Commonwealth ... it
...if...you?...wife Ktly. Ending lines:
late...Coriolanus...Friends...do...it...if...
you...wife. Glo. Wh. ii, Neils. Ending
 lines: *kind...both...mist...stand;...it...if...*
you?...wife, Cap. et cet.

13, 14. As verse, ending lines: *kind...*
both. Sta.

14. *Haile Sir.*] *Hail, sir.* Bru. *Hail,*
sir. Cap. Dyce ii, Words. Huds. ii.
 Both Tri. *Hail, sir!* Glo. Wh. ii.

5. *Heere do we make*] HUDSON (ed. ii.): Here I am induced by clear reasons, both of logic and of metre, to adopt the reading of Hanmer. Some change is evidently required in order to make any sense at all of the passage, and Theobald's change [in l. 3] saves neither the metre nor the logic. In this present line 'we' is palpably redundant in verse and paralogical in sense; the speaker's drift being not that *we*, the Tribunes, but that the peace and quietness of the people, make the Patricians ashamed of having predicted popular commotions as the consequences of the hero's banishment. [Hudson has, however, adopted White's punctuation of Hanmer's reading.—ED.]

8. *pestring*] W. S. WALKER (*Crit.*, ii, 351): *To pester* a place or person, for *to crowd*, *to throng* them. [The present line quoted.] In the following passages we may see how the change of meaning originated: *Hamlet*, I, ii, 22, 'He hath not fail'd to pester us with messages.' 1 *Henry IV*: I, iii, 50, 'To be so pestered with a popinjay.'—W. A. WRIGHT: The French '*Empestrer*' is explained by Cotgrave, 'To pester, intricate, intangle, trouble, incomber.'

13. *'Tis he . . . of late*] ABBOTT (§ 498) quotes this as an example of an apparent Alexandrine, suggesting that the 'O' might coalesce with the following vowel.

14. *Haile to you both*] STEEVENS: From this reply of Menenius it should seem that *both* the Tribunes had saluted him; a circumstance also to be inferred from the present deficiency in the metre, which would be restored by reading (according to the proposal of a modern editor). [See *Text. Notes*.]

Sicin. Your *Coriolanus* is not much mist, but with his
Friends : the Commonwealth doth stand, and so would
do, were he more angry at it. 15

Mene. All's well, and might haue bene much better,
if he could haue temporiz'd.

Sicin. Where is he, heare you ? 20

Mene. Nay I heare nothing :
His Mother and his wife, heare nothing from him.

Enter three or foure Citizens.

All. The Gods preferue you both.

Sicin. Gooden our Neighbours. 25

Bru. Gooden to you all, gooden to you all.

I Our felues, our wiues, and children, on our knees,
Are bound to pray for you both.

Sicin. Liue, and thriue.

Bru. Farewell kinde Neighbours : 30
We wisht *Coriolanus* had lou'd you as we did.

All. Now the Gods keepe you.

Both Tri. Farewell, farewell. *Exeunt Citizens*

Sicin. This is a happier and more comely time,
Then when these Fellowes ran about the streets, 35
Crying Confusion.

Bru. *Caius Martius* was
A worthy Officer i'th'Warre, but Infolent,
O'recome with Pride, Ambitious, past all thinking
Selfe-louing. 40

15-20. As verse, ending lines: *mist...
stand...it...if...you* Var. '73.

15. *Coriolanus*] *Coriolanus, sir*, Cap.
Steev. Var. '03, '13, Sing. i, Dyce ii,
Words. Huds. ii.

23-36. Om. Bell.

24. *All.*] Cit. Mal. et seq.

25, 26] *Gooden...Gooden...gooden*] *Good-den...Good-den...good-den* Coll.
Sing. ii, Ktly, Wh. Huds. Words.
Craig. *God-den...God-den...God-den*
Dyce, Sta. Cam.+, Neils. *Good-e'en...
Good-e'en...good-e'en* F₄, Rowe et cet.

25. *our*] Om. F₃F₄, Rowe, +.

27. *I*] First Cit. Dyce, Cam.+. 1
Cit. Rowe et cet.

28. *you both*] *both you* Dyce conj.
Huds. ii.

29. *Liue*] *Live, live* Cap.

30, 31. *Farewell...Coriolanus*] As one
line Han. Cap. et seq.

38. *i'th'*] *i'the* Cap. et seq.

39. *Ambitious,...thinking*] *Ambitious
...thinking*, F₄ et seq.

40, 41. *Selfe-louing...Throne,*] As one
line Theob. et seq.

15, 16. is not much mist, but with his Friends] ABBOTT (§ 505) quotes these words as forming an example of a line of four accents; the line is, however, not of Shakespeare's versification, but a metrical arrangement of this prose passage by the Globe editors.—ED.

Sicin. And affecting one sole Throne, without assistāce 41
Mene. I thinke not fo.

Sicin. We should by this, to all our Lamention,
 If he had gone forth Confull, found it fo.

Bru. The Gods haue well preuented it, and Rome 45
 Sits safe and still, without him.

Enter an Ædile.

Ædile. Worthy Tribunes,
 There is a Slaue whom we haue put in prifon, 49

41. *sole*] *whose* Rowe ii.
assistāce] *assistants* Han. Bell.
assistance in't Steev. conj. *assistancie*
 Walker (Crit., ii, 48).

42. *I thinke*] *Nay, I think* Pope,
 Theob. Han. Warb. Johns. Cap.

43. *should*] *had* Pope, +, Cap. Varr.
 Ran. Mal.

43. *Lamention*] F₁.

44. *Confull*] *Counsell* F₂.

found it so] *have found it so* Mal.
 conj. Ktly. *find it so* Huds. i. *so have*
found it. Huds. ii, Words.

47. an Ædile.] Ff, Cam. +. Ædile.
 Rowe et cet.

49. *in*] *into* F₄.

41. affecting one sole Throne] VERITY (*Student's Sh.*): The Tribunes back each other up. The first time (III, iii, 2, 3) it was Brutus who made this charge. Then (III, iii, 83-86) Sicinius took it up; now he harps on it again.

41, 42. without . . . so] ABBOTT (§ 506) quotes: 'Without assistance. *Men.* I think not so,' as an example of a Shakespearian line of four accents; as will be seen, this is, however, Theobald's versification, not Shakespeare's.—ED.

41. without assistāce] JOHNSON: That is without *assessors*; without any other suffrage.—THEOBALD (*Letter to Warburton*, 12 Feb., 1729; Nichols, ii, 488): The text is slightly corrupted, and the versification neglected. Read:

'Self-loving.

Sic. And affecting one sole throne,
 Without assistants.

Men. Nay, I think not so.'

[As will be seen, Hanmer's text reads *assistants*, but inasmuch as Theobald did not adopt this conjecture in either edition, or mention it in his notes, Hanmer doubtless made the change independently.—STEEVENS also opines that: 'It is not improbable that Shakespeare instead of "assistance" wrote *assistants*. Thus in the old copies of our author we have *ingredience* for *ingredients*, *occurrents* for *occurrence*.'—ED.]

43, 44. We should . . . found it so] MALONE: Perhaps the author wrote, We should *have* by this, or *have found it so*. Without one or other of these insertions the construction is imperfect.—ABBOTT (§ 415): In this anomalous passage 'should' is treated as though it were 'should have,' owing to the introduction of the conditional sentence with 'had.' So *Richard III*: III, v, 56, 'We would have had you heard.'

43. our Lamention] ABBOTT (§ 219): *Your, our, their, &c.*, are often used in their old signification, as genitives, where we should use 'of *you*,' &c. [Compare I, ix, 45, 'At your only choice.']

49, 50. a Slaue . . . Reports] For other examples of this omission of the relative, where the antecedent clause is emphatic, see ABBOTT, § 244.

Reports the Volces with two feuerall Powers 50
 Are entred in the Roman Territories,
 And with the deepest malice of the Warre,
 Destroy, what lies before 'em.

Mene. 'Tis *Auffidius*,
 Who hearing of our *Martius* Banishment, 55
 Thrusts forth his hornes againe into the world
 Which were In-fhell'd, when *Martius* stood for Rome,
 And durst not once peepe out.

Sicin. Come, what talke you of *Martius*.

Bru. Go see this Rumorer whipt, it cannot be, 60
 The Volces dare breake with vs.

Mene. Cannot be?
 We haue Record, that very well it can,
 And three examples of the like, hath beene
 Within my Age. But reason with the fellow 65
 Before you punish him, where he heard this,
 Least you shall chance to whip your Information,
 And beate the Messenger, who bids beware
 Of what is to be dreaded. 69

50, 61. *Volces*] F₂F₃, Var. '78, '85,
 Ran. Mal. Steev. Varr. Sing. i, Knt.
Volcies F₄, Rowe. *Volsicians* Pope, +.
Volcians Cap. *Volsces* Coll. et seq.

51. *entred*] Ff, Rowe, Pope, Theob.
 Han. Warb. Johns. *ent' red* Neils. *en-
 ter'd* Cap. et cet.

53. *Destroy*] *Destroys* Rowe ii.
 'em] *them* Mal. Steev. Varr. Sing.
 Knt, Coll. Del. Hal. Wh. Huds. Craig.

55. *Martius*] *Martius's* F₄, Rowe.
Martius' (or *Marcus'*) Pope et seq.

58, 59. *And...talke you*] As one line
 Steev. Varr. Sing. Coll. Dyce, Hal. Wh.
 Huds. Cam. +, Words. Craig, Neils.

60. *whipt*,] *whipt*. Pope et seq.

64. *hath*] *have* F₄ et seq.

67. *shall*] *should* Sing. Ktly, Huds. i.

69-71. As two lines, ending: *me...
 possible*. Pope et seq.

49. whom we haue put in prison] E. K. CHAMBERS (*Warwick Sh.*): This touch, showing how incredible the truth appeared, is perhaps the most ironical thing in the scene.

51. *in*] For other examples of 'in' for *into* see Shakespeare *passim*.

57. *stood for Rome*] STEEVENS: That is, stood up in its defence. Had the expression in the text been met with in a learned author it might have passed for a Latinism, '—summis stantem pro turribus Idam,' *Aeneid*, ix, 575.

64. *hath beene*] W. A. WRIGHT: So the first three Folios, which perhaps Shakespeare wrote in consequence of the subject being separated from the verb by the intervening words 'the like,' with which the verb is made to agree.

67. *Least you shall chance*] For other examples wherein the future is used where we should now use the subjunctive or infinitive see ABBOTT, § 348.

67. *your Information*] W. A. WRIGHT: That is, the source of your information, your informant; abstract for concrete, as in II, i, 178.

Sicin. Tell not me : I know this cannot be.

70

Bru. Not possible.

Enter a Messenger.

Mef. The Nobles in great earnestnesse are going
All to the Senate-houfe : some newes is comming
That turnes their Countenances.

75

Sicin. 'Tis this Slaue :
Go whip him fore the peoples eyes : His raising,
Nothing but his report.

Mef. Yes worthy Sir,
The Slaues report is seconded, and more
More fearfull is deliuer'd.

80

Sicin. What more fearefull ?

Mef. It is spoke freely out of many mouths,
How probable I do not know, that *Martius*
loyn'd with *Auffidius*, leads a power 'gainst Rome,
And vowes Reuenge as spacious, as betweene
The yong'ft and oldest thing.

87

74. *comming*] F₂F₃. *coming* F₄, Knt
i, Del. i. *come in* Mal. Var. '21, Coll.
i, iii, Sing. ii, Ktly, Huds. i. *come*
Rowe et cet.

85. *Auffidius*] *Aufidius* F₄ (through-
out).

87. *yong'ft*] *youngest* Rowe. *young'ft*
Pope et seq.

74. some newes is comming] STEEVENS: Old copy [F₄], redundantly, some news is come *in*. The Second Folio, *coming*; but I think erroneously.—BOSWELL: Such redundant terminations, laying the emphasis on the first of two words, is common among Shakespeare's contemporaries.—KNIGHT: We retain the reading of the original. The reader will remember Mr Campbell's fine image, 'Coming events throw [cast] their shadows before.'—DYCE: Mr Knight retains the folio reading (because the reader will remember Campbell's fine image, the Roman nobles, of course, being gifted, like Campbell's wizard, with the second sight!). Now, it is quite evident that the mistake of 'comming' for *come* was occasioned by the transcriber's or compositor's eye having caught the word immediately above, 'going.' (So in *Tempest*, II, ii, 185:

'Nor fetch in firing, at requiring,
Nor scrape trenchering, nor wash dish,'

where the word 'trenchering' originated in the preceding 'firing' and 'requiring'.)

75. That turnes their Countenances] MALONE: That is, renders their aspect *sour*. This allusion to the acescence of milk occurs again in *Timon*, 'Has friendship such a faint and milky heart, It turns in less than two nights?' [III, i, 57].—STEEVENS: I believe nothing more is meant than *changes* their countenances. So in *Cymbeline*, 'Change you, madam? The worthy Leonatus is in safety,' [I, vi, 12].

80, 81. more More fearfull] For other examples of 'more' thus used, as a noun and adverb in juxtaposition, see ABBOTT, § 51.

86, 87. as spacious . . . oldest thing] WHITELAW: Revenge that shall embrace

- Sicin.* This is most likely. 88
Bru. Rais'd onely, that the weaker fort may wifh
 Good *Martius* home againe. 90
Sicin. The very tricke on't.
Mene. This is vnlikely,
 He, and *Auffidius* can no more attone 93

90. *Good*] *God* Coll. ii, iii. (MS.), can Cap.
 Dyce i, Wh. Huds. i. 93. *attone*] *be one* Pope. at one
 92-94. As two lines, the first ending: Wray ap. Cam.

all, from the youngest to the oldest.—E. K. CHAMBERS (*Warwick Sh.*): It is, rather, 'revenge, as infinite in its extent as from the creation to today.' [Chambers wrongly assigns the interpretation, to which he makes objection, to Grant White, led thereto doubtless by Rolfe's ed., where this interpretation is given signed simply 'Wh.,' which is Rolfe's regular symbol for Whitelaw's *Rugby* ed. of this play. Rolfe's abbreviation for R. G. White is the single letter *W*.—ED.]

88-91. *Sicin.* This is most likely . . . tricke on't] BADHAM (*Text of Sh.*, p. 289): It is far more probable that Sicinius says, 'This is most likely, rais'd only,' &c., and that Brutus answers, 'The very trick on't.'

90-92. *Good Martius* . . . vnlikely] ABBOTT (§ 514): Interruptions are sometimes not allowed to interfere with the completeness of the speaker's verse. This is natural in dialogue when the interruption comes from a third person. If there are *two* interlocutors, sometimes *either* interlocution will complete the line. [The present passage quoted.]

90. *Good Martius*] COLLIER (*Notes & Emendations*, etc., p. 361): '*God* Marcius' is the emendation [of the MS. Corrector], which adds vastly to the force of the passage, and is most accordant with the character of the speaker; 'good Marcius' is comparatively tame and unmeaning. Cominius soon afterwards, talking of Coriolanus, says, 'He is their *god*,' &c. Brutus could hardly intend to call Marcius 'good' when adverting to his reported return; but he applies the word *god* to him in derision, as if Coriolanus were in a manner worshipped by a certain class of his admirers.—IBID. (*Shakespeare*, ed. ii.): Precisely in the same spirit Ulysses, in *Tro. & Cress.*, I, iii, 169, speaks of 'god Achilles,' but it is not there tamely printed '*good* Achilles.'—DYCE (ed. ii.): In my former edition I too hastily adopted the reading of Mr Collier's MS. Corrector, '*God* Marcius,' and I have now to regret that I should have been partly the cause of Mr Grant White's adopting that erroneous reading. [White remarked that he accepted it 'with some hesitation.'—ED.]—HUDSON (ed. i.): We adopt the change from Mr Collier's second folio partly because the magnificent sneer expressed by it is in Shakespeare's best manner. Of course '*god* Marcius' is spoken ironically. [In his ed. ii. Hudson silently adopts the Folio reading. Under Dyce's castigation the sneer had, perhaps, lost some of its magnificence.—ED.]

93. can no more attone] THEOBALD: That is, be reconciled, agree; for in this sense the word is as frequently used as in the *active* one to pacify, to reconcile. So in *As You Like It*,

'Then is there mirth in heav'n
 When earthly things made ev'n
 Atone together,' [V, iv, 116].—

Then violent'st Contrariety.

Enter Messenger.

95

Mef. You are sent for to the Senate :
A fearefull Army, led by *Caius Martius*,
Affociated with *Auffidius*, Rages
Vpon our Territories, and haue already
O're-borne their way, confum'd with fire, and tooke
What lay before them. 100

Enter Cominius.

Com. Oh you haue made good worke.

Mene. What newes? What newes?

Com. You haue help to rauish your owne daughters, & 105
To melt the Citty Leades vpon your pates,
To see your Wiues dishonour'd to your Noses.

Mene. What's the newes? What's the newes?

Com. Your Temples burned in their Ciment, and 109

94. <i>violent'st</i>] <i>violentest</i> Pope et seq.	Pope, Theob. Warb. Johns. Var. '73. Enter a second Messenger. Dyce, Cam.+, Words. Huds. ii, Neils. Enter another Messenger. Han. et cet.
<i>Contrariety</i>] <i>contrarieties</i> Han. Bell, Huds. ii. <i>contraries</i> Cap.	98. <i>Auffidius</i> ,] <i>Aufidius's</i> F ₃ F ₄ .
95-101. Om. Bell.	99. <i>and haue</i>] <i>they've</i> Han.
95. Enter Messenger.] Ff, Rowe,	

W. A. WRIGHT: The word is used transitively elsewhere by Shakespeare. See *Othello*, IV, i, 244. The phrases 'to be at one' and 'to set at one' were of common occurrence, and from the adverb 'at one' the verb 'atone' seems to have been formed.

94. *Then violent'st Contrariety*] W. S. WALKER (*Vers.*, p. 170): The Folio has 'violent'st,' the true reading. It is a line of three feet and a half, not of four feet, which would not be Shakespearean; and for the same reason, I, i, 76. [Foot-note by Lettsom, Walker's editor, 'It was Walker's opinion that Shakespeare did not introduce verses of eight or nine syllables in his system of versification.']

94. *Contrariety*] M. MASON: I should read *contrarieties*.—STEEVENS: Mr Mason might have supported his conjecture by the following passage in *Lear*, 'No *contraries* hold more antipathy Than I and such a knave,' [II, ii, 93. Both Mason and Steevens might have saved time for other notes had they but examined the texts of some of their predecessors. See *Text. Notes*.—ED.]

106. *the Citty Leades*] MALONE: Our author, I believe, was here thinking of the old city gates of London.—STEEVENS: The same phrase has occurred already in this play—[II, i, 227]. *Leads* were not peculiar to our city gates. Few ancient houses of consequence were without them.

109. *burned*] W. S. WALKER (*Vers.*, p. 40): Probably the poets of that age could not, or would not, use *confirm'd*, &c. (*rm*, &c., followed by *d*), as disyllables, &c., on account of the then mode of pronouncing *rm*, *rn*, &c., and therefore there was no metrical convenience to be served by suppressing the *e* in *ed*. I am inclined to think from what I have observed that they usually retained it in such cases. [The present line quoted, among others, in illustration.]

Your Franchifes, whereon you stood, confin'd 110
Into an Augors boare.

Mene. Pray now, your Newes :
You haue made faire worke I feare me : pray your newes,
If *Martius* should be ioyn'd with Volceans.

Com. If? He is their God, he leads them like a thing 115
Made by some other Deity then Nature,
That shapes man Better : and they follow him
Against vs Brats, with no lesse Confidence,
Then Boyes pursuing Summer Butter-flies,
Or Butchers killing Flyes. 120

111. *Augors boare*] F₂. *Augors boar*
F₃. *Augers bore* F₄. *auger's bore*
Rowe, Cap. Knt, Coll. Ktly, Wh.
Cam.+., Craig, Neils. *augur's bore*
Var. '21. *augre's bore* Pope et cet.

112. *your*] the Ff, Rowe, +, Cap.
Varr. Ran.

114, 115. *If...If?*] As one line Cap.

Var. '78 et seq.

114. *Volceans.*] *Volscians.* F₄. *the*
Volscians. Rowe i. *the Volscians,*
Rowe ii, Pope. *the Volscians,*—
Theob.+ *Volcians,*— Cap. Knt.
Volscies— Var. '78, '85. *Volscians,*—
Coll. et seq.

117. *man*] *men* Han.

109. *Ciment*] W. A. WRIGHT: With the accent on the first syllable, as in *Ant.*
& *Cleo.*, III, ii, 29, 'The piece of virtue, which is set Betwixt us as the cement of
our love.'

110. *whereon you stood*] CASE (*Arden Sh.*): On which you insisted. A com-
mon one among the various meanings of 'to stand upon,' and may be illustrated
by 1 *Henry VI*: II, iv, 27, 28, 'Let him that is a true-born gentleman And stands
upon the honour of his birth'; and Jonson, *Every Man in his Humour*, I, i, 90, 'Nor
stand so much on your gentility.' The sense 'on which you depended' would
also be possible here, though not so biting. See also ll. 122, 123, post. [Compare
I, ix, 49 and II, ii, 166.]

111. *Into an Augors boare*] STEEVENS: So in *Macbeth*, '—our fate Hid in an
augre-hole,' [II, iii, 128].

119, 120. *Then Boyes . . . Butter-flies . . . killing Flyes*] CAPELL: The editor
could have been glad to have had some authority for driving these 'flies' away
[l. 120], they come too near to the other; if he had not stood in awe of the wits,
it is possible he might have turn'd them to—*sheep*; for he thinks there is some
likelihood that the 'flies' were brought there by the printer.—LEO (*Coriolanus*):
I would prefer another word after 'killing,' since the comparison is very forced,
and I suppose the repetition to be an error of the compositor. *Pigs*, for instance
(though there are many words which may be chosen as well), would be better
than 'Flyes.'—W. S. WALKER (*Crit.*, iii, 212): Write or at least pronounce, 'but-
terflees.' Drayton, *Muses' Elysium*, viii.:

'Of lilies shall the pillows be
With down stuff of the butterflee,'

Nymphidia. (I quote here from a note in the Variorum Sh., vol. vi, p. 52, where
the passage is cited with a different purpose):

Mene. You haue made good worke,
 You and your Apron men : you, that stood so much
 Vpon the voyce of occupation, and
 The breath of Garlicke-eaters.

121

124

121. *You haue*] *You've* Pope, +, Words.

122. *you, that*] *that* Pope, + (—Var. '73).

124–127. Lines end: *Rome...shake...*

worke. and reading *so you*, l. 127. Han. Lines end: *shake... Hercules... worke.* and reading *He will*, l. 127 Steev. Varr. Sing. Coll. Del. Dyce, Hal. Ktly, Wh. Huds. Glo. Cla. Words. Craig.

'The seat, the soft wool of the bee,
 The cover (gallantly to see)
 The wing of a py'd butterflee,
 I trow, 'twas simple trimming,'

[ed. Hughs, p. 162]. *Butterfly* (as I am informed) is pronounced butterflee (*u* as *oo* in *took*) in Lancashire; and so also, I doubt not, in Yorkshire, as *fly* in that county is pronounced *flee*. I know not if the difference of spelling which the folio exhibits in the two words of *Coriolanus*, *Butter-flies* and *Flyes*, indicates anything. [HERFORD (*Eversley* ed.) in a note signed simply L. makes the same suggestion as Walker in regard to the pronunciation of 'butterfly,' citing in illustration the above passage from *The Muses' Elysium*.—ED.]—E. K. CHAMBERS: Compare the picture of Coriolanus's child in I, iii, 63, 64.—ULRICI (*Zusätze und Berichtigungen zu Coriolanus*, p. 179): I have adopted in the text Mason's [Capell's] emendation *sheep*, since I am convinced that 'flies' is a misprint, induced by the word 'butterflies' directly above it. Cominius wishes to say: The Volscians follow Coriolanus with the very same confidence in the war against us as do boys wage war on butterflies, or butchers on sheep. To this undoubted meaning of the passage 'flies' is so inconsistent that it can without doubt be nothing other than a misprint.

123. *voice of occupation*] MALONE: 'Occupation' is here used for *mechanics*, men occupied in daily business. So again in *Jul. Cæs.*, I, ii, 'An I had been a man of any occupation,' &c. So Horace uses *artes* for *artifices*, 'Urit enim fulgore suo, qui prægravat artes Infra se positas,' [*Epist.*, II, i, l. 13].—M. MASON: The word 'crafts' is used in the like manner where Menenius says, l. 147, '—you have made fair hands, You and your crafts.'—VERPLANCK: A phrase of contempt in the mouth of a military aristocrat.

124. *breath of Garlicke-eaters*] JOHNSON: To smell of garlick was once such a brand of vulgarity that garlic was a food forbidden to an ancient order of Spanish knights mentioned by Guevara.—MALONE: So in *Meas. for Meas.*, '—he would mouth with a beggar, though she smelled brown bread and garlic,' [III, ii, 195].—STEEVENS: From the following passage in Dekker's *If it be not good Play, the Devil is in it*, 1612, it should appear that garlic was once much used in England, and afterwards as much out of fashion: 'Fortune favours nobody but Garlicke nor Garlicke neither now: yet she has strong reason to love it: for tho Garlicke made her smell abominably in the nostrills of the gallants, yet she had smelt and stuncke worse but for garlicke,' [*Works*, ed. Pearson, iii, 324].—COLLIER (ed. ii.): STEEVENS was not aware that the old dramatist referred to a jig which had been brought out

Com. Hee'l shake your Rome about your eares 125
Mene. As *Hercules* did shake downe Mellow Fruite :
 You haue made faire worke.
Brut. But is this true fir ?
Com, I, and you'l looke pale
 Before you finde it other. All the Regions 130
 Do smilingly Reuolt, and who refists
 Are mock'd for valiant Ignorance, 132

126, 127. *did...worke.*] As one line
 Cap. Cam.

130. *Regions*] *region-cities* Badham.
legions Coll. iii. (MS.), Wh.

131. *smilingly*] *seemingly* Warb. Bell.

131, 132. *refists Are*] Ff, Rowe, Pope,
 Theob. *resist Are only* Han. Cap.
 Steev. Var. '03, '13, Sta. Words. *resist*
Are merely Anon. ap. Cam. *resist Are*
 Warb. et cet.

132. *valiant*] *their valiant* Ktly.

at the Fortune Theatre under the title of *Garlic*. Taylor, the Water-poet, mentions it by name in his *Cast over the Water* (*Works*, p. 159):

'And for his action he eclipseth quite
 The Jig of Garlic, or the Punk's delight.'

'Greene's *Tu Quoque* and those *Garlic Jigs*' are mentioned as having been extraordinarily successful in H. Parrot's '*Laquei Ridiculosi*,' 1613; and Dekker, in his *Satiromastix*, 1602, calls Ben Jonson's 'strong garlic comedies.' See also Robert Taylor's *Hog hath Lost his Pearl*, 1614, where Haddit, offering a piece to the player, and wishing to recommend it, says, 'Garlic stinks to this,' &c., Dodsley's 'Old Plays,' vi, 337, ed. 1825.

126. As *Hercules* . . . Mellow Fruite] THEOBALD (*Letter to Warburton*, Feb. 12, 1729; Nichols, ii, 488): I suspect almost that our Poet, according to his custom, is alluding to the known fable; if so, might we not rather read, 'th' *yellow fruit*,' i. e., the golden fruit in the gardens of the Hesperides.

130. *Regions*] COLLIER (ed. ii.): 'All the *legions*' in the corr. fo. 1632; but we adhere to the old and received text, no change being necessary.—DYCE (ed. i.): The MS. correction is very plausible, for it is doubtful if the old text is to be explained by what Aufidius says, 'All places yield to him ere he sits down,' IV, vii, 30; here Cominius, eager to mortify the Tribunes, may be exaggerating the successes of Coriolanus; and elsewhere the folio has *legions* misprinted 'regions.' [Dyce refers to 1 *Henry VI*: V, iii, 11, where Warburton conjectures we should read *legions*.—ED.]—IBID. (ed. ii.): I have felt strongly inclined to adopt the MS. correction, but Mr W. N. Lettsom remarks that 'the Romans had no army on foot, and consequently no *legions*.'—R. G. WHITE: Considering the context, '*smilingly* revolt,' '*valiant* ignorance,' and 'constant *fools*,' and that the Folio has twice elsewhere the misprint 'regions' for *legions*, I have little hesitation in accepting the reading of Mr Collier's folio of 1632.

131. *who resists*] For other examples of this construction see ABBOTT, § 251.

132. *valiant Ignorance*] STEEVENS: So in *Tro. & Cress.*, 'I had rather be a tick in a sheep, than such a valiant ignorance,' [III, iii, 316].

And perish conſtant Fooles: who is't can blame him ? 133
Your Enemies and his, finde ſomething in him.

Mene. We are all vndone, vnleſſe 135
The Noble man haue mercy.

Com. Who ſhall aſke it?
The Tribunes cannot doo't for ſhame ; the people
Deſerue ſuch pittie of him, as the Wolfe
Doe's of the Shepheards : For his beſt Friends, if they 140
Should ſay be good to Rome, they charg'd him, euen
As thoſe ſhould do that had deſeru'd his hate,
And therein ſhew'd like Enemies.

Me. 'Tis true, if he were putting to my houſe, the brand 144

135. *We are*] *We're* Pope, + (—Var. '73).

136, 137. *mercy.* *Com.* *Who...*] *mercy*
on us. *Com.* *Mercy!*—*Who...* Words.

140. *For*] *Om.* Pope, + (—Var. '73).

141. *charg'd*] *charge* Pope, +.

143, 144. *And...'Tis true*] As one
line Pope et seq.

133–136. who is't . . . haue mercy] W. S. WALKER (*Crit.*, iii, 213): Arrange, perhaps,

'Who is't can blame him? your enemies and his
Find something in him.

Men. We're all undone unless
The noble man have mercy.'

141–143. they charg'd him . . . And therein shew'd] JOHNSON: Their *charge* or injunction would show them insensible of their wrongs, and make them *show like enemies*. I read *shew*, not *shewed*, *like enemies*.—MALONE (*Var.* 1778): The old copy has 'charg'd' and 'shew'd.' If one is changed, so ought the other. I read, 'They'd *charge* him—and therein *shew*.' [As Malone did not repeat this in his own edition it may be considered as withdrawn.]—M. MASON (*Comments*, etc., p. 257): There can be no doubt but this passage, as it stands, is very inaccurate, and that Malone's amendment will correct every error, and render it grammatical; but it appears to me that the inaccuracy is that of the author himself, and, of course, should not be amended, as one of a similar nature occurs in Act II, sc. ii, ll. 17–19.—MALONE: 'They charg'd, and therein show'd' has here the force of 'They would charge, and therein show.' [See ABBOTT, § 361.]—LETTSOM (ap. DYCE ii.): Plutarch says that when Coriolanus was besieging Lavinium with the Volscs, the Roman people were desirous to annul the decree of his banishment, but the Senate then maintained it. Possibly Shakespeare may here allude to that circumstance, though it is not mentioned in the play.—CASE (*Arden Sh.*): That is, they would be attacking him in the same way as those that had deserved his hate, and so doing would be confused with them (*lit.* would seem like enemies). The sense of charge presents some difficulty; probably it is a shade of the sense *command*, *enjoin upon*, as in *All's Well*, IV, ii, 56, 'Now will I charge you in the band of truth. . . . Remain there but an hour,' etc.; *A Lover's Complaint*, 220, 'Nature hath charged me that I heard them not.'

That should confume it, I haue not the face 145
To fay, befeech you ceafe. You haue made faire hands,
You and your Crafts, you haue crafted faire.

Com. You haue brought
A Trembling vpon Rome, fuch as was neuer
S'incapable of helpe. 150

Tri. Say not, we brought it.

Mene. How? Was't we? We lou'd him,
But like Beasts, and Cowardly Nobles, 153

145. *should*] *would* Rowe, + (—Var. '73).

146, 147, 148. *You haue*] *You've* Pope, Theob. Han. Warb. Johns. Dyce ii, Words.

147. *Crafts, you*] *handy-crafts* Coll. ii, iii. (MS.), Huds. i. *craftsmen, you* Anon. ap. Cam.

150. *S'incapable*] Ff, Wh. i. *So incapable* Rowe et cet.

151. *Tri.*] Both *Tri.* Dyce, Words. Neils.

152–156. Lines end: *Beasts...Clusters* ...*I feare* Pope et seq.

152. *Was't*] Ff, Rowe, Neils. *Was it* Pope et cet.

153. *Beasts, and Cowardly*] *beasts, and coward* Pope, + (—Var. '73). *beasts and cowardly*, Schmidt conj.

146. *You haue made faire hands*] WHITELOW: Ironically, 'You have not soiled your hands at all.'—SCHMIDT (*Coriolanus*): You have done a fine piece of work, you have done your work well. So in *Henry VIII.* the Chamberlain says to the Porters, 'Ye have made a fine hand, fellows; There's a trim rabble let in,' [V, iv, 74]. Not, as Whitelaw takes it, ironically.—CASE: So in *Fortune by Land and Sea* (Pearson's *Heywood*, vi, 423), 'We have made a fair hand on't, have we not?' The ominous sense here illustrated is related to one of those recorded as still existent provincially. See *Eng. Dialect Dict.*, 'Make a hand, to spoil, waste, destroy.'

147. *You and your Crafts*] COLLIER (*Notes and Emendations*, etc., p. 361): On the authority of the Old Corrector we ought unquestionably to read *handycrafts* for 'crafts.' This change completes the defective line, and shows that Menenius uses the introductory expression, 'You have made fair hands,' in order that he may follow it up by the contemptuous mention of *handycrafts*.—DYCE: No; the old text is quite right. To 'make fair hands' (or 'a fine hand') is a common enough expression (so *Henry VIII.*: V, iv, 74); and the change of 'crafts' to *handycrafts* is unnecessary for the sense, because *manual* labor is sufficiently implied in the former word. As to 'the metre'—the Corrector's alteration deranges it entirely, 'You and your crafts! *you've* crafted fair!' make up a perfect line with 'You've brought,' etc.—BROWNE (p. 18) and ABBOTT (§ 486) propose, *metri gratia*, that 'crafts' be here pronounced as a dissyllable *cra-afts*, since 'an emphatic monosyllable is often made to take the place of an entire foot.'

147. *crafted*] W. A. WRIGHT: Menenius is a great word-maker. We are already indebted to him for 'empiricutic,' 'fidiused,' 'conspectuities.'

149, 150. *A Trembling vpon Rome . . . of helpe*] WHITELOW: A panic, the like of which—so desperate as this is—never was. Or we might read, referring 'so incapable of help' to 'Rome, such as 'twas never'; such as = such that, a usage not ungrammatical when Shakespeare wrote.

Gaue way vnto your Clusters, who did hoot
Him out o'th'Citty. 155

Com. But I feare
They'l roare him in againe. *Tullus Auffidius*,
The fecond name of men, obeyes his points
As if he were his Officer : Desperation,
Is all the Policy, Strength, and Defence 160
That Rome can make against them.

Enter a Troope of Citizens.

Mene. Heere come the Clusters.
And is *Auffidius* with him ? You are they
That made the Ayre vnwholsome, when you cast 165
Your stinking, greasie Caps, in hooting
At *Coriolanus* Exile. Now he's comming,
And not a haire vpon a Souldiers head
Which will not proue a whip : As many Coxcombes
As you threw Caps vp, will he tumble downe, 170
And pay you for your voyces. 'Tis no matter,
If he could burne vs all into oue coale,
We haue deferu'd it.

Omnes. Faith, we heare fearfull Newes.

I Cit. For mine owne part, 175
When I said banish him, I said 'twas pittie.

154. *vnto*] *to* Pope, +, Varr. Ran.
Steev. Varr. Sing. i, Hal.

did hoot] *hoted* Han.

155. *o'th'*] *o'the* Cap. et seq.

156. *But I feare*] Om. F₂.

158. *points*] *'points* Han.

162. SCENE VII. Pope, Han. Warb.
Johns.

165. *cast*] *cast-up* Ktly.

166, 167. *Your...At*] As one line
Pope et seq.

166. *stinking*] *old and* Words.

167. *Now*] *How* F₂F₃.

172. *could*] *shou'd* Rowe. *should*
Pope, +.

oue] F₁.

174. *Omnes*] *Cit. Cap. et seq.*

157. *They'l roare him in againe*] JOHNSON: As they *hoted* at his departure, they will *roar* at his return; as he went out with scoffs, he will come back with lamentations.

158. *his points*] W. A. WRIGHT: That is, his commands or directions. In military language 'a point of war' was a signal given by sound of a trumpet. See 2 *Henry IV*: IV, i, 52:

'Turning . . .

Your pens to lances and your tongue divine

To a loud trumpet and a point of war.'

166. *in hooting*] For other examples wherein 'in' is used in the sense *in the act of* or *while* see, if needful, ABBOTT, § 164.

2 And so did I.

177

3 And so did I : and to say the truth, so did very many of vs, that we did we did for the best, and though wee willingly consented to his Banishment, yet it was against our will. 180

Com. Y'are goodly things, you Voyces.

Mene. You haue made good worke

You and your cry. Shal's to the Capitoll?

Com. Oh I, what else?

Exeunt both. 185

Sicin. Go Masters get you home, be not dismaid,

These are a Side, that would be glad to haue

This true, which they so seeme to feare. Go home,

And shew no signe of Feare.

1 *Cit.* The Gods bee good to vs : Come Masters let's home, I euer said we were i'th wrong, when we banish'd him. 190 192

178. 3] 2 Fz. 3 Cit. Rowe et seq.

179. *vs, that*] *us.* That Johns. et seq.

182. *Y'are*] Ff, Rowe, +, Coll. Wh.

you're Cap. Huds. i, Craig, Neils.

ye're Dyce, Sta. Cam. +, Words. Huds.

ii. *you are* Var. '78 et cet.

183. *made*] *made you* Ff, Rowe, Pope,

Han. Cap. Var. '78, '85, Ran.

183, 184. *good...Capitoll*] As one line,

verse Cap. et seq.

184. *Shal's*] *Shall us* Var. '78, '85, Ran. Mal. Steev. Varr. Sing. Knt, Hal.

185. *both*] Om. Rowe, +. Com. and Men. Cap. et cet.

186. *not dismaid*] *no dismaid* Rowe i. *not dismay'd* Rowe ii. et seq.

191. *i'th*] Ff, Rowe, +, Wh. i. *i'the* Cap. et cet.

182-184. *Y'are . . . to the Capitoll*] BAYFIELD (p. 189): Editors divide thus:

'Ye're goodly things, you voices.—You have made

Good work, you and your cry. Shall's to the Capitol?'

But we shall get nearer to the original form of the passage if we read and divide thus:

Com. You are | goodly | things, you | voices.

Men. You have | made good | work,

You and your | cry. Shall | we to the | Capitol?'

A quadrisyllabic ('voices. You have') divided between two speakers is extremely common, and when we restore 'we' and give it the stress required by the context, we do not credit the poet with a line of which he would have been ashamed.

184. *cry*] See III, iii, 146.

184. *Shal's*] ABBOTT (§ 215): 'Shall,' originally meaning necessity or obligation, and therefore not denoting an action on the part of the subject, was used in the South of England as an impersonal verb. So Chaucer, 'us oughte,' and we also find 'as *us* wol,' i. e., 'as it is pleasing to us.' Hence in Shakespeare: 'Say, where shall's lay him?' *Cymbeline*, IV, ii, 233; 'Shall's have a play of this?' *Ibid.*, V, v, 228; 'Shall's attend you there?' *Wint. Tale*, I, ii, 178; [also the present line].

- 2 *Cit.* So did we all. But come, let's home. *Exit Cit.* 193
Bru. I do not like this Newes.
Sicin. Nor I. 195
Bru. Let's to the Capitoll : would halfe my wealth
 Would buy this for a lye.
Sicin. Pray let's go. *Exeunt Tribunes.* 198

[Scene VII.]

Enter Auffidius with his Lieutenant. 1

Auf. Do they still flye to'th'Roman ?

Lieu. I do not know what Witchcraft's in him : but
 Your Soldiers vse him as the Grace 'fore meate,
 Their talke at Table, and their Thankes at end, 5
 And you are darkned in this action Sir,
 Euen by your owne. 7

193. *Exit*] *Exeunt* Johns. et seq.

198. *let's*] Ff, Rowe, Huds. i, Neils.
let us Pope et cet.

SCENE VII. Cap. et seq. SCENE v.
 Rowe. SCENE VIII. Pope, Han. Warb.
 Johns.

A Camp. Rowe, Pope. Roman Ter-
 ritories. Cap. A Camp; at a small dis-
 tance from Rome. Theob. et cet.

1. *Enter...Lieutenant.*] *Enter*, march-
 ing, Auffidius, and a Volcian Officer:
 Forces at a distance. Cap. *Enter...and*
 his Lieutenant. Mal. Steev. Varr. Sing.
 Knt, Coll. Del. Dyce, Sta. Hal. Ktly,
 Wh. Huds.

3. *Lieu.*] Off. Cap. (throughout).

6. *darkned*] *dark'ned* Neils. *darken'd*
 Rowe et cet.

197. Would buy this] LEO (*Coriolanus*): The repetition of 'would' is somewhat heavy; *could* in this line would perhaps be better reading.

1. Auffidius with his Lieutenant] BEECHING (*Falcon Sh.*): It is perhaps noteworthy that both in I, x. and here Auffidius is represented in conversation with his inferiors. The dishonourable envy he there displayed has now become as dishonourable a jealousy.

5. at end] For examples of this omission of *the* after prepositions in adverbial phrases see ABBOTT, § 90.

6. darkned] W. A. WRIGHT: The Folios have 'darkned,' and this was, no doubt, the pronunciation of the word. It appears to have been the custom so to shorten the participles of verbs ending in a syllable of which the final letter is a liquid.—CASE: See II, i, 283, where, however, the word is used with a deeper significance, and *Ant. & Cleo.*, III, i, 21-24:

'Who does i' the wars more than his captain can
 Becomes his captain's captain; and ambition,
 The soldier's virtue, rather makes choice of loss
 Than gain which darkens him.'

7. your owne] W. A. WRIGHT: That is, your *soldiers*.—CASE: I think 'your own men,' in view of what precedes. Some, however, including Mr Craig, understand 'your own action in making him joint commander.' It might possibly also refer to Coriolanus, who owed his position to Auffidius, and this would agree better with the passage from *Ant. & Cleo.* cited above. In this case 'darken'd' would be best rendered by 'eclips'd,' cast into the shade.

Auf. I cannot helpe it now, 8
 Vnlesse by vsing meanes I lame the foote
 Of our designe. He beares himselfe more proudlier, 10
 Euen to my perfon, then I thought he would
 When first I did embrace him. Yet his Nature
 In that's no Changeling, and I must excuse
 What cannot be amended.
Lieu. Yet I wish Sir, 15
 (I meane for your particular) you had not
 Ioyn'd in Commiission with him : but either haue borne
 The action of your selfe, or else to him, had left it folý. 18

10. *proudlier*] *proudly* Ff, Rowe,+,
 Cap. Var. '78, '85, Ran.

17, 18. Lines end: *either...else...soly.*
 Mal. Steev. Varr. Sing. Coll. Del.
 Dyce, Sta. Hal. Ktly, Wh. Cam. Glo.
 Huds. Words. Craig, Neils.

17. *either haue*] *had* Pope, + (—Var.
 '73). *either* Cap. Varr. Ran. *either*
had Mal. et seq.

18. *The...to him*] As one line Pope, +,
 Cap. Var. '78, '85, Knt, Cla.

soly] F₂F₃. *solely to be done*
 Words. *solely* F₄ et cet.

10-14. He beares himselfe . . . be amended] MACCALLUM (p. 616): It is said that for his revenge Coriolanus condescends to fawn upon Aufidius and the Volscians. This is not very plausible. His speech of greeting certainly shows no servile propitiation, and, according to Tullus, it is conspicuously absent in his subsequent behaviour. [The present lines quoted.] And elsewhere Tullus complains that his guest has 'waged him with his countenance,' [V, vi, 45]. The only ground for saying that he paid court to the Volces is alleged in Tullus' speech that just precedes this accusation of haughtiness to himself, [V, vi, 27-30]. But the speaker is an enemy, and an enemy who has to account for the disagreeable circumstance that his own adherents have gone over to his rival, and who, moreover, at the time is looking for a plea that 'admits of good construction.' There is nothing that we see or hear of Coriolanus elsewhere that supports the charge.

10. more proudlier] MALONE: We have already had in this play 'more worthier,' [III, i, 146], as in *Timon*, IV, i, 36, we have 'more kinder'; yet the modern editors read here 'more proudly.' [See *Text. Notes*; and for other examples, ABBOTT, § 11.]

13. Changeling] CASE (*Arden Sh.*): Here, in sense, *shifter*, *inconstant*, *turn-coat*, as in *1 Henry IV*: V, i, 76, 'Of fickle changelings and poor discontents,' etc. The expression is found in various places in North's *Plutarch*, e. g., *Alcibiades* (ed. 1612, p. 210): 'But he that had inwardly seene his naturall doings, and goodwill indeed lye naked before him, would certainly have vsed this common saying, This woman is no changeling'; and *Agesilaus*, p. 620: 'For he was no changeling, but the selfe same man in state and condition that he was before he took his iourney.' See also Gabriel Harvey, *Trimming of Thomas Nash* (ed. Grosart, iii, 16), 'For indeed I saw you to be no changeling.'

17, 18. either haue borne . . . left it solý] MALONE: The old copy reads, *haue borne*, which cannot be right. For the emendation [*had borne*] now made I am answerable. [Pope should have, at least, half the credit, see *Text. Notes*.—ED.]—

Auf. I vnderstand thee well, and be thou fure
When he shall come to his account, he knowes not 20
What I can vrge against him, although it feemes

21. *him, although* *him; though* Pope, + (—Var. '73). *him. Although* Cap. et cet.

STEEVENS: I suppose the word *had*, or *have*, to be alike superfluous, and that the passage should be thus regulated:

‘—but either borne
The action of yourself, or else to him
Had left it solely.’—

ABBOTT (§ 479) gives Malone’s regulation of these lines as an example wherein the final *-ion* is pronounced as a dissyllable in ‘commission,’ adding that the original Folio text is the better, since it avoids the necessity of laying two accents on ‘commission,’ qualifying his preference somewhat by remarking that the Folio ‘is, however, not of much weight as regards arrangement.’—ED.

19–28. I vnderstand thee well . . . our account] CRAIG (*Arden Sh.*): What did Aufidius mean by this? After a very careful study of the Life of Coriolanus, in North, I am inclined to think that this is the explanation: The passage in Shakespeare’s mind seems to have been that wherein it appears, that when the ambassadors came from Rome the first time to treat of peace, Coriolanus demanded that the Romans should ‘restore unto the Volsces, all their landes and citties they had taken from them in former warres; and, moreover, that they should geve them the like honour and freedome of Rome, as they had before geven to the Latines.’ He gave them thirty days for answer and ‘departed his armie out of the territories of the Romaines,’ and the relation goes on: ‘This was the first matter wherewith the Volsces (that most envied Martius glorie and authoritie) dyd charge Martius with. Among those Tullus was chief; who though he had receyved no private injurie or displeasure of Martius, yet the common faulte and imperfection of man’s nature wrought in him, and it grieved him to see his own reputation blemished,’ etc. A little later it continues: ‘From hence they derived all their first accusations and secret murmurings against Martius. For private captaines . . . gave it out that the removing of the campe was a manifest treason,’ etc.—MACCALLUM (p. 619): This is, no doubt, suggested by the incident of the thirty days’ truce, of which Plutarch makes so much and which Shakespeare totally suppresses. But the vague reference becomes all the more pregnant when we are to understand that Coriolanus has, at unawares and against his purpose, granted some little concessions to the victims of his wrath. That Aufidius’ statement has some foundation is made probable by the words of the Antium Lord, who is no enemy to Marcius, but reproaches Tullus with his murder and reverently bewails his death:

‘What faults he made before the last, I think,
Might have found easy fines,’ V, vi, 79.

Faults, then, from the Volscian point of view, he has committed in the opinion of a sympathetic and impartial onlooker, which means that as a Roman he has shown forbearance.

21. What I can vrge against him] Miss C. PORTER (*First Folio Sh.*): This scene is adroitly fashioned to reveal Aufidius as entirely changed in mood toward

And so he thinkes, and is no leffe apparant 22
 To th'vulgar eye, that he beares all things fairely :
 And shewes good Husbandry for the Volcian State,
 Fights Dragon-like, and does atcheeue as foone 25
 As draw his Sword : yet he hath left vndone
 That which shall breake his necke, or hazard mine,
 When ere we come to our account.

Lieu. Sir, I beseech you, think you he'll carry Rome ?

Auf. All places yeelds to him ere he fits downe, 30

23. *To th'] To the* Cap. et seq.

24. *Volcian]* Cap. Var. '78, '85, Ran.
 Mal. Steev. Varr. Sing. i, Knt. *Vol-*
cean F₂F₃. *Volfcian* F₄ et cet.

28, 29. *When...Sir]* As one line and
 reading *But, Sir, 'Beseech you* Cap.

28. *When ere]* *When e're* F₄. *When*
e'er Rowe, +. *Whene'er* Cap. et seq.

29. *I beseech you]* *I beseech* Pope,
 Theob. Han. Warb.

30. *yeelds]* *yeeld* F₂. *yield* F₄ et
 seq.

Coriolanus since his last appearance. He is now secretly eager to urge anything against him there can possibly be made to urge. Thus the impending fall of Coriolanus is seen before the Fourth Act closes as hanging upon the hatred of the most powerful man among his new allies. The occasion to get the better of him, for which he hopes, is thus darkly shown to be looming up.

26. *he hath left vndone]* LEO (*Coriolanus*): Aufidius hints at the conquest and demolition of Rome and the massacre of the inhabitants, and his words signify, 'He has not yet done it, and I doubt whether he will do it.' Afterwards he says, 'When, Caius, Rome is thine, thou art poor'st of all; then shortly art thou mine.'—BEECHING (*Falcon Sh.*): What this was is never explained. The withdrawal from Rome furnished a better accusation.—E. K. CHAMBERS (*Warwick Sh.*): It is difficult to say what charges Aufidius now means to bring against Coriolanus. He has not yet betrayed Antium by sparing Rome. In V, vi. no other definite accusation is made against him, though certain unspecified 'faults before the last' are mentioned in V, vi, 79. [That which Coriolanus has left undone is, in the eyes of Aufidius, a due and proper recognition of all that has been accorded him by his quondam foe. Aufidius returns to this in V, vi, 25-45, and it is, I think, evident that his plan for the destruction of Coriolanus is here suggested; but the betrayal of the Antiates by Coriolanus causes Aufidius to drop the personal element, and merge it in the more serious charge of treason.—ED.]

28, 29. *When ere we come . . . carry Rome]* W. S. WALKER (*Crit.*, iii, 213): Query?

'*When we come t' our account.*

Sir, I beseech you

Think you he'll carry Rome?'

Or, omitting *Sir*,

'*When e'er we come, &c.—'Beseech you,' &c.*

30. All places yeelds to him, etc.] COLERIDGE (*Notes on Coriol.*): I have always thought this, in itself so beautiful speech, the least explicable from the mood and full intention of the speaker of any in the whole works of Shakespeare,

[30. All places yeelds to him ere he sits downe]

I cherish the hope that I am mistaken, and that, becoming wiser, I shall discover some profound excellence in that in which I now appear to detect an imperfection.—*VERPLANCK*, in answer to the foregoing remark, says: 'I cannot perceive the difficulty; the speech corresponds with the mixed character of the speaker, too generous not to see and admire his rival's merit, yet not sufficiently magnanimous to be free from the malignant desire of revenging himself upon his rival for that very superiority.'—*MACCALLUM* (p. 657): Here there are puzzling expressions in detail, but they have, on the whole, been satisfactorily explained, and it is not to them that Coleridge refers. (Of these, the most perplexing to me is the distinction Shakespeare makes between 'the nobility,' on the one hand, and 'the senators and patricians' on the other. What was in his mind? I fail to find an explanation even on trying to render his thought in terms of contemporary arrangements in England. 'Peers,' 'parliament men,' and 'gentry' would not do.) It strikes one indeed as a series of disconnected jottings that have as little to do with each other as with the situation and attitude of Aufidius. First he gives reasons for expecting the capture of Rome; then he enumerates defects in the character of Coriolanus that have led to his banishment with a supplementary acknowledgement of his merits; next he makes general reflections on the relation of virtue to the construction put upon it, and on the danger that lies in conspicuous power; thereafter he points out that things are brought to naught by themselves or their likes; and finally, he predicts that when Rome is taken he will get the better of his rival. Is there here a mere congeries of thoughts as one chance suggestion leads to another with which it happens to be casually associated, or does one continuous thread of meaning run through the whole? I would venture to maintain the latter opinion with more confidence than I do if Coleridge had not been so emphatic. In the first place, we have to remember what goes before. The report of the Lieutenant confirms the jealousy of Aufidius, who is further embittered by the thought that he is losing credit, but reflects that he can bring weighty charges against Coriolanus. Thereupon the Lieutenant meaningly rejoins: 'Think you he'll carry Rome?' It is a contingency to be reckoned with, for clearly, if Rome falls, any previous mistakes or complaisances alleged against the conqueror will find ready pardon. So Aufidius discusses the matter in the light of these two main considerations: (1) that he must get rid of his rival, and (2) that his rival may do the state a crowning service. He admits that Coriolanus, what with his own efficiency, what with the friendliness of one class in Rome and the helplessness of the remainder, is likely to achieve the grand exploit. How then will Aufidius' chances stand? Formerly Marcius deserved as well of his own country when he had overthrown Corioli, yet that did not secure him. What qualities in himself discounted his services to Rome, and may again discount his services to Antium? Pride of prosperity, disregard of his opportunities, his unaccommodating peremptory behaviour—all of these faults which, in point of fact, afterward, contributed to his death—brought about his banishment, though truly he had merit enough to make men overlook such trifles. This shows how worth depends on the way it is taken, and how ability, even when of the sterling kind that wins its own approval, may find the throne of its public recognition to be, more properly, its certain grave. Thus likes counteract likes; the greater the popularity, the greater the reaction; the greater the superiority, the more certainly it will balk itself. So, and this is the conclusion of the whole matter, even when Marcius has won Rome by a greater

And the Nobility of Rome are his : 31
 The Senators and Patricians loue him too :
 The Tribunes are no Soldiers : and their people
 Will be as rash in the repeale, as hafty
 To expell him thence. I thinke hee'l be to Rome 35
 As is the Aspray to the Fish, who takes it

32. *Senators*] *Senator* F₂.

35-37. *I thinke...Nature*] Om. Bell.

36. *Aspray*] *osprey* Theob. (Pope ii.)

et seq.

conquest than when he won Corioli, the result will be the same. His proud, imprudent, and overbearing conduct will obscure his high deserts. These will be construed only by public opinion, and the very prowess in which he delights will rouse an adulation, which, when he is no longer required, will swing round to its opposite. So his success will correct itself. His very triumph over Rome will be guarantee for Aufidius' triumph over him. If this amplified paraphrase give the meaning, that meaning is coherent enough and is quite suitable to the mood and attitude of the speaker.—E. K. CHAMBERS (*Warwick Sh.*): Surely Coleridge is right. The speech is out of keeping with Aufidius' mood in this scene. Perhaps the explanation is that it is not wholly dramatic; for once the dramatist, not the puppet, speaks. On the eve of the catastrophe Shakespeare pauses to sum up his hero's career so far.—GORDON: Why this distinction, it is often asked, between the nobility, on the one hand, and the senators and patricians on the other? They were clearly one group. The reason, I imagine, is in North's *Plutarch*, in such a sentence as this: 'For they did ground this second insurrection against the Nobility and Patricians,' &c. Shakespeare may have thought that they were in some way distinct.

32. *loue him too*] CAPELL: 'Too' has not its ordinary signification of *likewise*, but is to be understood as if it came before 'love him'; both 'senators and patricians love him,' for they, and they only, were the Roman nobility.

36. *the Aspray*] POPE: The *Osprey*, a kind of eagle, *ossifraga*.—THEOBALD: Though one's search might have been very vain to find any such word as 'Aspray,' yet I easily imagined something must be couch'd, under the corruption, in its nature destructive to fish, and that made a prey of them, and this suspicion led me to the discovery. The Osprey is a species of the eagle of a strong make that haunts the sea and lakes for its food, and altogether preys on fish. It is called the *Aquila Marina*, as also *Avis ossifraga*; thence contracted first, perhaps, into *Osphrey*, and then, with regard to the ease of pronunciation, *Osprey*. Pliny gives us this description of its acute sight and eagerness after its prey: 'Haliæetus, clarissima oculorum acie, librans ex alto sese, viso in mari pisce, præceps in mare ruens, et discussis pectore aquis, rapiens.' It may not be disagreeable to go a little farther to explain the propriety of the Poet's allusion. Why will Coriolanus be to Rome as the Osprey to the fish: 'he'll take it By sovereignty of nature'? Shakespeare, 'tis well known, has a peculiarity in thinking, and, whenever he is acquainted with nature, is sure to allude to her most uncommon effects and operations. I am very apt to imagine, therefore, that the poet meant Coriolanus would take Rome by the very opinion and terror of his name, as fish are taken by the Osprey through an instinctive fear they have of him. 'The fishermen' (says our old naturalist, William Turner) 'are used to anoint their bait with osprey's

By Soueraignty of Nature. Firſt, he was 37
 A Noble ſeruant to them, but he could not
 Carry his Honors even : whether 'was Pride 39

39. 'was] F₂. Om. Pope, +. 'twas F₃F₄ et cet.

fat, thinking thereby to make them the more efficacious; because when that bird is hovering in the air, all the fish that are beneath him (the nature of the eagle, as it is believed, compelling them to it) turn up their bellies and, as it were, give him his choice which he will take of them.' Gesner goes a little farther in support of this odd instinct, telling us, 'that while this bird flutters in the air, and sometimes, as it were, seems suspended there, he drops a certain quantity of his fat, by the influence whereof the fish are so affrighted and confounded that they immediately turn themselves belly upward; upon which he sowses down perpendicularly like a stone, and seizes them in his talons.' To this, I dare say, Shakespeare alludes in this expression of the 'Sovereignty of Nature.' This very thought is again touched by Beaumont and Fletcher in their *Two Noble Kinsmen*, a play in which there is a tradition of our author having been jointly concerned:

'—But, oh Jove! your actions,
 Soon as they move, as Asprays do the fish
 Subdue before they touch,' [ed. Brooke, I, i, 149].

For here again we must read Ospreys.—LANGTON: We find in Drayton's *Polyolbion*, *Song* xxv, [ll. 134–138], a full account of the osprey, which shows the justness and beauty of the simile:

'The *Ospray* oft here seen, though seldom here it breeds,
 Which over them the fish no sooner do espy,
 But (betwixt him and them, by an antipathy)
 Turning their bellies up, as though their death they saw,
 They at his pleasure lie, to stuff his glutt'nous maw.'

[This reference first appears in the *Variorum* 1773, and was doubtless furnished Johnson by his well-loved friend, Bennet Langton.—ED.]—STEEVENS: So in *The Battle of Alcazar*, 1594:

'I will provide thee of a princely osprey,
 That as she flieth over fish in pools,
 The fish shall turn their glistening bellies up,
 And thou shalt take thy liberal choice of all,' [ed. Dyce, ii, 110].

Such is the fabulous history of the *osprey*. I learn, however, from Mr Lambe's notes to the ancient metrical legend of *The Battle of Flodden*, that the *osprey* is a 'rare, large, blackish hawk, with a long neck and blue legs. Its prey is fish, and it is sometimes seen hovering over the Tweed.'—HARRIS: The osprey is a different bird from the sea-eagle, to which the above quotations allude, but its prey is the same. See Pennant's *British Zoölogy*, 46 Linn. Syst. Nat. 129. [See also Willughby, *Ornithology*, Bk ii, p. 59.—ED.]

39–47. whether 'was Pride . . . the warre] JOHNSON: Aufidius assigns three probable reasons of the miscarriage of Coriolanus: pride, which easily follows an uninterrupted train of success; unskilfulness to regulate the consequences of

Which out of dayly Fortune euer taints 40
 The happy man ; whether detect of iudgement,
 To faile in the disposing of those chances
 Which he was Lord of : or whether Nature,
 Not to be other then one thing, not moouing
 From th'Caske to th'Cushion : but commanding peace 45
 Euen with the same austerity and garbe,
 As he controll'd the warre. But one of these
 (As he hath spices of them all) not all,
 For I dare so farre free him, made him fear'd,
 So hated, and so banish'd : but he ha's a Merit 50
 To choake it in the vtt'rance : So our Vertue,

41. *detect*] *defect* Fi.

42-50. *To faile...banish'd*] Om. Bell.

43. *Which...Lord of*] *Whereof...the*
lord Pope, + (—Var. '73).

Nature] *nature in him* Ktly.

47. *warre.*] *war*; Theob. et seq.

50. *a Merit*] *merit* Pope, Theob. Han.

Warb. Johns. Cap.

51. *To choake*] *Tho chokes* Han.
Though he choke Cap.

Vertue] *Vertues* F₂. *Virtues* F₃F₄
 et seq.

his own victories; a stubborn uniformity of nature, which could not make the proper transition from the *casque* or *helmet* to the *cushion* or *chair of civil authority*, but acted with the same despotism in peace as in war.

42. *To faile*] For other examples of the infinitive indefinitely used for forms of the gerund, see Abbott, § 356; compare 'Too proud to be so valiant,' I, i, 283 *ante*. Both Browne (p. 17) and Abbott (§ 283) quote the present line as an example wherein, *metri gratia*, the diphthong *ai* is to be resolved into two sounds.

43-45. *Which . . . From*] BADHAM (*Criticism Applied to Sh.*, p. 8): The words 'not' and 'from' should be the last syllables of lines 43 and 44.

43. *or whether*] Compare I, iii, 65, 66; see, if needful, ABBOTT, § 136.

44. *Not . . . one thing*] W. A. WRIGHT: 'Not to be other than one thing,' but, like Cæsar, 'constant as the Northern star,' and like him, ruined by his obstinacy.

46. *the same austerity and garbe*] W. A. WRIGHT: That is, the same severe and unbending demeanour. Another instance of the figure hendiadys. For 'garb' see *Hamlet*, II, ii, 390, 'Let me comply with you in this garb.' And Jonson, *Every Man out of his Humour*, IV, iv, 'His seniors give him good slight looks After their garb.'

48. *spices of them all*) *not all*] MALONE: That is, not all complete, not all in their full extent.—STEEVENS: So in *Winter's Tale*, '—for all Thy by-gone fooleries were but spices of it,' [III, ii, 185].—HEATH (p. 425): This passage as it now reads is mere nonsense. For if Aufidius knew that Coriolanus had a spice of every one of the three defects here enumerated, and that some one or other of them, he knew not which, was the principal cause of his exile, how could he be sure, and answer for it, that every one of them did not contribute in some measure towards it? I am, therefore, inclined to believe that our poet might have written, '(As he hath spices of them all), not *gall*.' By *gall* I suppose is meant envy and resentment arising from it.

50, 51. *he ha's a Merit . . . in the vtt'rance*] JOHNSON: He has a merit for

[50, 51. he ha's a Merit . . . in the vtt'rance]

no other purpose than to destroy it by boasting it.—BOSWELL: I rather understand it, 'But such is his merit as ought to choke the utterance of his faults.'—VERPLANCK: I cannot understand these words [as Johnson explains them], which seem, on the contrary, to say, Some one of his faults made him feared, but such is his merit that it ought to choke and stifle the proclaiming his fault, whatever it was.—DELIUS: With Johnson's explanation 'but' is not in accord; perhaps it would, therefore, be better to read *that*, and thus connect the latter part with the foregoing 'banish'd.'—BULLOCH suggests that these words be transposed to follow 'what it hath done,' l. 55.—C. & M. COWDEN CLARKE (*Shakespeare*): We think the obscure effect here is partly attributable to the repeated use of the word 'but' in the speech, and partly to the mode in which 'it' occurs in this clause of the sentence. In the clauses 'but he could not,' 'but commanding peace,' and 'but one of these' the word 'but' is used as a particle of objection; whereas in the last clause, 'but he has a merit,' 'but' seems to be used in the sense of 'however' or 'nevertheless.' After having enumerated the faults of character in Coriolanus Aufidius ends his sentence by the admission, 'Nevertheless, he has a merit,' &c. It is this last clause of admission which presents the chief difficulty; and we have to bear well in mind Shakespeare's peculiarities of style when trying to discover its precise meaning. Remembering these peculiarities—his very condensed expression and elliptical construction, together with his mode of using 'it,' either to a just-named antecedent or to an implied particular—this clause may bear three interpretations: 1st, 'However he has one merit, that of checking panegyric on it' (his own merit). 2nd, 'Nevertheless, he has merit sufficient to stifle the decree of his banishment (implied in the previous words 'so banish'd' and 'rash in the repeal,' 'utterance' in this case being taken to mean 'carrying out to the uttermost'). 3^d, 'Nevertheless, he has a merit to quench what I have been uttering as to his faults' (implied in 'one of these, as he hath spices of them all,' &c.). There is still a fourth interpretation that the clause will bear, which, considering the drift of the argument as carried out to the end of the speech, seems to be probably meant: 'However, he has a merit, a merit which destroys its own power by striving to assert that power.'—WHITELAW: He did noble service as a soldier, and, though as a statesman, promoted for his service in the wars, he fell into disgrace, yet, confronted with the transcendent merit of the man (which only waits its opportunity, war, not peace), the very name of his fault must stick in the throats of his accusers.—BEECHING (*Henry Irving Sh.*): 'It' may mean *detraction*, or some such idea supplied from 'hated.' If 'it' refers to 'banishment,' the sense must be 'which *ought to have* choked it in the utterance.'—DEIGHTON: Johnson's explanation seems to me to be the meaning, except that to 'utterance' I would give the less restricted and older meaning of *publishing, displaying*, not necessarily in an offensive way. The gist of the passage is that every good gift conferred upon him is counterbalanced by some weakness; he has raised himself to a high position by his valour, but his pride has marred his good fortune; he has, by his force of character, made himself master of great opportunities, but his defect of judgment has caused him to misuse those opportunities; he has the faculty of impressing men with his authority, but he cannot recognize the occasions on which that faculty should not be exercised; in every case some 'vicious mole of nature' counteracts the qualities which would otherwise make his character so perfect. For a very similar train of thought compare *Hamlet*, I, iv, 23–38.

Lie in th'interpretation of the time,
 And power vnto it felfe most commendable,
 Hath not a Tombe fo euident as a Chaire
 T'extoll what it hath done.

52, 53. *Lie...vnto*] *Live...in* Coll. ii. (MS.).

53-55. Om. Words.

54. *Tombe...a Chaire*] *tomb...a hair*
 Sing. Huds. i. *tomb...care* Mitford
 (Gentlemen's Maga., Nov., 1844).
tomb...a cheer Coll. ii, iii. (MS.), Wh. ii.

tongue...a charmer's Ktly. *proem...a*
tear Wetherell (N. & Q., Aug. 1, 1868).
but a tomb for envy as a sharer Bulloch.
tomb...the chair Kinnear.

55. *T'extoll*] *To extol* Cap. et seq.
To entomb Cartwright.

53-55. And power . . . what it hath done] WARBURTON: This is a common thought, but miserably ill expressed. The sense is, the virtue which delights to commend itself, will find the surest *tomb* in that *chair* wherein it holds forth its own commendations: 'unto itself most commendable,' *i. e.*, which hath a very high opinion of itself.—MONCK MASON (*Comments*, etc., p. 259): The obvious objection to Johnson's and Warburton's explanations arises from the peculiar temper of Coriolanus, which renders them totally inapplicable to him in the sense which they give them; for he was so far from boasting of his exploits himself that he could not bear to hear them extolled by others; and we find that when his arch-enemy, Aufidius, sums up the defects of his character, that of boasting is not upon the list. The passage, indeed, is so very obscure that I cannot but think there is an error in it, and that we ought to read, 'But he has a merit to choak *him* in the utterance' instead of 'to choak it.' What Aufidius means to say is: 'That his merit was so transcendent that the recital of it excited the envy and the apprehensions of the people; and that, therefore, the power with which it was accompanied had nothing that tended more surely to its destruction than the chair from which it was applauded.'—CAPELL (vol. I, pt i, p. 97): The words 'So our virtue' and the line after them are a general reflection upon the power of opinion over the 'virtues' and endowments of all men, arising from the liberties which he himself had just taken with those of Coriolanus: 'tis opinion, says he, 'the interpretation of the time, that gives them their hue, and determines the degree of their goodness; and that opinion will sink them, pronounce sentence against them, if they are too loud in their own praise and niggards in commendation of others. Such is the connection between the parts of this speech, and such the tendency of the three difficult lines that precede the four riming ones. [Capell quotes with approval Warburton's paraphrase.—ED.]—MALONE: If our author meant to place Coriolanus in this *chair*, he must have forgot his character, for, as Mr Mason has justly observed, he has already been described as one who was so far from being a boaster that he could not endure to hear 'his nothings monster'd.' But I rather believe 'in the utterance' alludes not to Coriolanus himself, but to the *high encomiums pronounced on him by his friends*; and then the lines of Horace may serve as a comment on the passage before us:

'Urit enim fulgore suo, qui prægravat artes
 Infra se positas,' [*Epist.*, II, i, l. 13].

A Passage in *Tro. & Cress.*, however, may be urged in support of Warburton's interpretation:

[53-55. And power . . . what it hath done]

'The worthiness of praise disdains his worth

If that the prais'd himself brings the praise forth,' [I, iii, 242].

Yet I still think that our poet did not mean to represent Coriolanus as his own eulogist.—BOSWELL: The pride of Coriolanus is his strongest characteristic. We may, perhaps, apply to him what is said of Julius Cæsar:

'But when I tell him he hates flatterers,

He says he does, being then most flattered,' [II, i, 207].—

MONCK MASON: A sentiment of a similar nature is expressed by Adam, in the third scene of the Second Act of *As You Like It*, where he says to Orlando:

'Your praise is come too swiftly home before you.

Know you not, master, to some kind of men

Their graces serve them but as enemies?

No more do yours: your virtues, gentle master,

Are sanctified and holy traitors to you, [ll. 9-13].—

STEEVENS: The passage before us and the comments upon it are, to me at least, equally unintelligible.—RANN: His merit is so transcendent as to be blasted by that envy which the bare recital of it creates. And, indeed, so far does the reputation of our virtues depend upon the public opinion that power, though derived from the purest source, finds not a surer instrument of destruction than the tongue of its panegyrist; a surer grave than the chair wherein its praise is sounded.—SINGER (ed. i.): Well Steevens might exclaim that the passage and the comments upon it were equally unintelligible. The whole speech is very incorrectly printed in the Folio. Thus we have 'was for 'twas, [l. 39]; *defect* for *defect*, [l. 41]; *virtue* for *virtues*; and evidently, *chair* for *hair*. What is the meaning of 'Hath not a tomb so evident as a *chair*'? A *hair* has some propriety, as used for a thing almost invisible. As in *The Tempest*, '—not a hair perished.' I take the meaning of the passage to be: 'So our virtues lie at the mercy of the time's interpretation, and power, which esteems itself while living so highly, hath not when defunct the least particle of praise allotted to it.'—VERPLANCK: The reading of the older printed copies is retained in the present edition not because it is satisfactorily explained, or likely to be the true text, but because I do not see any probable emendation or solution of the passage. It seems to me one continuous and inexplicable misprint. Singer would read 'as a *hair*.' His [interpretation] is not easily extracted even from the lines when amended as the critic proposes.—COLLIER (*Notes & Emendations*, etc., p. 362): The main difficulty [in this passage] has arisen out of the word 'chair,' which the old corrector informs us should be *cheer*, in reference to the popular applause which usually follows great actions; and, by extolling what has been done, confounds the doer. The change of 'Lie' to *Live* in l. 52 is countenanced by the word 'tomb' afterwards used; and the whole passage means that virtues depend upon the construction put upon them by contemporaries, and that power, though praiseworthy, may be buried by the very applause that is heaped upon it, &c.—SINGER (*Sh. Vindicated*, etc., p. 225): To substitute *live* for 'lie' would be to destroy the meaning, according to Mr Collier's own exposition. What possible meaning can be attached to 'a *tomb* so evident as a *cheer*'? [Singer again proposes as 'a possible reading' 'evident as a *hair*.'—ED.]—ANON. (*Blackwood's Maga.*,

[53-55. And power . . . what it hath done]

Sep., 1853, p. 323): This passage has given a good deal of trouble to the commentators. Aufidius is describing Coriolanus as a man who, with all his merits, had failed through some unaccountable perversity of judgment in attaining the position which his genius entitled him to occupy. Our virtues, says Aufidius, consist in our ability to interpret and turn to good account the signs of the times. And power, which delights to praise itself, is sure to have a downfall so soon as it blazons forth its pretensions from the *rostrum*. The MS. Corrector proposes, '—as a *cheer*.' The original text is obscurely enough expressed, but the new reading seems to be utter nonsense. What *can* Mr Singer mean by his reading, 'Hath not a tomb so evident as a *hair*'?—INGLEBY (*Sh. Controversy*, p. 148): One of the earliest attempts to prove the modern origin of the manuscript notes of the Perkins Folio by means of a test-word was made by Mr A. E. Brae, of Leeds. His test-word was communicated to the editor of *Notes and Queries* and myself in 1853, and I made it public in my *Shakespeare Fabrications*. [Brae's test-word was the correction *cheer*; Ingleby also refers to White's change of 'evident' to *eloquent* in the present line.—ED.] But Mr Richard Garnett (*Athenæum*, Oct. 15, 1859) proposes to read *tongue* for 'tomb,' wondering, with the reviewer of *The Athenæum*, for August 20th, 1859, how a tomb can extol. Surely it is the *chair* which is given to extol what the man of power and virtue has done! I should not wonder if some future Perkins should adopt all three suggestions and read, 'Hath not a *tongue* so *eloquent* as a *cheer*!' I apprehend no intelligent person who reads the passage as corrected by Perkins will doubt for an instant that a *cheer* is there intended to be understood in the sense a *shout of applause*. . . . It struck Mr Brae that the word *cheer* was necessarily employed in a modern sense, and immediately undertook a close examination of the chronology of the word *cheer* and *cheers*, the result of which with some of the details of the investigation he communicated to me. That result was that a *cheer*, in the sense of a *shout of applause*, was not in use till the present century, and that, consequently, it is a test-word which proves the manuscript notes of the Perkins Folio to be of recent origin. Nothing that has since been written upon the subject has in the slightest degree invalidated the soundness of this criticism. In the first place, I must call attention to the distinction between the use of *three cheers* and a *cheer*, in the sense of an audible expression of applause. Supposing that it could be shown that the phrase 'three' cheers was employed to express shouts of applause before 1750, and which I challenge the world of letters to prove, it might still happen that a *cheer* was not so employed until 1800 or thereabouts, which I challenge the world of letters to disprove. To confound *three cheers* with a *cheer* would be as ignorant a proceeding as to confound the phrases 'manning the yards' and 'manning a yard.' Before 1750 I find that *three cheers* is a conventional phrase employed by sailors to express a naval salute. On the contrary, a *cheer* did not mean anything of the kind; nor do I believe that any such a term was used by sailors till it became a land expression for a shout of applause, and that it did not do till the present century. [The foregoing, as Ingleby intimates, is an amplification of his remarks on this point as given in his earlier volume, *Shakespeare Fabrications*, which appeared in 1859. In the present work his discussion of the chronology of this test-word occupies twenty full pages with illustrative extracts. There is, I think, no need to give even a digest of these, as the *N. E. D.* is now confirmatory of his contention that the word *cheer*, in the sense of a shout of approbation, is quite modern. Finally,

[53-55. And power . . . what it hath done]

His interpretation of the present passage differs materially from that in his earlier work; he says: 'Aufidius is impressing upon his hearers [*sic*] the consequences of Coriolanus' inflexible, impracticable nature. He tells them that our virtue, *i. e.*, our moral power, lies in our appreciation of the time, our apprehension and mastery of the situation in which we are placed; and he adds, as a corollary, that power, arrogant of commendation, has not so sure, so manifest a grave as the seat of authority to which its deeds have raised it, and which its overweening egotism is likely to use in such a manner as to alienate those to whom it owes its elevation. There is not a comparison between a tomb and a *chair*, but a likening of "a chair to extol," &c., to a tomb. The allusion is to the curule chair, which is very properly made a symbol of power in the state, as in the time of Coriolanus the right of sitting in it belonged to Consuls, Prætors, Ædiles, Flamens, and, of course, to Dictators. Shakespeare had read in North's *Plutarch*, "There the Consul Cominius going up into his chayer of state in the presence of the army," &c., ed. 1579, p. 242. I was once of the opinion that Shakespeare meant Aufidius to utter a thought similar to that which is expressed by Bertram in *All's Well*, I, ii, 48-51,

"His good remembrance, sir,
Lies richer in your thoughts than on his tomb;
So in approof lies not his epitaph
As in your royal speech,"

and therefore conjectured that we should read, "Hath not a tomb so *eloquent* as a *cheer*"; and in Mr Collier's folio the latter word was found, but with the then incongruous "evident" left unchanged. This reading, however, although consistent with itself and appropriate to the occasion, is incongruous with the larger purpose of the speech, which is clearly indicated in the two lines ending "strengths by strengths do fail."—KEIGHTLEY (*Expositor*, p. 370): I agree with Steevens in regarding this passage and the comments on it as being equally unintelligible. The meaning seems to be one which Shakespeare frequently expresses (see *Tro. & Cress.*, I, iii.; II, iii.; III, iii.)—self-praise is no praise. 'Unto itself commendable' is, then, standing high in the possessor's estimation. [Which, by the way, is merely a paraphrase of Warburton's explanation.—ED.] The sense yielded by 'tomb' and chair is most trivial, and I would, therefore, venture to propose, 'Hath not a *tongue* so evident as a *charmer's*.' Charms and spells, we know, were murmured or muttered in a low tone ('wizards that peep and that mutter,' *Isaiah*, viii, 19); and if the final letters of *charmer's* had been effaced—like 'in him,' a few lines higher—and only *char* left, the printer might easily have taken it for *chair*, and so have made 'tomb' to correspond. *Charmer* occurs in *Othello*, III, iv, and the poet had met with it in his Bible. I have introduced it again in *Ant. & Cleo.*, IV, viii.—HUDSON (ed. i.): We do not quite understand why a *cheer* should be spoken of as *eloquent*, and should much rather suppose 'as eloquent as a *tear*' to be the right reading. And, for aught we can see, *chair* might as well be a misprint for *tear* as *evident* for *eloquent*.—HENRY WELLESLEY (p. 27): Warburton here seems to lose sight of the distinction between Virtue and Power; and because *the tomb of Power* would infallibly convey the meaning of *the grave of Power*, for Power ceases with life, the tomb is transferred to Virtue, whereby *tomb* is made to bear the less usual sense of monumental epitaph or posthumous eulogy delivered as from a chair or a rostrum. The context, however, speaks of actual power,

[53-55. And power . . . what it hath done]

living, and in full exercise. To any such harsh mode of interpretation I should prefer venturing to treat the whole line as corrupt, and to amend the passage thus:

‘And Power, unto itself most commendable,
Hath *orators accordant* as a *choir*
To extol what it hath done,’

i. e., the credit we obtain for Virtues depends upon the opinion of the day for its value and power. And Power again, over and above the natural self-confidence, which is as an inward panegyric and commendation, never lacks the oratory of applauding multitudes to chime in with all its doings. [Wellesley, it is apparent, has failed utterly in comprehending Warburton’s elucidation. There is therein nothing to suggest an epitaph or eulogy. Again, the substitution of *choir* for ‘chair’ is quite inadmissible, as the word for a band of singers, or a part of the church building, was uniformly spelt *quire* or *quier* until long after the time of Shakespeare. Our spelling of the word, *choir*, did not come into general use until toward the end of the eighteenth century.—ED.]—BAILEY (i, 99): Line 54 is to me undiluted nonsense. All the misdirected efforts of the critics have not been able to extract from it a consistent meaning, while the very difficulty of doing it proves the text to be corrupt. If we consider attentively what the speaker intended to say, we shall find it to this effect, that power, when its acts are intrinsically praiseworthy, does not meet with the slightest token of applause from the men of the time for what it has done; and to illustrate his sentiment he gives us, or designs to give us, an instance of something which notoriously makes a very faint demonstration in that way. As neither *a tomb* nor *a chair* can be considered as designating an instrument or medium for the contemporary laudation of meritorious acts of power, our task is to find two words which will denote what those words ought to denote with clearness, but do not, and, at the same time, so far resemble the actual reading as to render probable the substitution of the latter in the place of the former. The only suggestion with this view which I have happened to meet with at all entitled to serious discussion is the following, which is partly, at least, due to the Perkins folio: ‘Hath not a *tone* so evident as a *cheer*.’ There are several strong objections to a reading which, at the first glance, appears so plausible. 1. *A cheer* cannot, with any propriety, be called a *tone*. It may have a *tone*—*e. g.*, it may be ironical, as the House of Commons knows, but it is not a *tone* itself. 2. *A cheer*, which must be here construed as a general term, meaning the same as *cheers*, is a loud demonstration of applause, whereas the strain of the passage requires a feeble one to constitute the requisite antithesis between what is merited and what the least that could be given. 3. *Tone* is a word never used by Shakespeare, and *cheer* is never used by him in the modern sense of shout of approbation. The reading which I have to propose is as follows, ‘Hath not a *trump* so evident as a child’s To extol what it has done.’ With our modern associations the word *trump*, which is here the same in signification as *trumpet*, may not at first be consonant with our feelings; the immediate idea presenting itself may be that of the trump of the card-table, with its figurative and slang applications, rather than the trump of fame. In Shakespeare’s pages the term is used solely as the equivalent of trumpet. My proposed reading, after the first shock has been overcome, will probably be allowed to convert the line into good sense with that antithetical point and that spice of sarcasm which are

[53-55. And power . . . what it hath done]

requisite for the force of the passage. The degeneration of *trump* into *tomb* and *child's* into *chair*, in the hands of copyists and compositors, is easily conceivable; while it exemplifies that insensibility to the meaning of the document before them into which both those classes of imitative manipulators have a perpetual tendency to fall. [Had Bailey but read with reasonable care Warburton's explanation he would, I think, hardly have made the mistake of paraphrasing l. 53, 'power, when its acts are intrinsically praiseworthy'; and would not, assuredly, have connected both the words 'tomb' and 'chair' with the infinitive 'To extol.' I may freely admit that I am not yet sufficiently recovered from the 'shock' of Bailey's emendations to characterise them adequately; that task I gladly leave to the patient reader.—ED.]—HALLIWELL: Not having met with any criticism upon this passage in the least degree satisfactory, I leave it with the same remark as Steevens, and have nothing of my own to offer.—LEO (*Coriolanus*, p. 125): In order to penetrate the poet's meaning and intention we must not examine a phrase, taken out of the intention of the scene, but we must feel with the acting persons, and out of this feeling we must know how they think and how they speak. And, therefore, let us now become Aufidius for a moment, and see whether it might be possible for us to think on the 'chair,' the sella curilis in Rome, and reflect on things which do not stand in any relation to the passionate feelings of envy and revenge which dominate us. Aufidius feels quite well that he has lost his position as the first general of the Volces, and that his glory is darkened by Coriolanus; he hates him, and has the clear intention to ruin him so clear that he knows already his way and means to do it. Though Coriolanus is hated by him and some other Volscian Generals, he is not hated by the people, and to make him so must be the first step. Aufidius knows that, though small merits are willingly acknowledged, people do not like to be reminded of great and important merits, which lay them under the obligation of gratitude, and that he who is idolized is nearest to be hated as soon as he himself mentions his deeds. 'He has a merit (great enough) to choke it in the utterance,' and, therefore, he provokes Coriolanus, in V, vi, and hopes that in his fury he will boast of what he has done for the Volscian people, and that the 'fire' of his merits will be driven out by the 'fire' of the people's pride. But that does not lie in the nature of Coriolanus, and by going just the contrary way, and hurting the self-love and vanity of the Volces in reminding them of the origin of his name of Coriolanus, he facilitates for Aufidius the attainment of his purpose. But that is a fact, though it is of a stirring dramatic effect (Coriolanus perishing in Antium by the same contempt of the people as in Rome) which has nothing to do with the former combinations of Aufidius. He intends to provoke Coriolanus to become his own panegyrist, and so he says:

'Power, unto itself most commendable,
Has not a tomb so evident as a *claim*
To extol what it has done,'

i. e., 'If he, who has merits, claims the extolment of his deeds, his power is lost,' and, therefore, I propose not to read 'chair,' but *claim*.—IBID. (*Sh. Notes*, p. 39): What has been written above is all very well, and when I wrote it I was fully convinced of having hit the bull's-eye; but upon mature consideration I fear that 'chair' is better than *claim*, because it gives the same sense in a more poetical form. The juxtaposition of 'tomb' and 'chair'—the chair (*sella curilis*) having

[53-55. And power . . . what it hath done]

materially a greater right and chance of becoming possibly a tomb than a claim ever could—is just what a poet writes, while a scrutinizing critic afterwards alters ‘chair’ to the very correct, but very prosaic, *claim*. *Claim* says all, and, therefore, does not say enough.—C. & M. COWDEN CLARKE (*Shakespeare*): We think the passage as it stands means, ‘Our virtues lie at the mercy of popular interpretation in our own day; and power, ever anxious to exact commendation, has no tomb so sure as the pulpit of eulogium which extols its deeds.’ It must be borne in mind that here ‘chair’ is used for the public rostrum, cathedra, or pulpit, whence orations, laudatory or otherwise, were delivered to the Roman people.—P. A. DANIEL (p. 63): Qy, read this passage thus:

‘so our virtue
Lives in the interpretation of the time,
And, *how e’er* unto itself most commendable,
Hath not a tomb so evident as a *care*
T’ extol what it hath done.’

Mitford first conjectured that *chaire* should be *care*. Taken as a whole, however, the reading I suggest has not, I believe, been proposed before. The following passages may be quoted by way of illustration: ‘For then we wound our modesty and make foul the clearness of our deservings, when of ourselves we publish them,’ *All’s Well*, I, iii, 5-7. ‘He that is proud eats up himself: pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself but in the deed, devours the deed in the praise,’ *Tro. & Cress.*, II, iii, 149-152.—Rev. JOHN HUNTER: So whether anything will be accounted virtuous in us depends on the appropriateness of the time in which we show it. And power, which justifies itself to itself as being thoroughly deserved, has not so sure a tomb, or means of extinction, as when it is placed in a seat of dignity intended to exalt, or glorify, its achievements.—WHITELAW: Our virtues are virtues no longer if the time interprets them as none. The soldier who is all soldier is misinterpreted in time of peace; for his unfitness for peace is seen, his fitness for war is not seen. So Coriolanus—the power he had won in war but wielded in peace, conscious of having deserved well, could *to itself* commend itself, but the chair of authority, which irritated the people by seeming to do nothing else but commend his past exploits *to them*, proved just the tomb—the evident, inevitable tomb—that swallowed up the power it intended to display. So he offended the Romans when he had taken Corioli; much more will he offend the Volscians when he has taken Rome.—SCHMIDT (*Coriolanus*): Perhaps we should place a comma after ‘chair,’ and interpret ‘to extol,’ etc., If it (power) speaks in high terms of former deeds.—W. A. WRIGHT: Though obscurely expressed, the general sense of this passage seems to be, Our reputation must be left for our contemporaries to decide. (The expression is here emphatic, for the point on which Aufidius insists is the forgetfulness of the populace and their ingratitude for past services.) The orator’s chair from which a man extols his own actions is the inevitable tomb of that power, however deserving, which is the subject of praise.—HUDSON (ed. ii.): I am now thoroughly satisfied that the old text is right; or that, if any change is wanted, it should be ‘Hath *ne’er* a tomb.’ And I am indebted for this, in the first instance, to Mr Joseph Crosby; though I since find that Staunton and Whitelaw have given substantially the same solution of the difficulty. The changes made and

[53-55. And power . . . what it hath done]

proposed have all proceeded upon the supposal that the construction is, 'Hath not a tomb to extol'; whereas the construction is 'a chair to extol,' that is, 'a chair *that extols*.' With this key to the meaning the old text is readily seen to be right. . . . The speaker's argument is that Coriolanus, by his arrogance and tyranny in peace, will surely and speedily kill the popularity he has gained in war. And so the meaning here is that power, joined to a haughty, domineering temper, and loved and gloried in, for its own sake, *hath no grave so certain, or imminent, as a chair of state bestowed in honour and extolment of its deeds*. Or, to put the matter in concrete form, let Coriolanus, with his habits of military prerogative, and of lording it over all about him, be once advanced to a place of civil authority, and he will soon become an object of public hatred; so that the very seat which rewards and blazons his exploits, will be sure to prove his ruin and the tomb of his power.—BEECHING (*Henry Irving Sh.*): This may mean either 'virtues are not virtues unless acknowledged to be such by our contemporaries,' or, more probably, 'our virtues become vices if they are mistimed.' Coriolanus's soldier-like virtues became vices when he recognized no distinction between what was appropriate to war and peace. [The next passage may be interpreted], 'Power, when it is entirely self-satisfied, finds, in general, no readier grave than the right of praising itself.' 'Chair' seems to mean *magistrate's chair*. and so 'authority.' The sense of the passage is that power may lose itself by being boastful; but there is very probably some corruption of the text. [Beeching, in his notes prepared for the *Falcon Edition* a year or so later, gives the following alternative interpretation: 'The difficulty of this passage arises from an uncertainty whether it is said in praise or blame of Coriolanus. In the former case the sense is, "Time, the great interpreter, reveals our virtues (notwithstanding banishment, etc.); and power which appreciates its own desert will not find so conspicuous a monument as a public chair from which it may be praised." Taken this way, the passage connects with "he has a merit," etc., making the contrast of l. 57 sharper; and it preserves the Shakespearian sense of *tomb* = "monument"), as in *Henry V*: I, ii, 228, "Or lay these bones in an unworthy urn, Tombless, with no remembrance over them." Also, "the interpretation of (= by) the time" is construed as the same phrase afterwards (V, iii, 76).'] Beeching then gives his former note as the interpretation in blame of Coriolanus.—ED.]—PERRING (p. 308): This can only mean that the *chair of office*, which silently proclaims a man's merit, is too often, if he could but foresee it, the very tomb of his power; his exaltation accelerates his precipitation; from the pinnacle to the pit is but a step.—KINNEAR (p. 329): The meaning of the passage is, And power, as to itself most praiseworthy, has no tomb so certain as the pulpit to extol, i. e., *for extolling* what it hath done. The same public chair that pronounced the panegyric, utters the sentence of banishment or death.—G. JOICEY (*Notes & Queries*, 28 Nov., 1891, p. 423): May not the Folio reading, 'as a chair,' be a mistake for 'as such air'? Aufidius seems to mean that, since our virtues lie in the interpretation of the time, departed power has no tombstone to extol its good deeds that will stand in evidence against the erroneous judgment expressed by the passing breath of its contemporaries. Cf. the phrase 'airy fame' in *Tro. & Cress.*, [I, iii, 144]; the passage in *All's Well* (I, ii, 48-50), 'His good remembrance,' &c., and the last couplet of *Sonnet lxxxi*. Perhaps 'not' is a misprint for *but*.—PAGE: Thus our very virtues are subject to the judgments passed on them by the age in which we live; and power, always ready to commend itself,

[53-55. And power . . . what it hath done]

finds its surest means of destruction in the pulpit from which it proclaims its own exploits. Malone objects that 'our author' has represented Coriolanus as not being able to hear his brave deeds mentioned, and that, therefore, he could not here speak of him as a boaster. But it is not 'our author' who thus speaks, but Aufidius, whose spoken opinions of Coriolanus are not always founded on knowledge or sincerity.—CHOLMELEY: Our reputation depends upon the view that our contemporaries take of our virtues. However laudable the great man may really be, he courts certain ruin when he takes to proclaiming his own praises. The age 'interprets' the eulogy and forgets the virtue.—E. K. CHAMBERS (*Warwick Sh.*): I do not think that 'chair' means either the chair of the panegyrist or the chair of the magistrate. 'Not a tomb so evident as a chair' is surely a way of saying 'no tomb at all,' 'not a wooden chair, much less a sumptuous seated statue.' Then 'unto itself' I take as 'in itself,' an odd construction, but formed from 'to give commendation unto virtues.' The whole passage is a general moral drawn from Coriolanus's fate in Rome, suggested by the thought of his merit just referred to in l. 50. I paraphrase: 'Coriolanus was meritorious, but merit is as our contemporaries choose to think it. A man may have power and deserve commendation, yet, if his fellow-citizens choose, he may be blotted out, and not the slightest monument left to speak his praise.' The kind of sentiment is that so often put in the mouth of a Greek chorus.—W. W. SKEAT (*Notes & Queries*, 3^d May, 1890): The whole sense of this passage comes out at once by simply calling to mind that *chair*, in Tudor English, was sometimes used in the sense of 'pulpit.' Milton has it so; see 'Chair' in the *N. E. D.*, sect. 5. Cotgrave has: '*Chaire*, f. a Chair; also a pulpit for a preacher.' And in modern French it still has this sense, as distinct from its doublet, *chaise*. And this is the solution of the whole matter. The idea might have been picked up in any church, for, indeed, the pulpit is commonly more 'evident,' *i. e.*, conspicuous, than any of the fine tombs in the choir. The general sense is just this: 'Power, however commendable it may seem to itself, can find no tomb so conspicuous, no tomb so obvious, as when it chooses for itself a pulpit whence to proclaim its own praises.' This agrees very nearly with the explanation in the note to the Clarendon Press edition [W. A. Wright]; but it seems to be more emphatic and picturesque to explain the word as 'pulpit' than merely as 'orator's chair.'—HERFORD (*Eversley Sh.*): Our reputation for virtue is in the hands of our contemporaries; and power, confident of its own merits, has no more obvious road to ruin than by proclaiming them. This, I think, the clear sense.—VERITY (*Student's Sh.*): Aufidius has been saying that Coriolanus, in spite of his noble services to the State, has been brought down by some failing which set his fellow-countrymen against him. This leads ('so') to the general reflection that every man, however great, is conditioned by public opinion, and that self-laudation, above all in the highly-placed, is suicidal. [Verity cites Malone's objection to the accusation of self-praise urged against Coriolanus, and refutes it in substantially the same manner as does Page.—ED.] The obscurity and metre of lines 51-53, the uncertainty in l. 57, and the poor rhymes in 56-59 combine to suggest that some corruption of the whole passage has taken place. But of many emendations, none is at all taking. Note that '*the time*' is Shakespeare's constant phrase for 'the age,' 'one's contemporaries.' I do not think that it is possible to interpret, 'Time, the great interpreter, reveals our virtues,' as if Shakespeare had written 'time' alone (not '*the time*'). 'Lie in' = 'to be in the power of, to depend on,' is

[53-55. And power . . . what it hath done]

a common Shakespearian use.—STANLEY WOOD: The general sense of this seems to me to be as follows, A man's greatness depends not so much upon his character or his acts, as upon people's judgment of them. Coriolanus's power in Rome, intrinsically great and worthy of all praise (unto itself=in itself), has been reduced to nothing because the praises which were showered upon him by the Senate and the nobles were offensive to the people and the Tribunes, whose interpretation of his merits has prevailed. This explanation assumes that Aufidius knew what course events had taken in Rome, a reasonable assumption considering his recent association with Coriolanus.—MISS C. PORTER (*First Folio Sh.*): Only let it be that the virtue or ability in us is equal to understanding the right moment, let it but co-ordinate itself with the occasion, *lie in th' interpretation of the time*, and then the power that is most alone in being merely to itself commendable hath no *Tombe* and epitaph, not a monument, as it were, so ready with praise of past achievements as it has a *Chaire*, or throne for them which shall be a new seat of life and honor. Aufidius is moralizing as to Martius with himself in mind. He is applying the virtue that in Martius turned banishment into a new sort of triumph for him, to his own present crisis, due to Martius, when he must await the ripe moment to turn the present obscurity, practically the *Tombe*, of his ability into a new exposition, or throne, of it. As Martius had the strength to strangle, as it were, in its utterance the sentence against himself, and make it recoil on those who pronounced it, so he would do. Only let his virtue come out in the interpreting of the time or right occasion, and his power, most commendable now unto itself alone, will have not dead and gone honors so obviously as a new seat of homage. This passage has generally been accounted extremely obscure and difficult. . . . To us it seems not corrupt, but introspective. It is characteristic of Shakespeare's most darkly brooding impersonations. The creature of his dramatic scheme in this case is suffering from a self-caused depreciation of himself. It stings him to mental processes born of competition with a nature his own different nature emulates, and understands while plotting to surmount.—GORDON: The meaning is, that power, which is naturally most pleasing to itself, is never so obviously near its grave as when (speech succeeding to action) the time comes to pronounce a laudation of its achievements. 'Chair' means a chair of state from which official pronouncements are made. Most editors that I have seen go wrong on this passage. They have a picture of self-satisfied 'power' openly extolling itself, and are naturally puzzled to see how this can apply to Coriolanus, who notoriously hated brag. But 'unto itself most commendable' does not mean that power is self-satisfied; it means that power always seems more satisfactory to the person who possesses it than to those who do not. And it is nowhere said that power extols 'itself.' The passage must be taken in connexion with what goes before, or the sense is lost. Aufidius has just said that no matter what your merits and achievements may be, everything depends on how your contemporaries take them. He goes on to add that there is nothing more risky for a man who has done great things than when the time comes to have them proclaimed. People may take such praise either way. If they take it one way, he's a hero, and the saviour of the state; if they take it the other, he's a traitor and a tyrant. The application to Coriolanus is plain.—S. P. SHERMAN (*Tudor Sh.*): The meaning is that we cannot be judges of our own virtues; they must be stamped with the approval of the society in which we live before they can become current. Shake-

[53-55. And power . . . what it hath done]

speare seems much interested in what we may call the social sanctions of virtue in *Tro. & Cress.* In the mood of Aufidius Troilus asks, 'What is aught, but as 'tis valu'd' (II, ii, 52). Hector replies (II, ii, 53-56):

'But value dwells not in particular will;
It holds his estimate and dignity
As well wherein 'tis precious of itself
As in the prizer.'

Later in the play (III, iii, 95ff.) Ulysses and Achilles discuss the same point. [Further]: A person who possesses power, though it merit commendation, cannot more speedily terminate its effectiveness than by praising what he has accomplished by it.—DEIGHTON: It is doubtful whether this means 'our virtues depend (for their efficacy) upon the way in which they are regarded by those among whom we live' or 'our virtues depend (for their efficacy) upon the manner in which we interpret, and adapt ourselves to, surrounding circumstances.' The latter view agrees better with the explanation I have given of ll. 50, 51 [*q. v.*], but it is doubtful whether 'the interpretation' can mean 'the interpretation we put.' If the reading of ll. 51-55 is genuine, the meaning probably is, 'and power (*i. e.*, a man in high position), however much it may consider itself deserving of praise, has no such certain grave of its reputation as a chair from which it pronounces its own eulogy.'—CASE (*Arden Sh.*): I am inclined to interpret this passage in close connection with *the beginning of the speech*, and to regard it as a general reflection referring quite as much, or more, to the Tribunes as to Coriolanus, to whom it is always confined. Aufidius has declared that the people will recall Coriolanus as eagerly as they expelled him, and after a digression as to the causes of his overthrow and a tribute to his merit, he proceeds to this effect. Thus the light in which our virtues are regarded depends upon the time (the fluctuation of popular opinion which then denounced Coriolanus and will now acclaim him), and power, however self-justified, finds a grave in the very seat of authority whence it extols its actions. What Aufidius describes had, in fact, happened in the last scene, when the grave of their power opened before the Tribunes at the very height of their self-congratulations, and 'the interpretation of the time' begins to change rapidly under the face of circumstances. So, too, the proverbs that follow refer to the former reverse and that in progress; perhaps also to the final reverse of all, but Aufidius does not take up that subject till he has ended his reflections and prepared to go. Then, still thinking first of Coriolanus's triumph, he says, 'When, Caius, Rome is thine,' etc.—TUCKER BROOKE (*Yale Shakespeare*): Power, though (when considered absolutely) most worthily attained, is never so near its grave as when the successful man, seated in the chair of authority, seeks to justify the means by which he has risen. [I am somewhat loath to add any words of mine to this long note. I wish, however, to call attention to the *Text. Notes*, wherein it will be noticed how negligible has been the influence of any of the proposed alterations of the original, on subsequent texts. Singer's alteration, *hair*, had but one follower, who later recanted, and Collier's MS. correction, *cheer*, but two—Collier himself and White in his second edition. As to the many interpretations and paraphrases of this passage as in the Folio it may, I think, be said that no elucidator has materially bettered that issued originally by Warburton nearly one hundred and eighty years ago.—ED.]

One fire driues out one fire; one Naile, one Naile ; 56
Rights by rights fouler, strengths by strengths do faile.

57. *Rights by rights fouler*] *Right's by right fouler* Pope, Varr. Ran. *Right's by right foiled* Han. *Right's by right fouled* Warb. *Rights by rights founder* Johns. conj. Var. '21, Hal. Sta. Ktly, Hunter, Coll. iii, Chambers, Case. *Rights by rights foul are* Ritson. *Rights by rights suffer* Coll. ii. (MS.), Huds. i.

Rights by rights foil'd are Sing. ii. *Rights by rights falter* Dyce, Wh. Del. ii, Glo. Leo, Words. Wh. ii, Craig, Neils. Beeching, Herford, Verity, S. Wood, Gordon, Dtn, Tucker Brooke. *Rights by rights fail and* Ktly conj.

57. *strengths by strengths do*] *strength by strength doe* Hunter.

56. One fire driues out one fire; one Naile, one Naile] MALONE: So in *King John*, 'And falsehood, falsehood cures, as fire cures fire,' [III, i, 277]. Again in *Two Gentlemen*, 'Even as one heat another heat expels, Or as one nail by strength drives out another,' [II, iv, 192]. Again in *Jul. Cæs.*, 'As fire drives out fire, so pity, pity,' [III, i, 171].—ANDERS (p. 83) compares 'And as out of a planke a nayle a nayle doth drive So novell love out of the minde the auncient love doth rive,' Brooke, *Tragicall Historye of Romeus and Iuliet*, 207, 208.

57. *Rights by rights fouler*] WARBURTON: This has no manner of sense. We should read 'Right's by right FOULED. Or, as it is commonly written in English, *foiled*, from the French *fouler*, to tread or trample under foot.—HEATH (p. 426): Mr Warburton ought at least to have given us the English word *foiled*, for *fouled* is certainly not English.—JOHNSON: I believe 'rights,' like 'strengths,' is a plural noun. 'Rights by rights *founder*.' That is, by the exertion of one right another right is lamed.—CAPELL: The first two of these rimes have no sort of connexion with what goes before, and but little with what comes after them, but they have some. Aufidius is ruminating how he shall get rid of Marcius, and his reverie breaks out into *saws*, as Shakespeare's age would have called them; after which he apostrophizes his competitor, bidding him expect a like issue in the contention between them with that express'd in those *saws*. The contested word, '*fouler*,' signifies more boisterous; and '*rights*,' legal rights, and the claims of them, which are often urg'd boisterously enough.—MONCK MASON (*Comments*, etc., p. 260): I think the present reading affords as good sense as any of the proposed amendments. 'Right's by right fouler' may well mean, 'That one right or title, when produced, makes another less fair.' All the short sentences in this speech of Aufidius are obscure, and some of them nonsensical. [It will be noticed that the reading which Mason commends is that of Pope; it is to be feared that he had not examined the original, and so was unaware that he was commending and explaining Pope and not Shakespeare.—ED.]—MALONE (*Variorum of 1821*): There can, I think, be no doubt that these words relate to the rivalry subsisting between Coriolanus and Aufidius, and not to the preceding observations concerning the ill-effects of extravagant encomiums. It is manifest that Aufidius would never represent his own cause or rights as *fouler*, or less worthy than the rights of Coriolanus, and that what he here means to say is, 'As one fire cures another fire, and one nail by strength drives out another, so the rights of Coriolanus shall *yield to be overpowered* by my rights, and his strength be subdued by mine'; and this meaning is furnished by the word *founder*, which, I am confident, was intended by the author, and is now placed in the text instead of '*fouler*,' the original corrupted reading. Though a strenuous advocate for adhering to the ancient copies,

[57. Rights by rights fouler]

except in cases of manifest errors of the press, I have not hesitated to admit this emendation, the text being certainly corrupt; the change so slight as the substitution of two letters for one; and the word now adopted so little dissimilar from the corrupted reading that they might easily have been confounded both by the eye or the ear. Thus one part of the line corresponds and is in opposition with the other; and, instead of no sense, a clear and consistent meaning is obtained. [It is to be deplored that Malone hesitated to admit that this emendation is Johnson's, and not his own. It is hardly credible that Malone was unaware of this; Johnson's note is given in both the Variorum of 1773 and of 1778, as well as in his own edition.—ED.] This verb [*founder*] is used precisely with the same metaphorical signification in a passage in *Henry VIII.*, which fully supports the present emendation in this point, 'All his tricks founder; and he brings his physic After his patient's death,' [III, ii, 40]. The notions suggested in the text were extremely familiar to Shakespeare, and occur in various places in his works. Thus in *Venus & Adonis*, 'Strong-tempered steel his stronger strength obeyed,' [l. 111]. Again in *Henry V*: 'Think we King Henry strong And, princes, look you strongly arm to meet him,' [II, iv, 48]. Again in *King John*, 'Controlment for controlment; so answer France,' [I, i, 20]. Again in *Venus & Adonis*, 'The iron bit he crusheth 'tween his teeth, Controlling what he was controlled with,' [ll. 269, 270]. Again, in *Richard III*, 'rights for rights Hath dimm'd his infant morn to aged night,' [IV, iv, 15. Malone concludes this rather long note with a verbose repetition of his reluctance to admit innovations into the original text, urging as an extenuating reason that, as his predecessors had frequently done so, he feels that he should, at least, be accorded a like privilege where the text is manifestly corrupt.—ED.]—STEEVENS: 'Rights by rights fouler.' Thus the old copy. Modern editors, with less obscurity, 'Right's by right fouler,' &c., *i. e.*, what is already right, and is received as such, becomes less clear when supported by supernumerary proofs. Such appears to me to be the meaning of this passage, which may be applied with too much justice to many of my own comments on Shakespeare. Dr Warburton would read *fouled*. There is undoubtedly such a word in Sidney's *Arcadia*, ed. 1633, p. 441, but it is not easily applicable to our present subject, 'Thy all-pervading eye foul'd with the sight.' The same word likewise occurs in the following proverb, 'York doth foul Sutton,' *i. e.*, 'exceeds it on comparison, and makes it appear mean and poor.'—RITSON: I am of Dr Warburton's opinion that this is nonsense; and would read, with the slightest possible variation from the old copies, 'Rights by rights *foul are*,' etc.—BOSWELL: I should not consider myself as dealing fairly by the reader if I had not laid before him Mr Malone's emendation and the reasons he has assigned for it; although I can by no means acquiesce in either the one or the other.—SINGER: I could wish to read, 'Rights by rights *foiled*,' &c., an easy and obvious emendation. [Singer wrongly assigns the reading, *founder*, to Malone, and quotes in full Steevens's explanation as though it applied to the Folio reading, which, as will be noticed, Steevens distinctly hesitated to attempt on account of its obscurity. His interpretation refers to Pope's amendments in the line. As to Singer's reading, *foiled*, it will be seen that Hanmer anticipated him.—ED.]—KNIGHT: Malone substitutes *founder*, and the emendation has provoked three pages of controversy amongst the commentators. We may understand the meaning of the original expression if we substitute the opposite epithet, *fairer*. As it is, the lesser rights drive out the greater—the fairer rights fail through the *fouler*. In *Taming of the*

[57. Rights by rights fouler]

Shrew, *fouler* is not used in the sense of more polluted; we have, 'The fouler fortune mine, and there an end,' [V, ii, 98. As the perspicacious reader may see for himself Malone's appropriation of Johnson's emendation so far from provoking controversy, was greeted with complete silence by Steevens and Ritson. Boswell merely remarks faintly that he does not 'acquiesce.'—ED.]—DELIUS: The verb 'fail' belongs to 'rights' as well as to 'strengths'—Rights weaken other rights, the first ones become weaker or worse, and strengths weaken other strengths. Thus 'fouler' is to be understood, not the emendation *founder* which Malone places in the text. Other emendations are equally unnecessary.—COLLIER (*Notes and Emendations*, etc., p. 362): Most editors have seen that 'Rights by right fouler' must be wrong, and have proposed various changes, though none so acceptable as that given [by the MS. Corrector, *suffer*]. The last couplet requires no elucidation when *suffer* is substituted for 'fouler,' an error that may, in part, have been occasioned by the letter *f* having been employed instead of the long *f*. It is difficult to say how far some independent authority may, or may not, have been used in this emendation.—T. MOMMSEN (*Der Perkins Folio*, p. 103): The commentators have rightly been doubtful of the extraordinary construction as well as the extraordinary choice of the word *foul*; the aphorism lacks a verb. At the same time objection may be taken to [the MS. correction] *suffer* on the ground that it is too weak a word. If the spelling in the original manuscript were a half French form, *soufer*, then the misprint *fouler* is not far out.—SINGER (*Sh. Vindicated*, etc., p. 225): For 'rights by rights fouler' I substitute 'rights by rights foil'd are,' which, as anciently written, might easily be mistaken for 'fouler.' The passage may then be found to convey the sense of the poet without any violent departure from the old text.—DYCE: That a verb lies concealed under the corruption 'fouler' is indubitable; as to the word I have introduced [*falter*], it was frequently spelt '*faulter*' (so in Shelton's *Don Quixote*, pt first, p. 372, ed. 4to, 'who when they perceiue their Ladies to faulter,' &c.), and therefore might easily have been mistaken for 'fouler.' [Kinnear likewise makes the same suggestion.—ED.]—C. & M. COWDEN CLARKE (*Shakespeare*): 'Fouler' has been changed under the idea that a verb is required in this place, but it appears to us that Shakespeare, in this line as elsewhere, makes one verb do double duty in a sentence; and here the meaning is, 'Rights by rights fouler do fail, strengths by strengths do fail.' See a very similar passage in *Timon*, IV, iii, 28, 'This much of this will make black, white; foul, fair; wrong, right; base, noble; old, young; coward, valiant'; where the verb 'make' before 'black' gives 'make' to be understood as repeated before 'foul,' 'wrong,' 'base,' 'old,' 'coward,' thus doing multiplied duty in the sentence. In the present passage the word 'fouler' bears the sense of *less fair* or *more unfair*, as Shakespeare more than once uses the common expression 'foul play' for *unfair practice*, and uses the word 'foully' for *unfairly* in *All's Well*, V, iii, 154, 'I am afraid the life of Helen, lady, Was foully snatched.'—SCHMIDT (*Coriolanus*): Certain editors have altered 'fouler'; but why should Shakespeare not have said that wrong comes to pass through wrong, and often the better through the worse?—WHITELOW: 'Fouler' has been altered in a variety of ways, but may, after all, be right, and is at least as good as the conjectures. The meaning seems to be, 'Rights yield to rights—often the fairer to the fouler—when strength yields to strength. It is the superior strength not the better right that wins.' Aufidius (as in I, ii.) confesses his own baseness.—HUDSON (ed. i.) accepts Collier's MS. cor-

[57. Rights by rights fouler]

rection as 'seeming, on the whole, preferable to the others; though *founder* strikes us as a very plausible emendation.' [Hudson, following his predecessors, gives it to Malone. In his ed. ii. Hudson adopts the original text, whereon he has this note: 'The meaning of this line expressed in full, probably is that the better rights succumb to the worse, and the nobler strengths to the meaner, the sense of *fail* being anticipated in the first clause, and that of *fouler* continued over the second. Here, as elsewhere, Aufidius is fully conscious of the foulness of his purposes. The only thing he cares for is to get a sure twist on his antagonist. . . . Dyce observes "That a verb lies concealed under *fouler* is undubitable." But this is far from being indubitable to me; I believe the old text to be right.'—HALLIWELL: The only emendations worth noting are *founder*, suggested by Johnson, and *falter*, proposed and adopted by Dyce. On the whole I prefer the first suggestion, believing that Shakespeare intended something more intensitive than faltering.—R. G. WHITE: I accept here, though not with entire confidence, Mr Dyce's emendation as the best of the many that have been proposed for this passage. The extreme corruption of this play warrants, in fact, requires, unusual freedom of conjecture in regulating the text. [White in his enumeration of the various readings assigns to Malone the emendation *founder*.—ED.]—W. A. WRIGHT: By taking 'right' in the sense of *legal claim, title*, 'fouler' as simply equivalent to *less fair, worse*, the sense of the passage may very well be, 'just titles have to yield to those that are worse in point of law.' Shakespeare uses 'foul' for *bad* more than once, 'fouler' for *worse*. See *Tam. of Shrew*, V, ii, 98. So also 'foulest' for *worst* in *Tro. & Cress.*, I, iii, 359, 'Let us, like merchants, show our foulest wares.'—ROLFE: The Folio reading makes sense, indeed, but it is clear that 'rights by rights' is the full counterpart in the antithesis to 'strengths by strengths,' and that a verb is required to balance 'fail.' *Falter*, proposed by Dyce, seems to us the best of the various emendations.—WORDSWORTH (*Historical Plays*, i, 127): If I might venture to add one more to the many corrections offered on the reading of the Folio, 'fouler,' I would suggest 'foul, and,' *i. e.*, become weak and corrupt. 'A foul' in rowing is when one boat knocks against another; and if this is done in a race, a fresh start is rendered necessary. Shakespeare might have picked up the word from barge-men on the Avon. [This last supposition is quite impossible; 'foul,' in the sense suggested by Wordsworth, is unknown before the middle of the nineteenth century.—ED.]—PAGE: Taking the passage as it stands the verb 'fail' must be understood from the end of the line, 'better rights give way to worse ones'; but this interpretation does not preserve intact the antithetical reasoning of the lines.—BEECHING (*Henry Irving Sh.*): The principle here laid down is more general [than as given by Wright]. 'One nail drives out another nail,' not a worse nail a better one. We have, therefore, adopted Dyce's emendation.—E. K. CHAMBERS (*Warwick Sh.*): Aufidius continues in an excited strain, 'Reputations rise and fall, each pushing another out of the way. So may I push away Coriolanus.' The excitement is shown by the rhyme, so rare in this play. Clearly a verb is wanted, and neither Dyce's nor any other of the numerous emendations proposed is as good [as Johnson's].—MISS C. PORTER (*First Folio Sh.*): The forcing of rights is under discussion here, hence the fitness of *fouler* rights, more violence causing rights first established to be superseded. So strength, that placed the first, by other strengths is made to *faile*. He is thinking of himself as made to *faile*, adopting these proverbs to the force Martius has applied to meet the situation,

Come let's away : when *Caius* Rome is thine, 58
Thou art poor't of all; then shortly art thou mine.*exeunt*

Actus Quintus.

[Scene I.]

Enter Menenius, Cominius, Sicinius, Brutus, 2
the two Tribunes, with others.

59. *Thou art*] *Thou'rt* Pope, Theob.
Han. Warb. Johns. Dyce, Words.
Huds. ii.

1. *Actus Quintus.*] Act V. SCENE I.
Rowe et seq.

Rome. Pope, Han. A publick Place
in Rome. Theob. Warb. Johns. Varr.

Ran. Rome. A publick Place. Cap.
et cet.

3. the two Tribunes] Ff, Cam. Cla.
Om. Rowe et cet.

with] Ff, Rowe, +, Cam. Cla.
Neils. and Cap. et cet.

and which he now proposes to apply himself to force the situation Martius has forced, and so force it out again.—A. E. THISELTON (*Notes & Queries*, 3 March, 1900, p. 164): It seems probable that 'fouler' represents 'foulter' in the manuscript. The latter word may be found in Florio's Montaigne, Bk ii, ch. viii, 'If you be wise, the horse growne-old betimes cast off Lest he at last fall lame, foulter, and breed a scoffe.' [This word does not appear to be known to any of the lexicographers or compilers of dialect dictionaries. I am inclined to think it a misprint for the form *faulter*, given by Dyce for *falter*.—ED.]—CASE (*Arden Sh.*): The Folio reading is not indefensible because an awkward ellipse of some word like *grow* or *become* is conceivable; but *founder*, as the nearest suggestion, is here adopted because the idea of complete overthrow is needed. The fire, the nail, strengths are each totally overpowered; so too must rights be, and not merely weakened.—GORDON: These general reflections close, according to Shakespeare's habit, in a proverbial couplet. All the proverbs convey one meaning: that power falls by stirring up inevitably another power to oppose it. So Coriolanus has fallen once, at the height of his achievement, by the opposition of the people; so he will fall again, at the height of his new achievement, by the opposition of Aufidius.—DEIGHTON: Rights give way to other and better rights; power, however great, has to yield when it meets greater power. [As Deighton adopts Dyce's conjecture in his text, the foregoing is an explanation and justification of Dyce rather than an attempt to explain Shakespeare's text. I cannot convince myself that any change in the Folio is either necessary or desirable. As the Cowden Clarkes so ably demonstrate, this elliptical form of expression is eminently characteristic of Shakespeare, particularly in the later plays; besides, the sentiment is also characteristic of Aufidius. In I, x. he had declared that nothing should restrain him in the satisfying of his hatred for Marcius. The rights of host to guest, the prayers of priests which ordinarily restrain fury, shall be by him disregarded. For Aufidius to make such a general statement that rights falter or founder by other rights is both inconsistent to the situation and weakening to his character.—ED.]

1. *Actus Quintus.* [Scene I.] Miss C. PORTER (*First Folio Sh.*): The part of the Act now marked Scene I. was shown on the fore-stage, and, as we may guess, the

Menen. No, Ile not go : you heare what he hath said
 Which was fometime his Generall : who loued him 5
 In a most deere particular. He call'd me Father :
 But what o'that ? Go you that banish'd him
 A Mile before his Tent, fall downe, and knee
 The way into his mercy : Nay, if he coy'd
 To heare *Cominius* speake, Ile keepe at home. 10

5. *Which was*] *To one* Coll. MS. *A mile...tent*, Rowe, Pope, Theob.
 7. *Go you*] Ff, Rowe, Pope, Han. Warb. *him*; *A mile...tent* Knt, Dyce,
Go you, Theob. Warb. Johns. Var. '73. Cam.+ *him*, *A mile...tent* Han. et cet.
Go, you Cap. et cet. 8. *knee*] *kneele* or *kneel* Ff, Rowe,
 7, 8. *him A Mile...Tent*,] Ff. *him*, Steev. Varr. Sing. i, Hal.

entry of the group was made from the end of the outer-stage (either right or left of the rear-stage compartment). This entrance stands all through the play for most of the Roman localities, as the 'Cyprus grove' side, opposite, stood, all through, for the open country and the out-of-Rome localities. When Menenius goes on his errand (l. 73) perhaps he made his exit through the 'Cyprus grove.' The dialogue, after he leaves, gives space of time enough for the audience to suppose him on his way, and when the Roman group goes off (l. 86) as it had entered, then, at the point marked now as Scene II, Menenius appeared again from the 'Cyprus grove' side, and, approaching the rear-stage or tent of Coriolanus, held his parley with the two men on guard who barred his progress (see Folio stage-direction II, i.).

5. *Which was*] COLLIER (ed. ii.): That is, 'You hear what he hath said, who was formerly general to Coriolanus.' The old annotator of the Folio, 1632, did not understand the passage when he altered it, '*To one* sometime his general'; 'he' refers to Cominius, not to Coriolanus.

6. *In a most deere particular*] W. A. WRIGHT: That is, with the strongest private friendship. Cominius loved him not only as his general for his soldierly qualities, but with the most affectionate personal regard. The use of the word 'particular' is suggested by the word 'general' in the line before; and the two are frequently contrasted. Compare IV, vii, 16.—CASE (*Arden Sh.*): The *N. E. D.* gives an excellent instance of 'particular' under 'personal relation, . . . personal interest, regard or favour,' from Weever, *Ancient Funeral Monuments*, 1631, p. 797, 'Out of his particular to their Towne, hee procured of Queene Elizabeth a Charter of Incorporation.'

8. *knee*] W. A. WRIGHT: That is, go on your knees. The later folios have corrupted it to 'kneel.' In a slightly different sense the word occurs in *Lear*, II, iv, 217, 'I could as well be brought To knee his throne.' Similarly Shakespeare uses the verbs 'to lip,' 'to mouth,' 'to tongue,' 'to nose,' 'to foot,' 'to arm' = to take into the arms.

9. *if he coy'd*] W. A. WRIGHT: That is, if he disdained. The adjective is used by Shakespeare more in the sense of *disdainful*, *scornful*, than in that of *shy*, which it has at present. Compare *Venus & Adonis*, 112, 'Yet was he servile to my coy disdain.' And *Two Gentlemen*, I, i, 30, 'To be in love, where scorn is bought with groans; Coy looks with heart-sore sighs.' Cotgrave has: '*Mespriseresse*: *f.* A coy, a squeamish or scornfull dame.' [The *N. E. D.* quotes the present line as the sole example of the verb *to coy* in the sense of *to disdain*.—ED.]—CASE prefers to

Com. He would not feeme to know me.

II

Menen. Do you heare ?

Com. Yet one time he did call me by my name :

I vrg'd our old acquaintance, and the drops

That we haue bled together. *Coriolanus*

15

He would not anwser too : Forbad all Names,

He was a kinde of Nothing, Tittlelesse,

Till he had forg'd himfelfe a name a'th'fire

Of burning Rome.

Menen. Why so : you haue made good worke :

20

A paire of Tribunes, that haue wrack'd for Rome,

To make Coales cheape : A Noble memory.

22

16. *too*] *to* Ff.

18. *a'th'*] *o'th'* F₄, Rowe, Pope, Theob. Han. Warb. *i'th'* Johns. *o'the* Cap. Coll. Del. Dyce, Cam.+, Words. Huds. ii, Craig, Neils. *i'the* Var. '73 et cet.

20. *you haue*] *you've* Pope, Theob. Han. Warb. Johns. Dyce ii, Huds. ii, Words.

21. *wrack'd for*] Ff, Rowe, Pope, Sing. ii. *sack'd fair* Han. *reck'd for* Warb. *wreck'd for* Coll. Ktly, Huds. i. *wreck'd fair* Mason, Dyce ii, Huds. ii, Words. Neils. *wrack'd poor* Long MS. (ap. Cam.). *wrack'd fair* Wh. ii. *wrecked your* Kinnear. *sacked all* Wray conj. *rack'd for* Johns. et cet.

interpret 'coy'd' here, as if he *showed reluctance* rather than *disdained*, since 'we know from what follows that Coriolanus both heard Cominius speak and answered him.'

21. that haue wrack'd for Rome] WARBURTON: We should read *reck'd*, i. e., been careful, provident for. In this insinuation of their only minding trifles he satirises them for their injustice to Coriolanus, which was like to end in the ruin of their country. [THEOBALD, in a letter to Warburton dated Sep. 26, 1726 (NICHOLS, ii, 616), proposed this reading and interpretation, though he did not adopt it in either of his editions. Warburton has appropriated it without the slightest acknowledgment.—ED.—HEATH (p. 426): Why is not the ancient reading [*sic*] '*rack'd for Rome*' full as good [as Warburton's]? That is, A pair of Tribunes, that have tortured their brains for Rome's welfare, only to fall the price of coals; insinuating that the citizens would soon have an opportunity to warm themselves by the fire of their own houses.—STEEVENS: '*Rack'd for Rome*' is surely the right reading. To *rack* means to harass by exactions, and in this sense the poet uses it in other places. 'The commons hast thou rack'd; the clergy's bags Are lank and lean with thy extortions,' [2 *Henry VI*: I, iii, 131]. I believe it here means in general, You that have been such good stewards for the Roman people, as to get their houses burned over their heads, to save them the expense of coals.—MONCK MASON (*Additional Comments*, etc., p. 48): I cannot understand this passage notwithstanding Mr Steevens's explanation of it, which appears to me to be forced and unnatural. I should read it thus, '—that have *wreck'd fair* Rome.' It has been supposed that Shakespeare dictated some parts of his plays to an amanuensis; in that case the words *wreck* and *rack* might easily have been mistaken for each other, as they agree precisely in sound. [W. W. WILLIAMS, in *The*

[21. that haue wrack'd for Rome]

Parthenon, May 3, 1862, p. 19, makes the same suggestion, though he does not offer the like fanciful reason for the supposed error, and is quite unaware that he was anticipated in this emendation. Dyce, in his ed. ii, and the Cambridge Editors in both editions assign the reading 'fair Rome' to Williams.—ED.]—COLLIER: The meaning of this passage seems to have been hitherto mistaken, and therefore always printed 'A pair of tribunes that have rack'd for Rome.' Menenius intends to say that the tribunes have wrecked a noble memory for Rome by occasioning its destruction. Mr Amyot concurs in this new interpretation. In the old copies it is printed 'wrack'd,' the old orthography of the time for *wreck'd*, and not for *rack'd*. [Mr Amyot was the erudite antiquarian, founder of the Camden Society, who, according to the *D. N. B.*, 'largely aided the Percy, the Shakespeare, and other literary Societies.'—ED.]—DYCE (*Remarks*, etc., p. 163): In spite of Mr Amyot's approbation I cannot but think that Mr Collier has pointed and interpreted this passage most erroneously. The First Folio gives it *literatim* thus, 'A paire of Tribunes, that have wrack'd for Rome' where (as the other modern editors rightly understand the word) 'wrack'd' is merely the old (and not very unusual) spelling of 'rack'd'; so in *Lear*, V, iii, 313, 'he hates him That would upon the wracke of this tough world Stretch him out longer.' In Beaumont and Fletcher's *Faithful Friends*, I, i, according to the MS. (now before me) from which Weber published that play, 'My Soules wrackt,' *i. e.*, 'My soul is rack'd'; and in the 4to, 1640, of Fletcher's *Bloody Brother*, I, i, '—and I Not set upon the wracks?' where the 4to, 1639, and the Folio, 1679, have 'rack.' . . . 'A noble memory' is spoken ironically, 'memory' meaning here *memorial*, as in IV, v, 73 of the present play, and in innumerable passages of early writers besides the following one, 'Turn all the stories over in the world yet, And search through all the memories of mankind,' Fletcher, *Mad Lover*, V, iv. Besides, is not Mr Collier's 'new interpretation' inconsistent with the feelings of an ancient Roman, who would have scorned the very idea of Rome's 'memory' being 'wreck'd,' even if the Volscians had burned the city to the ground? [For 'memory' in the sense of *memorial* see also V, vi, 188, 'Yet he shall haue a noble memory.'—ED.]—BADHAM (*The Text of Sh.*, p. 290): Mr Dyce has very properly objected to the alteration by which 'a noble memory' is made the case after 'wracked.' There is so much propriety in the exclamation, and so very little in the expression of *wracking a noble memory*, that the punctuation must not be disturbed. But Mr Dyce is not so successful in defending the old reading, nor, as I think, in interpreting 'wracked' as equivalent to *racked* in our modern orthography; for though his note is conclusive as to the old practice of confounding the spelling of the two words, it is impossible to attach any sense to the expression, *who have racked for Rome*. A transposition restores the only meaning which Menenius can be conceived to intend, 'A pair of tribunes that have wracked Rome, for To make coals cheap.'—VERPLANCK: That is, a pair of magistrates who have wrecked, or *destroyed*, the noble reputation of Coriolanus (now become 'nothing, titleless') which once belonged to Rome; and all this only to make coals cheap in the burning city. The annotators explain [the more common reading] *rack'd*, 'who have harassed by exaction'; from which I can extract no satisfactory meaning in this connexion.—LEO (*Coriolanus*): Perhaps we should read *work'd*, for that is the sense: The Tribunes have won a noble memory (ironically) by caring for the public interest (as they ought to do as tribunes), and making coals cheap, just as Publius

[21. that haue wrack'd for Rome]

and Quintus had the merit to have brought the best water by conduits to Rome.—HUDSON (ed. i.) characterizes Steevens's explanation of *rack'd* as 'very obscure and far-fetched.' He adds: 'It is true, as alleged in favour of the common reading, that *rack* also was often spelt *wrack*; but this does not shake us from that given by Mr Collier.'—[Dyce, as usual, caused Hudson to waver in his faith, see *Text. Notes*.—ED.]—W. A. WRIGHT: That is, that have strained every effort, exerted yourselves to the utmost, for Rome. To 'rack' as a transitive verb signifies *to strain*, or *stretch*, as in *Much Ado*, IV, i, 122, 'That which we have we prize not to the worth, . . . but being lack'd and lost, Why then we rack the value.' And *Mer. of Ven.*, I, i, 181, 'Try what my credit can in Venice do: That shall be rack'd even to the uttermost.'—BEECHING (*Henry Irving Sh.*): It is not at all impossible that Steevens may be right in taking the metaphor from a 'racking steward.' That expression occurs in a passage of Sidney's *Arcadia*, quoted by Richardson, 'The court of affection, held by that racking steward, remembrance'; we still speak of 'rack-rents.'—PERRING: 'Wracked' is the word which is set down in the Folios, and, inasmuch as our word '*wrecked*,' wherever it occurs, is almost invariably spelt in the original copies with an 'a' and not with an 'e,' the presumption is that '*wrecked*' is the word which is here authorized by the Folios. The meaning would be that the tribunes had (to borrow words from *Macbeth*) 'laboured in their country's wreck.' The preposition 'for,' coming after 'wreck,' would be abnormal, but not necessarily un-Shakespearian. It might be illustrated by such expressions as the following: 'Revenge the heavens for old Andronicus,' *Titus And.*, IV, i, 129; 'How unluckily it happened, that I should purchase the day before for a little part, and undo a great deal of honour!' *Timon*, III, ii, 52; 'Spare for no faggots,' 1 *Henry VI*: V, iv, 56. [Perring mentions with scant respect the two emendations '*Recked* for' and '*Racked* for,' giving as a third '*wreaked* for,' which may be shrewdly suspected to be his own contribution, as he takes pains to elucidate this new reading thus: 'They had wreaked their vengeance on Coriolanus by expatriating him, under colour that it was for the public good; but what had they effected? They had cheapened coals! and cheap enough they would be when the city was, as it were, the colliery to supply the fuel for its own conflagration; the allusion, of course, is to Coriolanus having refused to be called by any title, "Till he had forged himself a name o'the fire Of burning Rome."'—ED.]—VERITY (*Student's Sh.*): That is, striven, strained. Menenius ridicules the net result of their strenuous efforts on behalf of the common weal, viz., a fall in the price of coals. The metaphor is 'to strain, wrest,' as by means of a rack or instrument.—MISS C. PORTER (*First Folio Sh.*): That is, wrought vengeance for themselves on Coriolanus's name, as her representative, with ruinous results, to make charcoal cheap when Rome is burned. Menenius makes words suit his meaning in their suggestive sense. Here in 'wrack'd' he seems to have combined the sense of wrought ruin, and wreaked vengeance in a way according with the usage of 'wrecked' and 'wreake' (see IV, vi, 90). And the words used by Plutarch at this stage of the story are again in point here, 'In this while, all went still to wrack at Rome.' As before explained by editors, merely in the sense of 'laboured' or 'wrought' the entire meaning conveyed by the passage seems not to be covered.—DEIGHTON: No instance has been cited of the verb [to rack] in the neuter sense [strained for], or of its being coupled with *for*. I have therefore followed Dyce in accepting Williams's conjecture *wrecked fair*.

Com. I minded him, how Royall 'twas to pardon 23
 When it was leffe expected. He replied
 It was a bare petition of a State 25
 To one whom they had punish'd.
Menen. Very well, could he fay leffe. 27

24. *it was leffe*] *it was least* Pope,
 Theob. Han. Warb. Johns. Coll. iii.
 (MS.), Wh. Dyce ii, Huds. ii, Words.
least it was Varr. Ran.

25. *bare*] *base* Mason. *rare* Dyce ii,
 Huds. ii, Words.
 26-28. Two lines, ending: *well...*
regard Johns. et seq.

25. *a bare petition*] WARBURTON: 'Bare,' for *mean*, *beggarly*.—JOHNSON: I believe rather, a petition unsupported, unaided by names that might give it influence.—STEEVENS: 'A bare petition,' I believe, means only a *mere petition*. Coriolanus weighs the consequence of verbal supplication against that of actual punishment.—MONCK MASON (*Comments*, etc., p. 260): I have no doubt but we should read 'a *base* petition,' meaning that it was unworthy the dignity of a state to petition a man whom they had banished. [Sir William Blackstone (*Shakespeare Society Papers*, 1844, p. 99) makes the same suggestion, but without further comment.—ED.]—MALONE: In *1 Henry IV*: [I, iii, 108], and in *Timon*, [IV, iii, 229], the word 'bare' is used in the sense of *thin*, easily seen through, having only a slight superficial covering. Yet, I confess, this interpretation will hardly apply here. In the former of the passages alluded to the editor of the First Folio substituted *base* for *bare* improperly. In the passage before us perhaps *base* was the author's word.—DELUSS: Coriolanus, in the report of Cominius, elucidates that however royal an unexpected pardon may be, it amounts to no more than a bald request, a naked petition of a state, extended to one whom the state had punished. 'Bare' expresses the disregard such a request deserves.—W. W. WILLIAMS (*The Parthenon*, 3 May, 1862, p. 19): I hope I may be excused for suspecting that Coriolanus had replied scornfully to Cominius that 'It was a *rare* petition of a state.' 'Rare' and 'strange' were used by Shakespeare interchangeably in the sense of *extraordinary*—as indeed they still are; and, in the first scene of this drama, Coriolanus had displayed similar temper and in similar terms when describing the exultation of the mob at having 'a petition granted them a *strange* one.' In the present passage he appears to have remarked sarcastically that it was a *rare* (*i. e.*, strange or extraordinary) proceeding that a banished man should be petitioned for mercy by the very men who had banished him.—KEIGHTLEY (*Expositor*, p. 371): I do not well understand 'bare' here. Mason's reading is not quite satisfactory.—BULLOCH (p. 188): In I, ix. the speech of Cominius, beginning at l. 66, gives the history of the hero being named Coriolanus. His after banishment and what followed explain the passage and emendation, 'It was a *rebaptizing of estate* To one whom they had punish'd.'—CHAMBERS (*Warwick Sh.*): That is, a bare-faced petition. Rome had not pardoned Coriolanus; yet Rome had the face to ask pardon from him.—ORSON: That is, a petition made by one who comes bare-headed, cap in hand. Compare Dekker's *Gull's Hornbook*, ch. i, 'Antiquity puts off his cap, and makes a bare oration in praise of the virtues of it.'—[The explanation given by Steevens is, to me at least, quite sufficient. For this figurative use of 'bare' compare 'uttering bare truth,' *Sonnet lxi*, l. 4; 'they live by your bare words,' *Two Gentlemen*, II, iv, 46.—ED.]

Com. I offered to awaken his regard 28
 For's priuate Friends. His anfwer to me was
 He could not stay to picke them, in a pile 30
 Of noysome musty Chaffe. He said, 'twas folly
 For one poore graine or two, to leaue vnburnt
 And still to nose th'offence.

Menen. For one poore graine or two ?
 I am one of those : his Mother, Wife, his Childe, 35
 And this braue Fellow too : we are the Graines,
 You are the musty Chaffe, and you are smelt
 About the Moone. We must be burnt for you.

Sicin. Nay, pray be patient : If you refuse your ayde
 In this so neuer-needed helpe, yet do not 40
 Vpbraid's with our distresse. But fure if you
 Would be your Countries Pleader, your good tongue
 More then the instant Armie we can make
 Might stop our Countryman. 44

29. *For's*] *For his* Cap. Varr. Ran.
 Mal. Steev. Varr. Sing. Knt, Coll. Del.
 Hal. Ktly, Wh. i.

32. *leaue*] *leave't* P. A. Daniel, Huds.
 ii, Words.

33-36. Lines end: *graine...Wife...*
Graines Han. Steev. Var. '03, '13, Sing.
 i, Hal.

35. *I am*] *I'm* Pope, + (—Var. '73).
his Childe] *and child* Var. '85.

36. *too: we are*] *we're* Han. Bell.

40. *so neuer-needed*] *so-never-needed*
 Pope, Theob. Han. Warb. Cap. (Er-
 rata), Craig. *so never-heeded* Steev.
 Varr. Sing. i, Knt i, Sta. Hal. Hunter.

41. *Vpbraid's*] Ff, Rowe i, Han. Coll.
 Dyce, Sta. Wh. Cam. +, Huds. Craig,
 Neils. *Upraid us* Pope i. (misprint).
Upbraid us Rowe ii. et cet.

42. *Countries*] *country's* Rowe et seq.

28. *I offered*] W. A. WRIGHT: That is, I attempted, endeavored. So in *Mid. N. Dream*, IV, i, 216, 'But a man is but a patched fool, if he will offer to say what methought I had.' And *Pericles*, IV, ii, 116, 'Ay, he: he offered to cut a caper at the proclamation; but he made a groan at it.' [This sense of the word still survives, as many others also, in the current speech of Ireland, for example, 'Don't offer to do it,' which is either a warning or a piece of advice.—ED.]

32. *to leaue vnburnt*] P. A. DANIEL: Qy. read, 'leave 't vnburnt,' *i. e.*, the pile of musty chaff. You may 'nose' an offence, but you can only burn that which produces it.

33. *to nose*] Compare *Hamlet*, IV, iii, 38, 'You shall nose him as you go up the stairs.'

38. *About the Moone*] DELIUS calls attention to a like hyperbole in *Hamlet*, III, iii, 36, 'O, my offence is rank, it smells to heaven.' [Compare also, 'There were no living near her; she would infect to the north-star,' *Much Ado*, II, i, 258.—ED.]

40. *so neuer-needed helpe*] VERPLANCK: This is the original text, which has the clear meaning of 'help never so much wanted.' There is, therefore, no propriety in the alteration of 'never-heeded help.' For other examples wherein short phrases, mostly containing participles, are compounded into epithets see ABBOTT, § 434.

Mene. No : Ile not meddle.

45

Sicin. Pray you go to him.

Mene. What should I do ?

Bru. Onely make triall what your Loue can do,
For Rome, towards *Martius*.

Mene. Well, and say that *Martius* returne mee,
As *Cominius* is return'd, vnheard: what then ?

50

But as a discontented Friend, greefe-shot

With his vnkindnesse. Say't be so ?

53

46. *Pray*] *I pray* Cap. Steev. Var.
'03, '13.

you] *you now*, Dyce ii, Huds. ii,
Words.

47. *What*] *Why? what* Han.
do] *do there?* Ktly.

49. *towards*] *tow'rds* Pope, + (—Var.
'73).

50, 51. As three lines, ending: *Martius...return'd...then?* Pope, Theob. Warb. Johns. Varr. Ran. Mal. Steev. Varr. Sing. Coll. Del. Dyce, Hal. Ktly, Wh. Cam., Huds. i, Craig, Neils.

51. *is return'd*] *return'd* F4, Rowe.

51-54. *vnheard...vnkindnesse...so?*
Sicin. *Yet...will*] *Unheard, but...un-*

kindness: and what then? Sic. *Say it be so...will*, Menenius, Han. (ending ll. 50, 51 as in Pope and ll. 52-54: *Friend...then...Menenius*,) *vnheard,—what then? —a discontented friend...unkindness? Say't be so?* Sic. *Say it be so...will*, Menenius, Cap. (ending ll. 50, 51 as Pope; ll. 52-54: *friend...so Menenius*,). *Unheard; what then? or not unheard, but...Unkindness?* Sic. *Say't be so...will*. Badham, Huds. ii. (ending ll. 50, 51 as Pope, and ll. 52-54: *as...his...will*,).

51. *then?*] *then? how then should I return* Ktly. *then, oblige me to come back* Words.

50-53. Well, and . . . Say't be so] BADHAM (*Criticism Applied to Sh.*, p. 16): There are several reasons for doubting the soundness of this passage. The half-line by itself would excite no suspicion, for there is a natural pause after the words 'what then?' [This half-line, 'Unheard; what then?' is due to Pope, see *Text. Notes*.] When, however, we find the next line beginning with 'but,' a conjunction which has nothing to do with the preceding clause, we cannot help suspecting that there is an hiatus to be supplied with some such words as these, '*not as a joyful herald, But as a discontented friend*,' &c. If this be thought too bold, 'But' must be at once discarded; and we are the more inclined to adopt this alternative because it will also enable us to change the expression of 'discontented friend,' which is somewhat unusual in the sense of a friend who has had his request denied, and to get rid of the Alexandrine in the following line. We propose, therefore, to read:

'As a *discountenanc'd* friend grief-shot with his
Unkindness.

Sic. Say't be so; yet your good will,' &c.

[Ten years later, that is, in 1856, Badham returns to the question of the proper arrangement of these lines. In that interval he has evidently repaired his omission of consulting either an original folio, or Vernor and Hood's reprint of 1807, since he transcribes the lines as there given, and so makes no mention of the half-line due to Pope. He likewise discards his emendation for 'discontented.' Of the passage as a whole he says: "Say't be so" ought to be given to Sicinius; as for

Sicin. Yet your good will
Must haue that thanks from Rome, after the measure 55
As you intended well.

Mene. Ile vndertak't :
I thinke hee'l heare me. Yet to bite his lip,
And humme at good *Cominius*, much vnhearts mee.
He was not taken well, he had not din'd, 60

57. *undertak't*] Ff, Dyce, Sta. Rowe et cet.
Cam.+, Words. Neils. *undertake it* 60-67. Mnemonic Warb.

the metre, it might be safely left to the ear of any judicious reader. But there is a special reason for arranging the passage as it ought to stand:

"*Men.* Well and say that Marcius
Return me, as Cominius is return'd,
Unheard; what then?—but as
A discontented friend, grief-shot with his
Unkindness."

The verse of six syllables [l. 51] may be thought by some to be purposely defective; but, in the first place, there is no pause in the sense after the word "as," and pauses of this kind are generally catalectic, or ending in the middle of a foot; and, in the second place, the sense is as defective as the metre, for, as the words now stand, Menenius is made to suppose that Marcius may return him unheard, *but* as a discontented friend—that is, without listening to him, *but* without granting his request. Read

"Unheard, what then? or *not unheard*, but as
A discontented friend," &c.'

50. *returne mee*] W. A. WRIGHT: That is, send me back. In this transitive sense 'return' is now used of things, but not of persons. Compare *Timon*, III, vi, 40, 'I hope it remains not unkindly with your lordship that I returned you an empty messenger.'

51. *vnheard: what then?*] KEIGHTLEY (*Expositor*, p. 372): I would supply, *How, then, should I return?* [As before noted, in the case of Badham, Keightley is here supplying words to round out a half-line for which Pope is responsible.—ED.]

55, 56. *that thanks . . . As you intended*] For other examples of this construction, wherein 'as' approaches the meaning of a relative pronoun, see ABBOTT, § 280.

59. *humme at good Cominius*] BEECHING (*Henry Irving Sh.*): Compare *Macbeth*, II, vi, 41, 'The cloudy messenger turns me his back And hums'; also, 1 *Henry IV*: III, i, 158, 'I cried "hum," and "well, go to," But mark'd him not a word.' Palsgrave has, 'I humme, I make a noyse like one that lysteth not speake, *je fays de muet*.'

60. *He was not taken well, he had not din'd*] WARBURTON: This observation is not only from nature, and finely expressed, but admirably befits the mouth of one who in the beginning of the play had told us that he loved convivial doings.—STEEVENS: Mr Pope seems to have borrowed this idea. See *Epist.*, I, ver. 127, 'Perhaps was sick, in love, or had not din'd.'

The Veines vnfill'd, our blood is cold, and then 61
 We powt vpon the Morning, are vnapt
 To giue or to forgiue; but when we haue stufte
 These Pipes, and these Conueyances of our blood
 With Wine and Feeding, we haue suppler Soules 65
 Then in our Priest-like Fafts : therefore Ile watch him

63. *we haue*] *we've* Pope, Theob.
 Han. Warb. Johns. Dyce ii, Huds. ii,

Words.

64. *our*] Om. Pope, +, Coll. MS.

60. He was not taken well] W. A. WRIGHT: That is, the time for the interview with him was not chosen wisely. Compare *Mid. N. Dream*, III, ii, 16, 'Where I did him at this advantage take.' So *Hamlet*, III, iii, 80, 'He took my father grossly, full of bread.'

61. The Veines vnfill'd, our blood is cold] THEOBALD: Lord Bacon somewhere in his *Essays* makes this very remark concerning the *Seasons of Sollicitation*. [A diligent reading of all of Bacon's *Essays* has been unproductive in identifying this vague reference by Theobald. The *Essay Of Negotiating* gives various methods of approaching the person solicited, but there is not any reference to a propitious season. Spedding's exhaustive Index to the Works of Bacon does not contain any reference to seasonable solicitation. Menenius is evidently familiar with the offices of the veins; see his reference to them and the function of the Belly in his apologue, I, i, 136-142.—ED.]

64. these Conueyances] W. S. WALKER (*Vers.*, p. 243) has collected a large number of examples wherein 'the plurals of Substantives ending in *s*, in certain instances; in *se*, *ss*, *ce*, and sometimes *ge*; . . . are found without the usual addition of *s* or *es*—in pronunciation at least, although in many instances the plural affix is added in printing, where the metre shows that it is not to be pronounced.' Walker, on p. 259, quotes the present line as an example. See also ABBOTT, § 471; compare III, i, 46 *supra*.—ED.

66. our Priest-like Fafts] STEEVENS: I am afraid that when Shakespeare introduced this comparison the religious abstinence of modern, not ancient, Rome was in his thoughts.—C. (ap. *Steevens*, 1793): Priests are forbid, by the discipline of the church of Rome, to break their fast before the celebration of mass, which must take place after sun-rise and before mid-day. [This note, without further identification than the single letter C. as here given, is repeated in the subsequent *Variorum* editions. As the information imparted is not of great intrinsic value, let us be content, and allow the modest commentator to retain his anonymity.—ED.]

66. Ile watch him] W. A. WRIGHT: The figure is taken from the language of falconry, although the treatment prescribed by Menenius is different from that practised by Petruchio. See *Tam. of Shr.*, IV, i, 206-210:

'Another way I have to man my haggard,
 To make her come and know her keeper's call,
 That is, to watch her, as we watch these kites
 That bate and beat and will not be obedient.'—

ROLFE: 'Watch' in that technical sense means to *keep one from sleep* (see *Othello*, III, iii, 23), while here all that Menenius intends to say is that he will watch for the opportunity of making his appeal to Coriolanus when he is *dieted*

Till he be dieted to my request, . 67
And then Ile fet vpon him.

Bru. You know the very rode into his kindnesse,
And cannot lose your way. 70

Mene. Good faith Ile proue him,
Speed how it will. I fhall ere long, haue knowledge
Of my succeffe. *Exit.*

Com. Hee'l neuer heare him.

Sicin. Not. 75

Com. I tell you, he doe's fit in Gold, his eye

69. *rode*] Ff, Rowe i. *road* Rowe ii.
et seq.

71, 72. *him,...will.*] *him....will*, Del.
Sta. Ktly.

72. *I*] *ye* Theob. conj. (Nichols ii,

488). *You* Han. Heath, Mason, Ran.
Coll. MS., Huds. ii.

75. *Not.*] *No?* Cap.

76. *fit in Gold*] *sit engall'd* Black-
stone.

to it, that is, put in good humour for it by a good dinner.—DEIGHTON: Wait for the moment when he will be in the mood to listen to my request. [Deighton likewise suggests that 'watch' is here used in its technical sense as in falconry.—ED.]—CASE: Observe him or wait for him. Either of these Shakespearian uses gives sound sense here. Those who suspect an allusion to falconry in which hawks were watched are going out of their way, and also suggesting the very opposite of Menenius's methods. [Which is also the opinion of the present ED.]

72. *I shall ere long*] MALONE: That Menenius at *some time* would have knowledge of his success is certain; but what he asserts is that he would *ere long* have that knowledge.—STEEVENS: All Menenius designs to say may be, 'I shall not be kept long in suspense as to the result of my embassy.' [For this use of 'success' in the indeterminate sense of *fortune*, *result*, compare I, vi, 9 *supra*. Malone appears to have taken it in the more restricted sense of prosperous termination.—ED.]—BEECHING (*Henry Irving Sh.*) for the thought here compares *Jul. Cæs.*, V, i, 123–126:

'O that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end
And then the end is known.'

76. *he doe's sit in Gold*] JOHNSON: He is enthroned in all the pomp and pride of imperial splendor—*χρυσόθρονος Ἡρῆ*, Homer.—HEATH (p. 427): What can possibly be meant by *sitting in gold* which is pertinent to the present circumstances of Coriolanus? I conceive the poet probably might have written, 'he does sit *engall'd*'; that is, He is surrounded by the Volscian chiefs, as if he were their prisoner, so that there is no getting at any private conference with him. This agrees very well with what is said just afterwards, that he had sent in writing after Cominius the conditions on which alone he would condescend to treat with Rome, which seems to imply that he had first taken the opinion of the Volscians after Cominius had left him. So Aufidius testifies for him that he had 'Never admitted private whisper, no Not with such friends that thought them sure of him.'—

Red as 'twould burne Rome : and his Iniury 77
 The Gaoler to his pittie. I kneel'd before him,
 'Twas very faintly he said Rise: dismist me
 Thus with his speechlesse hand. What he would do 80
 He sent in writing after me : what he would not,
 Bound with an Oath to yeeld to his conditions: 82

78. *Gaoler*] *goaler* Pope, Theob. Han.
 Warb. Var. '73, '78. *jailer* Cap.

80, 81. *What he...he would not*] *What*
he would do, What he would not, he sent
in writing after me; S. Jervis.

81-83. *He sent...vaine*] *And what he*
would not, being bound by oath To yield
to his conditions—after me He sent in

writing: so all hope is vain, Words.

81. *me*] Om. Pope, + (—Var. '73).
not,] Ktly and Wh. here mark an
 omission.

82. *to yeeld to his*] *not yield to new*
 Han. Warb. *to yield no new* Johns.
 conj.

['*Engoal'd*' is a word of Heath's own coinage, and therefore its interpretation is quite as fanciful as its origin. The substantive *goal* if made into a verb could by no possibility be interpreted as *surrounded*, *imprisoned*. The only meaning of the word is the terminus or end of a race or contest. It is just possible that Heath's word has been misprinted and that it should be *engaol'd*, since he interprets his suggestion as *imprisoned*. Note also, that in l. 78 'Gaoler' was misprinted *goaler* by Pope, and passed several successive editors without correction.—ED.]—CAPELL: That is, sit enthron'd in pomp and in the terror of majesty; the expression is doubly figurative, for we are only to understand by it that his approach was as difficult as a king's, and his presence as awful.—STEEVENS: So, in the old translation of Plutarch, '—he was set in his chaire of state, with a marvellous and unspeakable majestie.' Shakespeare has a somewhat similar idea in *Henry VIII*: I, i, 19, 'All clinquant, all in gold, like heathen gods.' The idea expressed by Cominius occurs also in the *Iliad*, bk viii, l. 442, in the translation of which passage Mr Pope was perhaps indebted to Shakespeare, 'Th' eternal Thunderer sat throned in gold.'—KEIGHTLEY (*Expositor*, p. 372): For 'in gold' we might read *a god*, 'He sits amongst men, like a descended god,' *Cymbeline*, I, vi, 169. But it may be his chair of state that is meant.

82. *Bound with an Oath to yeeld to his conditions*] HEATH (p. 427): As specious as the emendation of Sir Thomas Hanmer appears [see *Text. Notes*], it cannot possibly be right unless we suppose Coriolanus to have violated his oath out of regard for the old Menenius. For he himself afterwards (V, iii, 17-19) expressly tells us that he had yielded to new conditions. I conjecture the poet might possibly have written, 'Bound with an oath, *if you yield to his conditions*,' that is, To remove the apprehension and terror the city might be under from his resentment he declared what he would not do, and bound himself to it by an oath if it accepted the conditions he had offered.—CAPELL: To make any sense at all of these lines [82-84] it was necessary to adopt the word '*from*' [in l. 83]; and that done, the hemistich became necessary likewise; but what to do with the lines that precede it the editor could not see at that time; all he then saw was an appearance of meaning that pleas'd him better than any change he had seen of them; but coming now to put thoughts upon paper, he perceiv'd they were wrong, and a little further reflection discover'd the true seat of this error, the hemistich guiding

[82. Bound with an Oath to yeeld to his conditions]

him to it. Other words besides 'from' have slip'd through the compositor's fingers, and we must read the lines thus, 'What he would do, | He sent in writing after me; what he would not, | *Except we yield to his conditions, | Bound with an oath.* So that,' &c. Here were conditions offered and conditions refused; it is useless to guess at the first, 'tis sufficient that we suppose them humiliating enough; the latter, it is probable, were a cessation of arms in the country, and a removal of his siege from the town; for he does these things afterwards, and is made to break his 'oath' by his mother.—JOHNSON: The whole speech is in confusion, and I suspect something out. I should read:

'—What he would do,
He sent in writing after; what he would not,
Bound with an oath. To yield to his conditions.'

Here is, I think, a chasm. The speaker's purpose seems to be this: 'To yield to his conditions is ruin, and better cannot be obtained, so that all hope is vain.'—FARMER: I suppose Coriolanus means that he had sworn to give way to the *conditions* into which the ingratitude of his country had forced him.—MONCK MASON (*Comments*, etc.): This passage as it stands is evidently wrong, for it is absolutely unintelligible, and the question is how to amend it; none of the amendments hitherto suggested appear satisfactory; that which I have to propose is a very slight deviation from the text—the reading '*in his conditions*' instead of 'to his conditions.' To 'yield,' in this place, means to *relax*, and is used in the same sense in scene iii. by Coriolanus in speaking of Menenius:

'—to grace him only
That thought he could do more, a very little
I have yielded to.'

What Cominius means to say is 'That Coriolanus sent in writing after him the conditions on which he would agree to make a peace, and bound himself by an oath not to depart from them. The additional negative which Hanmer and Warburton wish to introduce is not only unnecessary, but would destroy the sense; for the thing which Coriolanus had sworn *not* to do was to *yield in his conditions*.—HENLEY: 'What he would do,' *i. e.*, the conditions on which he offered to return, he sent in writing after Cominius, intending that he should carry them to Menenius. 'What he would not,' *i. e.*, his resolution of *neither* dismissing his soldiers nor *capitulating with Rome's mechanics* in case the terms he prescribed should be refused, he bound himself by an oath to maintain. If these conditions were admitted the oath, of course, being grounded on that proviso, must *yield to them* and be cancelled. That this is the proper sense of the passage is obvious from what follows in V, iii:

'—if you'd aske, remember this before;
The thing I have forsworne to graunt may neuer
Be held by you denials. Do not bid me
Dismisse my soldiers, or capitulate
Again, with Romes mechanickes,' [ll. 89–93].—

MALONE: I believe two half lines have been lost; that 'Bound with an oath' was the beginning of one line, and 'to yield to his conditions' the conclusion of the next. Perhaps, however, 'to yield to his conditions' means to yield *only* to his condi-

[82. Bound with an Oath to yeeld to his conditions]

tions, referring these words to 'oath'; that his oath was irrevocable, and should yield to nothing but such a reverse of fortune as he could not resist.—SINGER (ed. i.): None of the explanations or proposed emendations satisfy me. Perhaps we might read, 'to yield to *no* conditions.' The sense of the passage would then be: 'What he would do he sent in writing after me; *the things* he would not do, he bound *himself* with an oath to yield to *no* conditions *that might be proposed*.' It afterwards appears what these were (see V, iii, 89-93).—KNIGHT: The commentators suspect some omission here, but it appears to us that they have mistaken the passage. They conceive that 'what he would not' is the matter especially 'bound with an oath.' Coriolanus sends 'in writing' both 'what he would do' and 'what he would not'; and in justification of the harshness of his demands he adds that he is 'bound with an oath to yield to his conditions,' that is, to make his sole law the 'conditions' in which he had become placed—his duty to the Volcians; to yield himself up entirely to the guidance of those 'conditions.'—COLLIER: The meaning appears to be that Coriolanus bound himself by an oath that Rome should yield to his conditions. Various changes of the text have been proposed, but none seems absolutely necessary.—VERPLANCK: Coriolanus sends his ultimatum (to use the language of diplomacy) in writing, stating both what he would and what he would not consent to, and binding all with an oath that these are the conditions to which Rome must yield. This line [82] is elliptically expressed, but the sense is sufficiently explicit. But the editors have not been satisfied, and propose various emendations, of which 'to yield to no conditions' is far the most probable.—DELIUS: It has been thought that there is here an omission of either a half or a whole line. Such an ellipsis and anacoluthon is, however, quite in Shakespeare's style. The sense is: He sent after me in writing what he would do, what he would not do (*i. e.*, what he would grant to us and what not); he bound me with an oath to submit to his conditions. 'Bound,' which the editors take for a participle, is rather of the same order as 'sent,' and out of 'after me' *me* is to be supplied. We may construe this, without ellipsis: he sent in writing after me what he would do (and) what he would not; and bound me with an oath to yield to his conditions. Cominius is thus made ambassador to the Romans.—STAUNTON: The sense of this passage we conjecture to have been destroyed by the misprint 'his' for *no*; 'his' being inadvertantly caught by the transcriber from the next line. If we read 'Bound with an oath to yield to *no* conditions' the meaning is clear enough—what he would consent to he sent in writing; what he would not, he bound himself by oath to yield on no conditions.—R. G. WHITE: This passage is incomprehensible. None of the many explanations or emendations proposed for it (the more important of which are to be found in the *Variorum* of 1821) appear worthy of attention. I believe that a line has been lost, or perhaps two, after 'what he would not.'—LEO (*Coriolanus*): In his writing he said what he would do, and what not; and that an oath given to the Volscians bound him in this way. The First Guard says, 'you are condemned, our general has sworn you out of reprieve and pardon,' [ll. 51, 52], and Coriolanus himself says, 'my remission lies in Volscian breasts,' [ll. 85, 86], and 'the thing I have forsworn to grant.' Just before going to press Professor Solly suggested to me as a new reading *hold* for 'yield.'—HUDSON (ed. ii.): I more than suspect this latter to be the true reading.—C. & M. COWDEN CLARKE: We think this passage condensedly expresses the stipulations made by Coriolanus and the proposals made by the Romans as

[82. Bound with an Oath to yeeld to his conditions]

stated more fully in North's *Plutarch*; and that here 'what he would do' refers to what Coriolanus would grant as expressed in the articles 'sent in writing after' Cominius; while 'what he would not' refers to the proposals made by the Romans, which Coriolanus would not grant unless under certain conditions that he bound himself by oath to make them yield to. In the text the concise phraseology scarcely makes evident that there are two sets of articles, one drawn up by Coriolanus and sent in writing, the other submitted by the Romans to him, which he vows to grant only upon his own conditions; but that so it is clearly intended we think is shown by the account of the incident in *Plutarch* as well as by the expression 'it was a bare petition of a state' in the present scene, indicating a proposal made on their part.—HUDSON (ed. i.): A passage hard to be understood at best, and still more obscure as commonly pointed, thus: 'What he would do, he sent in writing after me; what he would not, bound with an oath, to yield to his conditions'; which is severing 'what he would do' from 'bound with an oath,' and 'what he would not' from 'he sent in writing after me.' As now given the sense may be rendered thus: 'He sent in writing after me both what he would do, and what he would not; binding the whole with an oath that we should yield to his conditions.'—KEIGHTLEY indicates in his text that a line is lost between ll. 81 and 82.—DANIEL (p. 65): Query read:

'What he would do,
What he would not, *he'd send* in writing after me:
He was bound with an oath to yield to no conditions.'—

Rev. JOHN HUNTER: His conditions were expressed in the writing previously referred to, and 'what he would not' he 'bound with an oath' to be determined by those conditions. The meaning simply is that he wrote conditions, and swore to allow nothing but what was expressed therein. The phrase 'to his conditions' has been suspected by the commentators, but no alteration is wanted. Shakespeare judiciously avoids specifying the conditions stated in *Plutarch*.—WHITELAW: Sent after me, in writing, what he would, what he would not, consent to do; confirming this with an oath which only our acceptance of his terms can cancel. With the construction 'an oath to yield' compare 'a merit, to choke it,' 'a chair to extol.'—SCHMIDT (*Coriolanus*): There is ample foundation for suspecting that there is some corruption between the words 'What he would do' and 'his conditions,' and the most probable explanation is that something has been omitted (which is corroborated by the incomplete line 'So that all hope is vain'), [due, however, to Johnson, not Shakespeare.—ED.], wherein the conditions of Coriolanus would be demonstrated as unacceptable. If all is, however, in proper order this line can only be well interpreted thus: that he was bound by an oath to submit to his conditions, that is, the conditions which he made in the name of the Volscians, to make them as his own, according as they were decided on in war-council.—W. A. WRIGHT: Unless this line is corrupt, or something has fallen out of the text, it can only mean that Coriolanus was bound by an oath to the Volscians to adhere to the conditions which he imposed; but this is very forced. Many emendations have been suggested, only showing that the text is probably corrupt, as it certainly is obscure.—ROLFE: A perplexing passage, perhaps corrupt or incomplete. As it stands it appears to mean that Coriolanus was bound by an oath as to *what he would not*, unless the Romans should *yield to his conditions*, whatever those

[82. Bound with an Oath to yeeld to his conditions]

may have been. Whitelaw's interpretation is not perfectly satisfactory, but, to our thinking, it is the best that has been offered.—KINNEAR (p. 330): 'What he would He sent in writing after me: he would not, Bound with an oath, *aught* yield to his conditions.' 'What' in l. 81, as both the sense and metre indicate, being caught from 'what' just above in the preceding line. The folio has 'to yeeld to,' the compositor being confused by 'to' which follows, '*to* his conditions,' *i. e.*, *in addition to*, as in II, i, 163, 'With fame a name to Caius Martius.' Compare further V, vi, 83, '—making a treaty where There was a yielding, this admits no excuse.'—PERRING (p. 310): I can see no corruption, no obscurity in this line. Coriolanus specified in his written despatch what concessions he was willing to make, adding, as a proviso, that in everything else Cominius should bind himself by oath to submit to *his* (Coriolanus') conditions. In the last clause the subject is changed from Coriolanus to Cominius. The grammar may lack completeness, but it should be remembered that here we have a brief and hurried summary of a short and curt interview—a sort of running conversational comment; say there is a little looseness, there is no obscurity; the Romans who heard would not be slow to apprehend what was meant; their fears had already anticipated the sinister tidings. Brevity here is surely a merit.—BEECHING (*Henry Irving Sh.*): The desired meaning is that Coriolanus was bound by an oath to the Volscians to impose certain conditions, or to make the Romans yield to his conditions; but it must be confessed that the text does not say this. Or the meaning may be that the *message* was affirmed by an oath, *viz.*, that his conditions must be yielded to. Various punctuations have been proposed, and numerous emendations, none of them satisfactory. [Beeching, a few years later in the *Falcon Sh.*, says: 'His declaration was confirmed with an oath to yield *only* to his conditions, to retire from Rome only if his conditions were complied with.' He compares for this V, iii, 15-17, 'I have . . . once more offered The first conditions which they did refuse And cannot now accept.'—ED.]—E. K. CHAMBERS (*Warwick Sh.*): I have put a comma for the colon after 'me,' and explain: 'He sent me an offer of concessions, strictly limited, and dependent on an oath to observe the conditions laid down.' Coriolanus has already begun to waver. He repeats to Menenius in V, ii, 91 the offer made to Cominius.—CHOLMELEY: The text is corrupt, but can be made tolerable by transposing the two parts of l. 81; 'his conditions' are the terms of his service with the Volscians, and the words 'Bound with an oath,' etc., give the cause of his behaviour; he had sworn not to discuss the situation.—HERFORD (*Eversley Sh.*): The transaction is obscurely described. Apparently it is thus: Coriolanus indicates what he will concede, and binds himself by oath to concede nothing more.—VERITY (*Student's Sh.*): The passage is undoubtedly corrupt. The difficulty is this: Two later passages (V, ii, 50-52; V, iii, 89-91) show that 'bound with an oath' refers to Coriolanus and qualifies 'what he would not' (do). Coriolanus would not do certain things (V, iii, 92, 93) because he had sworn not to. But 'to yield to his conditions' ought to refer to the Romans; that is the natural interpretation, and it is substantiated by the parallel passage in Plutarch. Coriolanus told the Roman Ambassadors that 'they had no other means to end this war, if they did not grant these honest and just conditions of peace,' which he had just laid before them. Through some omission in l. 82 the words in l. 81 which refer to Coriolanus have got tacked on to the words which refer to the Romans. Johnson's is clearly the right method of interpretation; the assumption being that l. 82

[82. Bound with an Oath to yeeld to his conditions]

commenced with some such words as *Were utter shame*. The simplest emendation is *hold* for 'yield'—Coriolanus had sworn to hold to, not to relax, the terms he had offered. But *hold* could hardly be corrupted into 'yield'; moreover, *yield* occurs twice in North's *Plutarch* in a later paragraph referring to the same 'articles' and 'conditions' of peace. Of the passage as it stands the best paraphrase seems [to be that by Beeching in *Falcon Sh.*]. But to speak of a man 'yielding' to his own terms is obviously forced. It simplifies the text to substitute a comma for the semicolon after 'me' in l. 81.—Miss C. PORTER (*First Folio Sh.*) does not refer to the interpretation by Delius, and thus evidently arrived at the same conclusion independently that if *he* be understood before 'Bound' and *me* after 'Bound' the sense is clear. Of Henley's paraphrase Miss Porter remarks: 'To prove that "this is the proper sense of the passage" Henley cites the words of Coriolanus to his mother later as to "the things he has forsworne to grant." But the text reads "the thing," not "the things," as Henley quotes it, nor does it there appear that the two things designated as by treaty forsworn are so exactly specified. He seems rather to be thinking of what he has forsworn to the Volscians, to show the Romans no favor. Nor does he speak to his mother of any formal treaty. Instead of binding himself with an oath to yield anything to the Romans, he has bound the Romans to yield him beforehand, as the very ground of any agreement, their acceptance of what he would not do, making what he would do entirely conditional. That is, he bases any concessions upon their sworn agreement to his conditions. He will not treat with them, will not agree under such or such conditions to lay down arms, until they have sworn beforehand to yield these preliminaries. *What he would not do*, being *Bound with* or safeguarded by *an Oath* from them *to yeeld to his conditions*. This accords with what Plutarch states to be his answer to the ambassadors of Rome.' [See *Appendix: Source of Plot, ad loc.*] Later Plutarch shows again that these preliminary conditions were exactly the bone of contention, balking any treaty to follow, for 'another ambassade' proposed 'the remove of the Volscies . . . that afterward they might with better leisure fall to such agreements together, as should be thought most meete and necessary . . . all the [Volscies] would reasonably aske should be graunted unto by the Romaines, who would willingly yield to reason, conditionally, that they did lay downe armes.' This was precisely what Marcius would not do until they had bound themselves as already stipulated, delivering up the articles agreed upon which he had first delivered them. Or otherwise, that he would not assure their safe-conduct 'again to his campe with such vaine and frivolous messages.' These much disputed lines of Shakespeare's are obviously based on these facts.—GORDON: What he would not do he bound with an oath that we must yield to his conditions. Cominius had come as an ambassador from Rome to plead for terms. Coriolanus refused to treat with him. The conditions he offered ('what he would do') were final; to discuss them was useless; they should be sent after in writing. Cominius's proposals ('what he would not') he refused, and clinched his refusal with an oath that we must yield to his conditions. It was to be his conditions or nothing.—DEIGHTON: If genuine, this passage may mean he would send in writing after I had been dismissed a statement of what he would do, and what he would not do, he being bound by an oath to fulfil the terms on which he had made alliance with the Volscians. 'Bound' seems to be an instance of the participle with the pronoun implied.—CASE (*Arden Sh.*): This passage readily suggests a meaning most

So that all hope is vaine, vnlesse his Noble Mother, 83
 And his Wife, who (as I heare) meane to folcitate him
 For mercy to his Countrey : therefore let's hence, 85
 And with our faire intreaties haſt them on. *Exeunt*

83, 84. *So...Wife*] As two lines, ending: *vaine...Wife* Johns. et seq. (except Sta. Ktly).

83. *his Noble*] *his* Pope, Theob. Warb. *from's* Han. *from his noble* Cap. *in his* Heath. *in's* Steev. conj., Wh. Dyce ii, Huds. ii, Words.

84. *his*] Om. Pope, Theob. Han. Warb.

who] *do* Mitford (Gentlemen's Maga., Nov., 1844).

85. *For*] *Force* Warb. Bell. *let's*] Om. Pope, Theob. Warb. Johns.

probably intended, but its precise difficulties are insoluble because something appears to be lost, perhaps after 'conditions' (as Johnson supposed) or perhaps after 'oath' (as Malone), and also, possibly, after 'country,' [l. 85]. The tinkering of the passage . . . serves no useful purpose, the only tolerable suggestion being Solly's, to alter the word 'yield' to *hold*. With this change the passage affords a grudging sense as it stands: What he would do he sent in writing after me, [and] what he would not, [being] bound by an oath to hold to his conditions. So that all hope is vain unless [*i. e.*, if we except] his noble mother and his wife, who, etc. I cite Mr Chambers' view with much sympathy with his desire to avoid assumptions and alterations; but as we know Coriolanus was bound by an oath (V, iii, 91) it is as difficult to turn this phrase over to the Romans and their acceptance of the conditions as it is to deprive them of 'yield' by substituting *hold* as above.—G. JOICEY (*Notes & Queries*, 28 Nov., 1891, p. 423): It is most likely that, either in transcribing or printing, 'he would' immediately under the same words in the line above has led to the insertion of a second 'what,' and that 'yield' has by some mischance fallen into the line below. If these emendations are made the passage becomes quite clear, seeing that, according to V, iii, 16, conditions were offered to the Romans. 'What he would He sent in writing after me; *yield* he would not; Bound with an oath to his conditions.'—TUCKER BROOKE (*Yale Sh.*): He sent a written statement of what he would and would not do, requiring an oath of unconditional acceptance of these conditions.

83-85. *vnlesse his Noble Mother . . . to his Countrey*] WARBURTON: *Unless his mother and wife*—do what? The sentence is imperfect. We should read, '*Force* mercy to his country'—and then all is right.—HEATH (p. 428) rationally objects to Warburton's unnecessary change, remarking: 'The ancient reading certainly ought not to have been altered, since both the sense and construction might be much easier and better restored by the following slight correction, "So that all hope is vain, unless *in* his mother And wife,"' etc.—STEEVENS: Dr Warburton's emendation is surely harsh, and may be rendered unnecessary by printing the passage thus, '—mean to solicit him For mercy to his country—Therefore,' &c. This liberty is the more justifiable, because, as soon as the remaining hope crosses the imagination of Cominius, he might suppress what he was going to add through haste to try the success of a last expedient. It has been proposed to me to read '*Unless in* his noble mother,' &c. *In his*, abbreviated *in's*, might have been easily mistaken by such inaccurate printers.—MONCK MASON: No amendment is wanting, the sense of the passage being complete without it. We say every day in conversation: You are my only hope—He is my only hope, instead of—My

[83-85. vnlesse his Noble Mother . . . to his Countrey]

only hope is in you, or in him. The same mode of expression occurs in this sentence, and occasions the obscurity of it.—MALONE: That this passage has been considered as difficult surprises me. Many passages in these plays have been suspected to be corrupt merely because the language was peculiar to Shakespeare, or the phraseology of that age, and not of the present; and this is surely one of them. Had he written, his noble mother and his wife are our *only hope*, his meaning could not have been doubted; and is not this precisely what Cominius says? So that we have now no other hope, nothing to rely upon *but* his mother and his wife, who, as I am told, mean, &c. 'Unless' is here used for *except*.—DYCE (ed. i.): Such an explanation [of 'unless' used for *except* as by Mason and Malone] to me is far from satisfactory, and I think it very probable that (as some one suggested to Steevens) our author wrote 'Unless *in's* noble mother,' etc.; in the present play contractions of that kind are frequent.—R. G. WHITE: The folio reading has been hitherto retained, with the explanation that 'unless' here means *except in*. But such a use of 'unless' is unparalleled, and, what is of more consequence, absurd. [The reading *in's*] is so appropriate and so natural, the contraction is so much in the style of this play, and the supposed misprint so easy, that I accept it with little doubt.—VERPLANCK: 'Unless' is here used in the sense of *except*—we have no hope except his noble mother, etc.—HUDSON: That is, 'unless there be hope *in* his noble mother and his wife,' or perhaps the construction should be thus, 'Unless his noble mother and his wife solicit him for mercy to his country; who, as I hear, mean *to do so*.'—LEO includes the words 'Who as I hear' in a parenthesis, remarking thus the sense is, 'Unless his noble mother and his wife mean—as I hear they intend—to solicit,' etc.—C. & M. COWDEN CLARKE (*Shakespeare*): Here *in* is elliptically understood between 'unless' and 'his.'—ROLFE: That is, unless it *be* his mother, etc. If any change is necessary 'unless *in's*' is to be preferred; but as the passage stands it is no unnatural inversion of 'His mother and wife are our only hope.' [Rolfe adds that if there is any corruption it is probably in the imperfect line 'So that all hope is vain,' possibly therein misled by Schmidt, who makes the same observation, unaware that this half line is due to Johnson, and for which Shakespeare, at least, is not responsible.—ED.]—CHOLMELEY: 'Unless' *sc.* can do anything. Better put a comma after 'wife,' and break off the sentence at 'country.'—G. JOICEY (*Notes & Queries*, 28 Nov., 1891, p. 423): Should not these lines be punctuated so as to bring the nominative 'mother and his wife' into closer relation to the verb 'solicit'? 'Who as I hear mean to (do so)' seems to be a parenthesis:

'Unless his noble mother and his wife—
Who as I hear mean to—solicit him
For mercy,' etc.—

R. M. SPENCE (*Notes & Queries*, 6 Feb., 1892, p. 104): Can Mr Joicey seriously think that this abominable Yankeeism, 'mean to,' new to this country even in our day, had already crossed the Atlantic in Shakespeare's time? Better accept any ellipsis than accept this. [Spence accordingly proposes that this passage read, 'Unless his noble mother and his wife prevail Who, as I hear, mean to solicit him,' etc.—ED.]—VERITY (*Student's Sh.*): An obvious simplification would be:

'Unless his noble mother and his wife,
Who, as I hear, mean to, solicit him,' etc.

[Scene II.]

Enter Menenius to the Watch or Guard.

I

I. *Wat.* Stay: whence are you.

SCENE II. Rowe et seq.

A Camp. Rowe, Pope. The Volscian Camp. Theob. +, Varr. Ran. An advanced Post of the Volscian Camp before Rome. Certain of the Guard upon Duty. Cap. The Volscian Camp before Rome. The Guard at their Stations. Coll. Del. Entrance to the Volscian Camp before Rome. Two

Sentinels on Guard. Cam. +, Neils. An outpost of the Volscian Camp before Rome. The Sentinels on Guard. Dyce ii, Huds. ii, Words. An advanced Post of the Volscian Camp before Rome. The Guard at their Stations. Mal. et cet.

1. ...Menenius...Guard.] ...to them, Menenius. Cap. Dyce ii, Cam. +.

[Of the proposals by Leo, Joicey, and Verity to remedy these lines, that by Joicey—as it is the simplest—is to be preferred. Spence's objection is trifling; in fact, that the phrase 'I mean to' is an Americanism at all is quite open to question.—ED.]—Miss C. PORTER (*First Folio Sh.*): This is a colloquial, unbookish expression natural to a speaker, and a slight transposition will make this clear enough. Cominius declares that unless his Noble Mother solicit him, and his wife, who (as I hear) means to, all hope is vain.—DEIGHTON: This is probably elliptical for, unless we may consider the intended intercession of his mother and his wife in the light of hope.—PERRING (p. 312): Where, it has been asked, is the verb that should follow 'unless'? To which I reply, where is it in *Richard II*: V, iii, 32, 'My tongue cleave to my roof within my mouth, Unless a pardon ere I rise or speak'? Where is it in *All's Well*, IV, i, 5, 'We must not seem to understand him, unless some one among us whom we must produce for an interpreter'? Where is it in *Othello*, I, i, 23, 24, 'Nor the division of the battle knows More than a spinster, unless the bookish theorie'? It may be an open question with some whether in the above passages 'unless' should be parsed as a conjunction or should be held to partake rather of the nature of a preposition; but none can fail to be struck with the remarkableness of the coincidence that in all the passages the same particle is found without a finite verb actually following it. For my own part I hold that in the passage before us it is most certainly a conjunction, and that in all probability the verb that belongs to it, and that should be mentally supplied after it, is the verb that occurs in the *relative clause which follows*—yes, the same verb, but not used in exactly the same sense; for, whereas in the relative clause 'solicit' means 'to earnestly entreat,' in the principal clause, where we say 'that' is understood, it can only mean 'to prevail by entreaty,' one verb (as is not uncommon) serving for two clauses, which in its strict acceptation suits only one of them. There is surely no maze here to hinder us from treading out the way readily.

85. therefore let's hence] BAYFIELD (p. 190): 'Let's' occurs as a false form with considerable frequency throughout the plays. [In the present line] 'Therefore' is undesirably stressed. If we restore *let us* and a divided quadrisyllabic we get a rhythm at once Shakespearian and much superior to that of the Folio's line:

'For | mercy | to his | country. Therefore, | let us | hence.'

Scene II.] VERITY (*Student's Sh.*): There is a pleasant grimness in the Sentinels' translation of Menenius's self-praise into the mere vernacular. And Menenius's assurance as to his influence with Coriolanus lends the humour inseparable from vanity. But, as ever, humour's twin brother pathos is not far off.

2. *Wat.* Stand, and go backe.

3

Me. You guard like men, 'tis well. But by your leaue,
I am an Officer of State, & come to speake with *Coriolanus*

5

1 From whence ?

Mene. From Rome.

1 You may not passe, you must returne : our Generall
will no more heare from thence.

2 You'l see your Rome embrac'd with fire, before
You'l speake with *Coriolanus*.

10

Mene. Good my Friends,

If you haue heard your Generall talke of Rome,

And of his Friends there, it is Lots to Blankes,

My name hath touch't your eares : it is *Menenius*.

14

2, 3. 1 *Wat.*, 2 *Wat.*] Ff, Rowe, +,
Varr. Ran. First Sen., Second Sen.
Cam.+. 1. G., 2. G. Cap. et cet.
(throughout).

3. *backe*] *back again* Steev. conj.

5, 6. *I am...Rome*] As verse, ending
lines: *come...Rome*. Pope et seq.

6. *From whence*] *Whence* Pope, +
(—Var. '73).

8. *will...thence*] As verse Pope et seq.

2. 1. *Wat.* Stay: whence are you.] DELIUS (*Die Prosa in Sh's Dramen; Jahrbuch*, v, p. 269): The two Sentinels for the most part repulse Menenius in blank verse; when they first begin to lose patience through his importunity they become provoked and speak in prose, which in the mouth of one of them is not lacking in a certain strength and fineness of speech. The entrance of Coriolanus calls forth from Menenius a moving heartfelt tone, which, moreover, by its light humour calls to mind his original nature, and therefore rightly takes on the form of eloquent prose. To this supplication of his former friend Coriolanus replies, aloof and cold, in blank verse.

13. it is Lots to Blankes] JOHNSON: A 'lot' here is a *prize*.—CAPELL: What he would here say is, 'Tis odds but my name has been heard by you; now 'lots' can have no other sense than fortunate lots, prizes; and certainly the odds never lay on their side in a lottery, but there is a waggery in supposing the contrary, and therefore it is done by Menenius.—S[TEPHEN] W[ESTON]: *Lot* in French signifies *prize*. Le gros lot: The capital prize.—MALONE: I believe Dr Johnson here mistakes. Menenius, I imagine, only means to say that it is more than an equal chance that his name has touched their ears. 'Lots' were the term in our author's time for the total number of tickets in a *lottery*, which took its name from thence. So in the *Continuation of Stowe's Chronicle*, 1615, p. 1002: 'Out of which lottery, for want of filling, by the number of lots, there were then taken out and thrown away three score thousand blanks, without abating of any one prize.' The lots were, of course, more numerous than the blanks. If 'lot' signified *prize*, as Dr Johnson supposed, there being in every lottery many more blanks than prizes, Menenius must be supposed to say that the chance of his name having reached their ears was very small, which certainly is not his meaning.—RITSON (*Cursory Criticism*, p. 80): A *lot* here, Dr Johnson says, is a *prize*. It certainly is so; though our sagacious Hibernian [Malone] believes him mistaken. Menenius, he imagines, only means to say that it is more than an equal chance that his name had touch'd their ears, which is precisely the effect of Dr Johnson's explanation. . . . Menenius says it is *prizes* to *blanks*, something to nothing, 20,000 l. to a

1 Be it so, go back : the vertue of your name, 15
Is not heere passable.

Mene. I tell thee Fellow,
Thy Generall is my Louer : I haue beene
The booke of his good Acts, whence men haue read
His Fame vnparalell'd, happely amplified : 20

17. *thee Fellow*] *the Fellow* F₃. *thee,*
Fellow F₄.

20. *happely*] *happily* Rowe, Pope,
Theob. Warb. Johns. *hapily* Var. '78,
'85, Mal. *haply* Han. et cet.

piece of waste paper, &c. A lot is what one *gains* in the lottery; and our learned editor, no doubt, if he got a blank would say he had *gain'd* a loss. Neither Shakespeare, however, nor Menenius was an Irishman.—STEEVENS: 'Lots to blanks' is a phrase equivalent to another in *Richard III*: 'all the world to nothing,' [I, ii, 238].—W. A. WRIGHT: This must, as Steevens says, be equivalent to the proverbial phrase in *Richard III*. Menenius means that the chances are greatly in favour of his name having been mentioned, the comparison being not of the number, but of the relative value of the lots and blanks.—CASE: Mr Craig explained, 'any odds, a thousand to one,' but retained the reckoning by numbers, not values, as he added 'literally, lottery tickets which bring a prize to the drawer to those which bring no prize,' and avoided the dilemma pointed out by Malone by stating, 'It is clear that in the lotteries of Shakespeare's day the lots [prizes] exceeded the blanks.' But this deduction seems quite unwarranted. The *N. E. D.* also explains 'lot' as *prize*, and 'It is lots to blanks' as = It is a thousand to one; but in its first example the lots clearly include prizes and blanks, and in only one example is there really a distinction made between them.—[Ritson, in his malevolent zeal to show Malone at fault, has quite overshot the mark; Malone's quotation shows quite clearly that the words 'lot' and *prize* are not synonymous, and that herein Johnson is mistaken. As a further corroboration of the technical meaning of the word the following extract from the tract *The Great Frost of January, 1608* may be quoted: '*Countryman*: I remember that, as I take it, in the eleventh year of Queen Elizabeth, a lottery began here in London; in which, if my memory fail not, there were four hundred thousand lots to be drawn. *Citizen*: You say right. So much still lies in my memory. *Countryman*: Marry, that lottery was only for money, and every lot was ten shillings' (ed. Arber, p. 94). Again, in the same a little farther on, the Citizen says: '—to every prize there are put in forty blanks. . . . There are 7,600 prizes and 42,000 blanks' (Ibid., p. 95). This is in reference to a lottery which was held, among other shows and festivals, on the occasion of the Thames being frozen over in that year. There is, perhaps, here another slight hint of internal evidence that this play was written in either 1608 or 1609. The great popularity of this lottery would make the phrase used by Menenius readily understood by his auditors.—ED.]

18. *my Louer*] For examples of this use of 'lover' in the sense of one kindly disposed see SCHMIDT (*Lex.*), s. v. I.

19. The booke . . . whence men haue read] STEEVENS: So in *Pericles*, 'Her face the book of praises, where is read,' &c., [I, i, 15]. Again in *Macbeth*,

'Your face, my thane, is as a book where men
May read strange matters,' [I, v, 63].

For I haue euer verified my Friends,

21

21-26. *For...Leafing.*] Om. Bell.

21. *verified*] *magnified* Han. Coll. ii, iii. (MS.), Ktly, Wh. Dyce ii, Huds. Words. Neils. *narrified* Warb. *notified* Sing. ii. *rarified* Sta. conj. *deified*

Cartwright. *amplified* Huds. ii. (Lettson conj. ap. Dyce ii.). *certified* Jervis. *vivified* Bulloch. *glorified* Craig (Leo conj.).

21. I haue euer verified] WARBURTON: Shakespeare's mighty talent in painting the manners is especially remarkable in this place. Menenius here and Polonius in *Hamlet* have much of the same natural character. The difference is only accidental. The one was a senator in a free state, and the other a courtier and minister to a king; which two circumstances afforded matter for that inimitable ridicule thrown over the character of Polonius. For the rest, there is an equal complaisance for those they follow; the same disposition to be a *creature*, the same love of prate, the same affectation of wisdom, and forwardness to be in business. But we must never believe Shakespeare could make either of them say, 'I have verified my friends with all the size of verity'; nay, what is more extraordinary, *verified them beyond verity*. Without doubt he wrote, 'For I have ever *narrified* my friends,' *i. e.*, made their encomium. This too agrees with the foregoing metaphors of *book*, *read*, and constitutes a uniformity amongst them. From whence the *Oxford Editor* [Hanmer] took occasion to read *magnified*, which makes the absurdity much worse than he found it; for to *magnify* signifies to *exceed* the truth; so that this critic makes him say he *magnified* his friend *within* the size of verity, that is, he exceeded truth even while he kept within it.—JOHNSON: If the commentator had given any example of the word *narrify* the correction would have been not only received but applauded. Now, since the new word stands without authority, we must try what sense the old one will afford. To *verify* is to establish by testimony. One may say with propriety he brought false witnesses to *verify* his title. Shakespeare considered the word with his usual laxity, as importing rather *testimony* than *truth*, and only meant to say, I bore *witness* to my friends with all the size that verity would suffer. I must remark that to *magnify* signifies to *exalt* or *enlarge*, but not necessarily to enlarge beyond the truth.—EDWARDS (p. 98): 'Verified' here is certainly wrong, as Mr Warburton in a long note has shown. To mend it he gives us a word which, if it is not his own, I doubt he can find no better authority for than the Dictionary of N. Bailey, Philolog., who has taken care to preserve all the cant words he could pick up. However, he gives the honor of it to Shakespeare, and says, 'without doubt he wrote "I have ever *narrified* my friends," *i. e.*, made their encomium.' I suppose Menenius read his encomiums out of a book, or at least learned them there, and then *narrified* by rote. But though Mr Warburton makes no doubt of Shakespeare's writing *narrified*, I must own I do; and if it were lawful for one, who is not a critic by profession, to make a conjecture after him, which yet I would not venture to thrust into the text without authority, I should imagine that possibly Shakespeare might have written, 'I have ever *varnished* my friends . . . with all the size that verity Would without lapsing suffer.' That is, I have laid on as much praise as would stick. It is an allusion either to painting or white-washing; and the word *varnish* (or *vernish*, as it is sometimes spelt) agrees with the following metaphor of *size*, at least as well as *narrify* does with *book* before. The only misfortune is that the uniformity is

[21. I haue euer verified]

broken; but that is of the less consequence, because otherwise it would be knocked to pieces by the 'bowls' which come in the very next line. Whether this be right or no, I doubt *narrifying* with *size* will pass on nobody but a professed critic.—HEATH (p. 428): If I had not learned from the *Canons of Criticism* that the word *narrified* is to be found in Bailey's Dictionary I should scarce have believed it authorized by any one writer in the English language. If it be not a cant word, as most probably it is, it conveys so ridiculous an idea that it can find no place in any other than burlesque writing. But *varnishing* with *size* [as Edwards suggests], and with all the size that verity would suffer, seems little less exceptionable than *narrifying*. I think Sir Thomas Hanmer's correction, *magnified*, bids fair for being the true reading. The word *verity* at the end of the next line might strike the eye of the transcriber or printer, and hang upon his imagination sufficiently to occasion the blunder. But Mr Warburton objects, that 'to *magnify* signifies to exceed the truth'; and so makes an impotent effort to pass this expression on the reader for a bull. His very prayers might have taught him better. To *magnify* signifies to extol the greatness of anything in some respect or other, whether the praise exceed the truth, or keep within the strict bounds of it. The word *size* doth not here signify the composition otherwise called paste, as the author of the *Canons of Criticism* seems to misapprehend it, but dimension. [Heath, by thus treating with mock seriousness the *jeu d'esprit* of Edwards in regard to 'varnish,' 'size,' and 'white-wash,' places Warburton's emendation in the same ridiculous class.—ED.]—CAPELL (vol. I, pt i, p. 99): This unlucky word—'verified'—has been tumbled and tossed about strangely and has chang'd its quarters for *narrify'd*, *magnify'd*, *varnish'd*, &c.; but, after all its peregrinations, here it is again, and here it should be. For, in the name of goodness, where is the impropriety of saying, When I have undertaken to give my friend *his due* praise, I have sometimes given him *more than his due*? Yet this is the amount of what is said by Menenius, but he says it in his manner. 'Size' is proportion, dimension.—STEEVENS: Dr Johnson's explanation of the old word *verify* renders all change unnecessary. To *verify* may, however, signify to *display*. Thus in an ancient metrical pedigree in the possession of the late Duchess of Northumberland, and quoted by Dr Percy in *The Reliques of Ancient English Poetry*, vol. i, p. 279, 3^d edit., 'In hys scheld did schyne a mone veryfying her light.' [The *N. E. D.* does not include to *display* under the various senses in which 'verify' is used. In the line quoted by Steevens the word may, perhaps, be interpreted as therein given under 2. d., 'To demonstrate or prove (oneself) to be of a certain character,' with this example, 'Fortune . . . Turned her selfe, as shee away would flie, . . . As what she was, her selfe to verifie.' 1596. Drayton: *Leg., Dk. Normandie*, cxxxiv. Under 1. c. 'To support or back up by testimony,' the present line is quoted as the only example.—ED.]—MALONE: The meaning (to give a somewhat more expanded comment) is: 'I have ever spoken the truth of my friends, and in speaking of them have gone as far as I could go consistently with truth. I have not only told the truth, but the whole truth, and with the most favourable colouring that I could give to their actions without transgressing the bounds of truth.'—COLLIER regards as indisputable the reading of his MS. Corrector, *magnified*, but fails to call attention to the fact that this is the reading of Hanmer's text.—SINGER (*Sh. Vindicated*, p. 225) is equally at fault in commenting upon this reading, and says in conclusion: 'If any change is necessary, which seems doubtful, *notified* could hardly be distinguished, when written

[21. I haue euer verified]

or printed as of old, from *uerified*. *Magnified* has little similarity with it.—DYCE (ed. i.): Here 'verified' is a most suspicious reading, and perhaps crept into the text in consequence of the transcriber's or compositor's eye having rested on the word 'verity' in the next line.—STAUNTON: Perhaps the true word is *rarefied*, that is, *stretched out*. See *Love's Labour's*, IV, ii, 125, where, for 'Here are numbers ratified' we should also probably read *rarefied*. [Had Staunton no judicious friend who should have pointed out to him the somewhat ludicrous idea of Menenius making a boast of his constant occupation of *stretching out* his friends? The only possible meaning of *rarify* is to make rare or less dense. As to the word 'ratify' in *Love's Labour's*, Staunton is the sole editor or commentator who has suspected its validity.—ED.]—R. G. WHITE: The senseless reading of the folio seems to be the result either of looking to 'verity' at the end of the next line to assist in deciphering obscure manuscript, or of an anticipative remembrance of that word by a compositor who undertook to set the whole clause from a single reading. 'Amplified' in the previous clause, and 'all the size' in this, seems to me to fully justify the change of 'verified' to *magnified* which was made in Hanmer's edition and in Collier's folio.—LEO (*Coriolanus*): This seems almost to be nonsense. What I propose is not much better than *magnified*, except that the expression is somewhat more distinct, and the word contains one letter more, corresponding with the letters in 'verified'; I propose to read *glorified*.—HUDSON (ed. i.): Some corruption of the text has long been suspected, and various changes proposed, but none so good as *magnified*, which falls in perfectly with the meaning and position of *amplified* and *size*.—KEIGHTLEY (*Expositor*, p. 373): As 'verified' would seem to have been suggested by the following 'verity,' we might read, with Hanmer, *magnified*, or perhaps repeat 'amplified.' [See *Text. Notes*.]—WHITELAW: That is, I have always told the truth about my friends' good acts—always the whole truth—sometimes perhaps a little more than the truth. [This, it will be noticed, is little more than an abstract of Malone's interpretation, and to this Schmidt takes exception, saying that here 'verify' means rather, 'I have always maintained the credit of my friends,' which is the meaning he also attaches to this word in his *Lexicon*.—ED.]—W. A. WRIGHT: [Johnson's, Malone's, and Schmidt's] are all forced explanations of a word which is most likely corrupt, and they none of them fit in with 'size' in the next line. Perhaps 'amplified' might be repeated from the preceding line.—E. K. CHAMBERS (*Warwick Sh.*): That is, spoken up for, borne witness to. Numerous emendations have been suggested. Most of these assume that a word implying exaggeration is wanted, but that does not come until ll. 23–26.—BEECHING (*Henry Irving Sh.*): Can this be a coinage of Menenius like '*conspectuities*,' *fidius'd*, as if it were *very-fy* in the sense of magnify, with a play on 'verity' below? This clearly is the meaning intended. [Beeching did not repeat this in his *Falcon Ed.* a year later, but accepted Johnson's explanation of this phrase.—ED.]—VERITY (*Student's Sh.*): The *Century Dictionary* gives as one of the significations of 'verify,' 'to second or strengthen by aid; to back; to support the credit of,' being an extension of the common meaning 'to confirm the truthfulness or authenticity of.' Compare *King John*, II, i, 277, 'To verify their title with their lives,' *i. e.*, to confirm, support. In speaking of his friends Menenius has always backed them up to the very limits of veracity. The word cannot, I think, be taken exactly in the sense 'been true, loyal to,' though some so interpret it.—PERRING (p. 314): The occurrence of 'verity' in the succeeding line seems to me

(Of whom hee's cheefe) with all the fize that verity 22
 Would without lapsing fuffer : Nay, sometimes,
 Like to a Bowle vpon a fubtle ground
 I haue tumbled pafte the throw : and in his praife 25
 Haue (almost) ftampt the Leasing. Therefore Fellow,
 I muft haue leaue to paffe.

I Faith Sir, if you had told as many lies in his behalfe,
 as you haue vttered words in your owne, you should not
 paffe heere : no, though it were as vertuous to lye, as to 30
 liue chaftly. Therefore go backe.

22. *with*] to Han.

25. *I haue*] *I've* Pope, Theob. Han.
 Warb. Johns. Dyce ii, Huds. ii, Words.

to indicate that 'verify' was the verb used. From the same circumstance others may draw an inference the very reverse. But this I would say, we must not expect, as a matter of course, to find in Shakespeare duplicates of what I may call Shakespearian curiosities. Many of his strange and strangely used words occur but once, proving how careful he was not to adulterate with too liberal an admixture of alloy the pure gold of the English tongue.—CASE (*Arden Sh.*): Different meanings have been extracted out of 'verified,' but Johnson has probably given as good an unforced sense as can be obtained. . . . Possibly Shakespeare in this line thinks of Coriolanus's fame as it exists outside the record which men have read in 'the book' Menenius, and of Menenius as authenticating that fame by his testimony. Mr Craig was very doubtful of the word, and seems at one time to have thought of substituting *amplified* in the text.—TUCKER BROOKE (*Yale Sh.*): The Folio reading gives a reasonable sense, I have shown my friends to be my friends.

24. a subtle ground] STEEVENS: 'Subtle' means *smooth, level*. So Jonson, in one of his Masques, 'Tityus's breast, that (for six of the nine acres) is counted the subtlest bowling-ground in all Tartary,' [*Chloridia*, ed. Gifford, viii, 105. This quotation as given by Steevens contained one or two verbal inaccuracies; they are here corrected.—ED.] 'Subtle,' however, may mean *artificially unlevel*, as many bowling-greens are.—MALONE: May it not have its more ordinary acceptation, *deceitful*.—W. A. WRIGHT: A ground that is so smooth and deceitful that the bowl moves over it more rapidly than the bowler intends and goes beyond the mark. There is another reference to the game of bowls in III, i, 78.—C. T. ONIONS (*N. E. D.*, s. v. 10.c.): Of ground: Tricky. [The present line, and that from *Chloridia* above, quoted as only examples.]

26. stamp the Leasing] HENLEY: That is, given the *sanction* of truth to my very *exaggerations*. This appears to be the sense of the passage from what is said afterwards by the 2 Guard, 'Howsoever you have been his *liar*, as you say you have.' 'Leasing' occurs in our translation of the Bible. See *Psalms* iv, 2, ['how long will yee love vanity, and seeke after leasing?'].—MALONE: I have almost given the *lie* such a sanction as to render it current.—W. A. WRIGHT: 'Leasing' is the Anglo-Saxon *leásung*, falsehood. Compare *Twelfth Night*, I, v, 105, 'Now Mercury endue thee with leasing, for thou speakest well of fools!' And *Psalms* v, 6, 'Thou shalt destroy them that speak leasing.'

Men. Prythee fellow, remember my name is *Menenius*,
always factionary on the party of your Generall. 32

2 Howfoeuer you haue bin his Lier, as you fay you
haue, I am one that telling true vnder him, must fay you
cannot passe. Therefore go backe. 35

Mene. Ha's he din'd can't thou tell? For I would not
speake with him, till after dinner.

1 You are a Roman, are you?

Mene. I am as thy Generall is. 40

1 Then you should hate Rome, as he do's. Can you,
when you haue pusht out your gates, the very Defender
of them, and in a violent popular ignorance, giuen your
enemy your shield, thinke to front his reuenges with the
easie groanes of old women, the Virginall Palms of your 45

32-36. Om. Bell.

32, 33. As verse, omitting *is*, l. 32
Ktly.

33. *on*] of Rowe ii, Pope, +.

38, 39. As verse Ktly.

39-60. Om. Bell.

40. *I am as*] *I am, as* F₄, Rowe, Coll.
Del. Wh. Cam. +, Craig, Neils.

42. *out*] *out* of Rowe, +, Cap. Varr.
Ran. Mal.

44. *front*] 'front Cap.

45. *easie*] *queasy* Coll. ii, iii. (MS.).
weezy Sta. conj.

Palms] *pasmes* or *pames* Warb.
conj. *qualms* Sing. ii. conj. (Becket).

42. pusht out your gates] ABBOTT (§ 183): *Out* (out from) is used as a preposition like *forth*.

45. easie groanes] STEEVENS: That is, *slight, inconsiderable*. So in 2 *Henry VI*: '—these faults are easy, quickly answer'd,' [III, i, 133].—SCHMIDT (*Lex.*, s. v. 3.): Requiring no great labour or exertion, soon done. 'With very easy arguments of love,' *King John*, I, i, 36.

45. the Virginall Palms] Warburton: By 'virginal palms' may be indeed understood the holding up the hands in supplication. Therefore I have altered nothing. But as this sense is cold and gives us even a ridiculous idea; and as the *passions* of the several intercessors seem intended to be represented, I suspect Shakespeare might write *pasmes* or *pames*, that is, swooning fits, from the French *pasmer* or *pâmer*. I have frequently used the liberty to give sense to an unmeaning passage by the introduction of a French word of the same sound, which I suppose to be of Shakespeare's own coining. And I am certainly justified in so doing by the great number of such sort of words to be found in the common text.—JOHNSON: It is not denied that many French words were mingled in the time of Elizabeth with our language, which have since been ejected, and that many which are known then to have been in use may be properly recalled when they will help the sense. But when a word is to be admitted, the first question should be, by whom was it ever received? in what book can it be shewn? If it cannot be proved to have been in use, the reasons which can justify its reception must be stronger than any critic will have to bring.—EDWARDS (p. 99): Mr Warburton must sure have a very hard heart if the idea of virgins holding up their hands in supplication for their lives and honor can seem to him either *cold* or *ridiculous*, and nothing will satisfy him but

daughters, for with the pallied intercession of such a de- 46
 cay'd Dotant as you seeme to be? Can you think to blow
 out the intended fire, your City is ready to flame in, with
 such weake breath as this? No, you are deceiu'd, therefore
 backe to Rome, and prepare for your execution : you are 50
 condemn'd, our Generall has fworne you out of repreeue
 and pardon. 52

47. *Dotant*] *Dotard* F₄, Rowe, + (—Var. '73), Coll. ii, iii. (MS.), Words.

making them swoon that he may have an opportunity of bringing in a French word.—HEATH (p. 429): The author of the *Canons of Criticism* hath very justly exposed Mr Warburton's most ridiculous emendation, . . . though the word [*pasms* or *pâmes*] as a noun is as unknown to the French as it is to the English language, and probably to every language that is human. I do indeed admit that 'a great number of French words are incorporated in our language, and used by Shakespeare in common with other writers'; but that there are a great number of such words to be met with in his writings which are of his own coining, and peculiar to himself, is a circumstance which, I must confess, hath escaped my observation. But granting the fact to be true; is that a sufficient justification for over-loading him with such words by wholesale for mere fanciful conjecture only, in defiance of the authority of all his editions, and that too when their text expresses his meaning in English full as well, and frequently much better, and with more force and elegance? To detect the weakness and insufficiency of Mr Warburton's defence we need but apply the reasoning on which it is founded to a similar instance. Whoever hath but dipped into Shakespeare must have observed a certain obscurity, which may be considered as one of the characteristic peculiarities of his style, arising in great measure from the grandeur, the strength, and the exactness of his conceptions, which he could not equal by the force of his expression, though his powers even of this kind were never excelled by any other writer. It is the business of a critic to illustrate these obscurities, but he would be justly laughed at and exploded if he should set about multiplying their number under the pretext that he was strictly adhering to Shakespeare's manner.—STEEVENS: The adjective 'virginal' is used in *Woman is a Weathercock*, 1612, 'Lav'd in a bath of contrite virginal tears,' [III, ii, Hazlett-Dods., p. 53]. Again in Spenser, *Faerie Queene*, 'She to them made with mildnesse virginall,' Bk ii, cant. ix, [v. 20, l. 4].—MALONE: So in *2 Henry VI*: '—tears virginal Shalt be to me even as the dew to fire,' [V, ii, 52].—SINGER (*Sh. Vindicated*, p. 226): It is possible that for 'virginal palms' we should read 'virginal qualms'; the words would be easily mistaken for each other in old manuscript. 'Virginal palms' may, however, mean the palms or hands of the maidens joined in supplication.—R. G. WHITE (*Sh's Scholar*, p. 366): Indeed, Mr Singer! may it? Is it possible? Can such an obvious and simple construction of a plain but beautiful passage be dreamt of in your philosophy? I must ask pardon for noticing such attempts on Shakespeare's text, and for noticing them as I do; for, in truth, I should as soon expect an intelligent reader, not to say a competent editor of Shakespeare, 'to expostulate . . . Why day is day, night, night, and time is time,' as thus to raise a question on what it would seem impossible to misunderstand.

Mene. Sirra, if thy Captaine knew I were heere,
He would vse me with estimation. 53

I Come, my Captaine knowes you not. 55

Mene. I meane thy Generall.

I My Generall cares not for you. Back I say, go : leaft
I let forth your halfe pinte of blood. Backe, that's the vt-
most of your hauing, backe.

Mene. Nay but Fellow, Fellow. 60

Enter Coriolanus with Aufidius.

Corio. What's the matter ?

Mene. Now you Companion : Ile say an arrant for you :
you shall know now that I am in estimation : you shall
perceiue, that a Iacke gardant cannot office me from my 65

53, 54. As prose Pope et seq. (except Ktly).

53. *thy*] *the* Ff.

knew] *knew that* Ktly.

55. 1] 1 Wat. Rowe, +. 2 Watch.
Varr. Ran. Sec. G. Dyce. First Sen.
Cam. +, Huds. ii, Words. 2 G. Mal.
et cet.

58, 59. *blood.* *Backe, that's...backe*]
Ff, Rowe, Pope, Theob. Johns. *blood,*
that's...back, *back.* Warb. Han.

blood,—*that's...—back.* Var. '73 et cet.

60. *Fellow.*] Ff, Rowe, Pope, Han.

fellow,—Theob. et cet.

61. *with*] and Mal. et seq.

63. *Companion*] *champion,* Rowe,
Pope.

arrant] *errant* F₄, Rowe. *errand*
Pope et seq.

65. *Iacke gardant*] *Jack—gardant* F₄,
Rowe, +. *Jack guardant* Cap. et
cet.

58, 59. *halfe pinte of blood.* *Backe . . . hauing*] WARBURTON: As these words are read and pointed, the sentence 'that's the utmost of your having' signifies, you are like to get no further. Whereas the author evidently intended it to refer to 'the half pint of blood' he speaks of, and to mean that that was all he had in his veins. The thought is humorous, and to disembarass it from the corrupt expression we should read and point thus, 'Lest I let forth your half pint of blood; that's the utmost of your having. Back, back.'—JOHNSON: I believe the meaning never was mistaken, and therefore do not change the reading.—HEATH (p. 432): Mr Warburton has taken upon him to alter the text in order, as he says, to preserve the humour. But the common reading gives exactly the same sense, is fully as intelligible, and by interposing the word 'back' in the middle of the sentence gives more humour and spirit to the expression. Let the reader judge. 'Back, I say, go; lest I let forth your half pint of blood—back—that's the utmost of your having.—Back.'

63. *Companion*] See IV, v, 15 and note.

63. *Ile say an arrant for you*] WHITELAW: You shall hear how I can say what I was sent to say.—SCHMIDT (*Coriolanus*): Certainly not as Whitelaw interprets, but rather, I will perform a commission for you, your general shall now learn all.—W. A. WRIGHT: I'll tell him a story about you. [Of these, Schmidt's is, I think, the best. Menenius means that he will take upon himself the office of messenger which properly belongs to the Guard.—ED.]

65. *Iacke gardant*] STEEVENS: This term is equivalent to one still in use—

Son *Coriolanus*, guesse but my entertainment with him : if 66
 thou stand'st not i'th state of hanging, or of some death
 more long in Spectatorship, and crueller in suffering, be-
 hold now presently, and swoond for what's to come vpon
 thee. The glorious Gods sit in houely Synod about thy 70
 particular prosperity, and loue thee no worse then thy old
 Father *Menenius* do's. O my Son, my Son ! thou art pre-
 paring fire for vs : looke thee, heere's water to quench it.
 I was hardly moued to come to thee : but beeing assured
 none but my selfe could moue thee, I haue bene blowne 75
 out of your Gates with fighes : and coniure thee to par-
 don Rome, and thy petitionary Countymen. The good
 Gods affwage thy wrath, and turne the dregs of it, vpon 78

66. *but*] Ff, Rowe, Pope, Theob.
 Ward. Johns. *by* Han. Cap. Var. '73,
 '78, '85. *but by* Mal. Ran. Coll. MS.
 et cet.

67. *i'th*] Ff, Rowe, +, Wh. i. *i'the*
 Cap. et cet.

69. *swoond*] F₂F₃, Del. *swoon* F₄ et
 cet.

76. *your*] *our* F₄, Rowe, +, Ran.
 Ktly, Wh. Dyce ii, Jervis, Coll. iii,
 Huds. ii, Words. Neils. *the* Anon. conj.
 ap. Cam. *yon* Ktly conj.

Jack in office, i. e., one who is as proud of his petty consequence as an excise-
 man.

66. *guesse but my*] JOHNSON proposes, but does not adopt in his text, the
 reading 'guess *by* my,' wherein he is anticipated by Hanmer.—STEEVENS remarks
 that this reading is also suggested by Edwards in his MS. notes.—MALONE duly
 credits it to Hanmer, and in regard to this change of 'but' to *by* adds: 'It is much
 more probable that *by* should have been omitted at the press than confounded
 with *but*.' See *Text. Notes*.—ED.

73. *looke thee*] ABBOTT (§ 212): Verbs followed by *thee* instead of *thou* have
 been called reflexive. But though 'haste thee' and some other phrases with
 verbs of motion, may be thus explained, and verbs were thus often used in Early
 English, it is probable that 'look *thee*,' 'hark *thee*' are to be explained by euphonic
 reasons. *Thee* thus used follows imperatives which, being themselves emphatic,
 require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We
 have gone further, and rejected it altogether.

76. *your Gates*] RITSON (*Remarks*, p. 142): 'Your' cannot be right. If the
 speaker mean to call the gates Coriolanus's, which would seem very absurd, he ought
 to say *thy*. It must be either *our* or *their*.—LEO (reading with F₄): Menenius
 cannot call the gates 'your,' since Coriolanus afterwards says 'your,' l. 90. Per-
 haps we ought to read *yond*.—SCHMIDT retains the folio reading, taking it as an
 example of the ethical dative, which is, I think, hardly defensible; his second
 reason is the better: 'Perhaps Menenius wishes to bring more nearly home to
 Coriolanus that it is his own (Coriolanus's) native city from which he comes.'—
 CASE gives substantially this same reason for retaining the reading 'your gates.'—
 ED.—WALKER (*Crit.*, ii, ch. xlv.) gives many examples of the confusion between
your and *our* not only in the pages of the Folio, but in works by other writers and
 printers.

this Varlet heere : This, who like a blocke hath denyed
my acceffe to thee.

80

Corio. Away.

Mene. How? Away?

Corio. Wife, Mother, Child, I know not. My affaires
Are Seruanted to others : Though I owe
My Reuenge properly, my remission lies

85

In Volcean brefts. That we haue beene familiar,
Ingrate forgetfulnesse shall poifon rather

Then pittty : Note how much, therefore be gone.

88

80. *thee*.] *thee*—Rowe, +.

85. *my remission*] *Remission* Rowe ii.

86. *Volcean*] *F₂F₃. Volcian* Cap.

Var. '78, '85, Ran. Mal. Steev. Varr.

Sing. i, Knt. Volfcian *F₄*, Rowe et
cet.

87. *poifon*] *prison* Theob. Han. Cap.
poise down Bailey.

88. *pittty*: *Note...much*,] *pity*: *note...
much*—Rowe, Pope. *pity note...much*.—
Theob. et seq.

79, 80. This, who . . . to thee] BEECHING (*Falcon Sh.*): A burst of humour which was meant to be irresistible. But the wrangling with the sentinels has upset Menenius, and he is not equal to himself.

84. Seruanted] ABBOTT (§ 294): A participle formed from an adjective means 'made (the adjective)', and derived from a noun means 'endowed (with the noun)'. [Abbott explains 'servanted' here as *made subservient*, and thus takes *servant* as the adjectival form of the word, as 'stranger' is used in *Lear*, I, i, 207, 'stranger'd with our curse,' *i. e.*, made a stranger by our curse.—Numerous other examples of this construction are given.—Ed.]

84-86. Though I owe My Reuenge properly, etc.] JOHNSON: Though I have a *peculiar right* in revenge, in the power of forgiveness the Volcians are conjoined. [For this use of 'remission' in the sense of *pardon* compare, 'My penance is to call Lucetta back And ask remission for my folly past,' *Two Gentlemen*, I, i, 65.]

87, 88. Ingrate forgetfulnesse shall poison . . . Then pittty: Note how much] THEOBALD: We cannot desire a more signal instance of the indolent stupidity of our editors. Forgetfulness might *poison* in not remembering a conversation of Friendship, but how could it, in such an action, be said to *pity* too? The pointing is absurd, and the sentiment consequently sunk into nonsense. As I have regulated the stops both Dr Thirlby and Mr Warburton saw with me they ought to be regulated. I have still ventured beyond my ingenious friends in changing 'poison' into *prison*, which adds an antithesis by which the sense seems clearer and more natural, *viz.*, That forgetfulness will rather *keep it a secret* that we have been familiar, than *pity* shall *disclose* how much we have been so.—HEATH (p. 432): Mr Theobald, by a very ingenious and, in my opinion, a very probable conjecture, would substitute *prison* for 'poison,' but Mr Warburton would not hearken to him.—DYCE: It is at least certain that elsewhere the Folio has by mistake 'poysons' for *prisons*, [*Love's Labour's*, IV, iii, 305], and 'poyson'd' for *prison'd*, [*1 Henry VI*: V, iv, 121], but there is something forced in Theobald's reading here.—R. G. WHITE: Although the old text may be accepted as meaning, Ingrate forgetfulness shall poison the memory of our old friendship, it must yet be admitted

Mine eares againſt your fuites, are ſtronger then
 Your gates againſt my force. Yet for I loued thee, 90
 Take this along, I writ it for thy fake,
 And would haue ſent it. Another word *Menenius*,
 I will not heare thee ſpeake. This man *Auffidius*
 Was my belou'd in Rome : yet thou behold't.

Auffid. You keepe a conſtant temper. *Exeunt* 95

Manet the Guard and Menenius.

1 Now fir, is your name *Menenius* ?

2 'Tis a ſpell you ſee of much power :

You know the way home againe.

1 Do you heare how wee are ſhent for keeping your 100
 greatneſſe backe ?

2 What cauſe do you thinke I haue to ſwoond ?

Menen. I neither care for th'world, nor your General: 103

91. [Gives him a letter. Pope et seq.

92-95. *Another...temper*] Om. Bell.

94. *behold'ft.*] Ff, Cam. *behold'st!*
 Dyce ii, Glo. Cla. Huds. ii, Words.
 Craig, Neils. *behold'st*—F₃F₄, Rowe
 et cet.

95, 96. *Exeunt...Menenius.*] *Exeunt*
Coriolanus and Aufidius. Cap. et seq.

96. *Manet*] *Manent* Ff, Rowe, +.

98-102. Om. Bell.

98, 99. As verse Ff, Rowe, Varr.
 Ran. As prose Pope et cet.

102. *swoond*] F₂F₃, Del. *swoon* F₄
 et cet.

103. *th'world*] Ff, Rowe, +, Wh. i.
the world Cap. et cet.

that this accords ill with the alternative clause of the sentence, 'rather than pity *note how much*,' and it is not improbable that poison is a corruption. [White characterises Theobald's reading as 'not very happy.'—ED.]—LEO (*Coriolanus*): 'Ingrate forgetfulness' is here subject; rather than pity shall note the fact how familiar they have been, the *ingrate forgetfulness* of the Roman people shall poison this thought.—CASE (*Arden Sh.*): It is Coriolanus who admits no appeal to old friendship, and therefore it is *his* forgetfulness that will ungratefully poison the remembrance rather than his pity will recall how great that familiarity was. Hence the idea of some that 'ingrate forgetfulness' may refer to the conduct of the countrymen of Coriolanus, the 'dastard nobles,' seems improbable.

87. *poison*] W. A. WRIGHT: That is, *destroy, stifle*. So in *Love's Labour's*, IV, iii, 305, 'Why, universal plodding poisons up The nimble spirits in the arteries.' [This, it will be noticed, is the passage cited by Dyce above in support of Theobald's change, *prisons*, in the present line. To Theobald is also due the change in the line in *Love's Labours*. For a discussion as to this change see the latter play, this ed., p. 194.—ED.]

90. for I loued thee] *Because* I loved thee. Compare III, i, 14; and for other examples see, if needful, ABBOTT, § 151.

100. shent] W. A. WRIGHT: *Scolded, reprov'd*. See *Twelfth Night*, IV, ii, 112, 'I am shent for speaking to you.' The original meaning of the word is 'to disgrace, put to shame,' from the Anglo-Saxon *scendan*. In the earlier Wicliffite translation of 1 *Sam.*, xx, 34, instead of what in the Authorised Version is 'be-

for fuch things as you, I can fcarfe thinke ther's any, y'are
fo flight. He that hath a will to die by himfelfe, feares it 105
not from another : Let your Generall do his worſt. For
you, bee that you are, i long; and your miſery encrease
with your age. I ſay to you, as I was ſaid to, Away.*Exit*

1 A Noble Fellow I warrant him.

2 The worthy Fellow is our General. He's the Rock, 110
The Oake not to be winde-shaken. *Exit Watch.*

[*Scene III.*]

Enter Coriolanus and Aufidius. 1

Corio. We will before the walls of Rome to morrow
Set downe our Hoast. My partner in this Action, 3

104. y'are] Ff, Rowe, Pope, Theob.
Han. Warb. Johns. Wh. i. you're Cap.
Neils. ye're Dyce, Sta. Cam. +, Huds.
ii, Words. Craig. you are Var. '73 et
cet.

109-III. Om. Bell.

110, III. Lines end: *General...*
winde-shaken Cap. Neils. As prose F₄
et cet.

110. *He's*] *He is* Cap.

III. *Exit Watch.*] *Exeunt.* Cap. et
seq.

SCENE III. Pope et seq. (Scene con-
tinued Ff, Rowe, Theob.).

No locality given Pope, +. A Tent.
Var. '78, '85. Tent of Coriolanus. Cap.
et cet.

i. Enter] Re-enter Pope, +,
and Aufidius.] Aufidius, and
others. Cap. Mal. Steev. Varr. Sing.
Knt, Coll. Del. Dyce, Sta. Hal. Ktly.

cause his father had done him shame,' we find 'forthi that his fader hadde
shent hym.'

105. by himselfe] MALONE: That is, by his own hands.

107. bee that you are, long] W. A. WRIGHT: Menenius plays upon the two
meanings of the word—tedious in talk, long-tongued, and long-lived.

Scene III.] E. K. CHAMBERS (*Warwick Sh.*): This is perhaps the finest scene in
the play. It is also one of the most important. Two mighty kindred spirits clash
together, and in the clash Coriolanus' second failure is determined. The powerful
individuality of Volumnia, kept in the background hitherto and only suggested,
now dominates the action, and, by contact with her, Coriolanus too rises to a
pitch of higher dignity than he has yet reached.—STOPFORD BROOKE (p. 241):
We find Coriolanus worshipped as a leader, not as a man, by the Volscian soldiery;
apparently on the peak of fortune. But he is really more lost, more alone than
ever. No one loves him. He can have no communion with his comrades. It is
almost pitiable to hear his appeals to Aufidius, who hates him, to tell him what
to do. Then, in his solitude, his affections, the best part of him, which his pride
had smothered, awake again. Though he repulses Menenius, who comes to im-
plore grace for Rome, we feel that he loves him. He longs to see his mother, his
wife, and son, but his position is such that he dare not satisfy his longing. It is
a piteous case, for if we add to his vast loneliness this intense and silent emotion
of natural affection, whose indulgence is forbidden, he becomes (as Shakespeare's
sympathy with sorrow meant him to become) an object of noble pity to the audi-
ence—and, perhaps, to the gods.

You must report to th'Volcian Lords, how plainly
I haue borne this Bufinesse.

5

Auf. Onely their ends you haue respected,
Stopt your eares against the generall suite of Rome :
Neuer admitted a priuat whisper, no not with such friends
That thought them fure of you.

Corio. This last old mán,
Whom with a crack'd heart I haue sent to Rome,
Lou'd me, aboue the measure of a Father,
Nay godded me indeed. Their latest refuge
Was to send him : for whose old Loue I haue
(Though I shew'd sowrely to him) once more offer'd
The first Conditions which they did refuse,
And cannot now accept, to grace him onely,

10

15

17

4. *Volcian*] Volcian F₄, Rowe, Pope,
Theob. Han. Warb. Johns. Coll. Del.
Dyce, Sta. Hal. Ktly, Wh. Cam.+,
Huds. Words. Craig, Neils.

5-8. Lines end: *ends...against...ad-*
mitted...friends. Cap. Var. '78 et seq.

5. *I haue*] I've Pope. *I still have*
Cap.

6, 7. *Onely...Stopt*] As one line
Rowe,+.

6. *ends*] end Ran.

8, 9. Lines end: *no...of you* Pope,+.

8. *a priuat*] *private* Pope,+.

11. *I haue sent*] *I've sent back* Words.

15. *sowrely*] *sow'ry* Rowe i. *sow'rly*
Rowe ii, Pope, Theob. Han. Warb.
Johns. *sowrly* Cap. et cet.

16. *refuse*] *refuge* F₂.

17, 18. *accept,...more:*] *accept;...more,*
Sing. ii, Dyce, Cam.+ , Huds. Coll. iii,
Words. *accept,...more.* Coll. i, ii, Craig.
accept....more, Neils.

4, 5. how plainly . . . this *Businesse*] JOHNSON: That is, *how openly*, how remotely from artifice or concealment.

5. *Businesse*] WALKER (*Versification*, p. 171) and ABBOTT (§ 479) note that this word is pronounced as a trisyllable here and in other places; but is not its dissyllabic pronunciation comparatively modern?—ED.

8, 9. such friends That thought] Compare, for this construction, III, ii, 71, 'such words That are but roated in your tongue.' See ABBOTT (§ 279) for other examples.

13. godded] W. A. WRIGHT: That is, made a god of me, worshipped, idolized me.—BRADLEY (*N. E. D.*, s. v. *God*, 1. a. *trans.*): The present line quoted; also: 1668. Glanvill *Plus Ultra* (1688), 93: 'In those days . . . men Godded their Benefactors.'

14. whose old Loue] STEEVENS: We have a corresponding expression in *King Lear*, '—to whose young love The vines of France,' etc., [I, i, 85].

16-19. The first Conditions . . . yeilded too] HEATH (p. 433): If Coriolanus had barely offered the first conditions again, and nothing more, with what propriety could he add that he had yielded to a very little? I apprehend the passage should be thus pointed:

'The first conditions, which they did refuse,
And cannot now accept: To grace him only,
(That thought he could do more) a very little
I've yielded to.'

17. And cannot now accept] CASE (*Arden Sh.*): Apparently this means that

That thought he could do more : A very little 18
 I haue yeelded too. Fresh Embassies, and Suites,
 Nor from the State, nor priuate friends heereafter 20
 Will I lend eare to. Ha? what shout is this? *Shout within*
 Shall I be tempted to infringe my vow
 In the same time 'tis made? I will not.

*Enter Virgilia, Volumnia, Valeria, young Martius,
 with Attendants.* 25

19. *I haue*] *I've* Pope, Theob. Han.
 Warb. Johns. Dyce ii, Huds. ii, Words.
too] *to* Ff, Rowe, Pope, Theob.
 Han. Warb. Johns. Sing. Dyce, Sta.
 Ktly, Cam.+, Huds. Words. Craig,
 Neils.

Fresh] *Fris* F₂.

Embassies] F₂F₃. *embassie* Rowe, +
 (—Var. '73). *embassies* F₄, Cap. et
 cet.

20. *from*] *for* Rowe, Pope.

21. *shout*] *sight* Han.

Shout within] Om. Han.

23. *not*.] Ff, Rowe, Dyce, Cam.+.
not do't. Anon. ap. Cam. *not*, I.
 Lettsom. *not*.—*Ha!* Dyce conj. *not*—
 Pope et cet.

24, 25. Enter...Attendants.] Ff,
 Rowe, Pope. Enter...Attendants, all
 in mourning. Theob.+, Varr. Ran.
 Enter, in neglected and mourning
 Habits, Virgilia, Volumnia, leading in
 her hand young Marcius, Valeria, and
 other Ladies. Cap. Enter in mourning
 habits, Virgilia, Volumnia, leading
 young Marcius, Valeria, and Attend-
 ants. Mal. et seq.

pride or shame will prevent acceptance. It cannot refer to the thirty days' respite which accompanied the first conditions because these conditions are now once more offered.

19. *I haue yeelded too*] CAPELL (vol. I, pt i, p. 99): 'Too' is not an unimportant amendment taken from the First Folio, for it shows us more plainly than the common word *to* that the favour he had shown to Menenius was double: one, a permission to make a fresh tender of the first-offer'd articles; the other, a slight mitigation of some of the heavy ones.

19. *Fresh Embassies*] Miss C. PORTER (*First Folio Sh.*): Shakespeare skips one embassy described in Plutarch, an embassy of the Roman Priests and Soothsayers. Plutarch says nothing either of Menenius or Cominius by name as ambassadors. Shakespeare chose to invent their personal missions on the strength of Plutarch's statement that 'The ambassadours that were sent were Martius' familiar friends and acquaintances, who looked at the least for a courteous welcome of him as their familiar friend and kinsman.'

21. *what shout is this*] CAPELL (vol. I, pt i, p. 99): The Oxford editor [Hanmer] has not shown his judgment in changing 'shout' in this place into *sight*. Should a procession, like that which comes presently, make its entry without any announcement? or could the Volcians, though enemies, see the mother and wife of their general, together with a large train of ladies, approach the door of his tent without notice or some mark of respect to them? and what properer in camps than a 'shout'?

23. *In the same time*] For examples wherein 'in' is thus used, meaning *at* or *during*, as applied to a period of time, and for the etiology of such phrases, see ABBOTT, § 161.

24, 25. *Enter Virgilia, Volumnia, Valeria, etc.*] BEECHING (*Falcon Sh.*): No

My wife comes formost, then the honour'd mould 26
 Wherein this Trunke was fram'd, and in her hand
 The Grandchilde to her blood. But out affection,
 All bond and priuiledge of Nature breake ;
 Let it be Vertuous to be Obstinate. 30

26-40. Mnemonic Warb.

28. *oul*] *our* F₃F₄, Rowe i. *out*,
 Theob. et seq.

affection,] Ff, Rowe, Han. *affec-*
tion; Cap. *affection!* Pope et cet.

29. *Nature breake*;] *nature break!*
 Theob. +, Knt, Ktly, Coll. iii. *nature*,
break: Cap. *nature, break!* Var. '78
 et cet.

30. [Virgilia courtesies. Johns. Var.
 '73.

explanation is offered in the play of how the ladies were more successful than Menenius in passing the outposts. It is doubtless to be found in these words of Plutarch: 'They went in troupe together unto the Volsces camp, whom, when they saw, they of themselves did both pity and reverence her, *and there was not a man among them that once durst say a word unto her.*' But in Plutarch Coriolanus receives every one who comes from Rome.

28. But out affection, etc.] A. C. BRADLEY (*Coriolanus*, p. 13): To me this scene is one in which the tragic feelings of fear and pity have little place. Such anxiety as I feel is not for the fate of the hero or of any one else; it is, to use religious language, for the safety of his soul. And when he yields, though I know, as he divines, that his life is lost, the emotion I feel is not pity; he is above pity and above life. And the anxiety itself is but slight; it bears no resemblance to the hopes and fears that agitate us as we approach the end in *Othello* or *King Lear*. The whole scene affects me, to exaggerate a little, more as a majestic picture of stationary figures than as the fateful climax of an action speeding to its close. And the structure of the drama seems to confirm this view. Almost throughout the first three acts—that is, up to the banishment—we have incessant motion, excited and resounding speech, a violent oscillation of fortunes. But after this the dramatic tension is suddenly relaxed, and though it increases again, it is never allowed to approach its previous height. If Shakespeare had wished to do so in this scene he had only to make us wait in dread of some interposition from Aufidius, at which the hero's passion might have burst into a fury fatal even to the influence of Volumnia. But our minds are crossed by no shadow of such dread. From the moment when he catches sight of the advancing figures, and the voice of nature—what he himself calls 'great nature'—begins to speak in his heart long before it speaks aloud to his ear, we know the end. And all this is in harmony with that characteristic of the drama which we noticed at first—we feel but faintly, if at all, the presence of any mysterious or fateful agency. We are witnessing only the conquest of passion by simple human feelings, and *Coriolanus* is as much a drama of reconciliation as a tragedy. That is no defect in it, but it is a reason why it cannot leave the same impression as the supreme tragedies, and should be judged by its own standard.

29. All bond . . . of Nature breake] BEECHING (*Falcon Sh.*): It is worth while at this point to recollect to what it was that Coriolanus proposed to sacrifice all natural ties, because there might be conditions under which such a course would be justifiable.

What is that Curt'lie worth? Or those Doues eyes, 31
Which can make Gods forsworne ? I melt, and am not
Of stronger earth then others: my Mother bowes,
As if Olympus to a Mole-hill should
In supplication Nod : and my yong Boy 35

31. *Doues*] *dove's* Rowe, +, Cap. 33. [*Volumnia bows*. Johns. Var. '73.
Varr. Mal. Ran. *doves'* Steev. et seq.

31. *those Doues eyes*] STEEVENS: So in the *Canticles*, v. 12, '—his eyes are as the eyes of doves.' [Also *Ibid.*, i, 15, and iii, i.—ED.] Again, in the *Interpretation of the Names of Goddes and Goddesses*, &c., Printed by Wynkyn de Worde: He speaks of Venus, 'Cryspe was her skyn, her eyen columbyne.'

32, 33. *I melt, and am not Of stronger earth*] STOPFORD BROOKE (p. 242): This is Coriolanus at his best, thrilled by those natural affections which last longest, and which in their natural working are the best medicine for the selfish heart. Coriolanus fights against them; his promise to Aufidius, his vow of revenge beat back his yielding and forgiveness. But when his mother finally turns from mere arguing the question to her ancient way with him, and claims his reverence for his motherhood; and then, when he is still silent, breaks into scorn of him, and bids him, repudiating him, seek his family among the Volscians—why then Coriolanus can bear no more. His lonely pride is shattered by the dominance of what is tender, good, and natural in him. For the first time in his life he is truly unselfish. He gives up his most passionate desire—revenge. He puts away pride and anger, the tyrannic qualities of his nature; and he does this knowing, at least suspecting, that this means his death—and it does mean it. The man is redeemed. The repentance is not too late for honour, not too late for moral greatness; for thus conquered, he is at last great, having won by renouncing all that he once thought were the sources of his fame, immortal fame. But he is not freed from the results of his long wrong-doing. Repentance is too late to save his life, and that he knows he is doomed makes his act the nobler. Thus Shakespeare veils the perishing man with tenderness, pity, and admiration. We forgive what we hated in him in the past. His wife and mother, knowing he is lost, yet went home with peace in their heart, and Rome remembered only his fame as a warrior. Over his dead body the patricians and the tribunes came to respect each other more. The dead Coriolanus was greater than the living.

34. *Olympus to a Mole-hill*] STEEVENS: This idea might have been caught from a line in the first book of Sidney's *Arcadia*, 'What judge you doth a hillocke shew, by the lofty Olympus?' [*Poems*, ed. Grosart, ii, p. 21, l. 75].—CASE (*Arden Sh.*): See also Massinger, *Virgin Martyr*, I, i, 'An humble modesty that would not match A molehill with Olympus,' [ed. Gifford, p. 20]; *The Roman Actor*, III, i, 1-4: 'if you but compare What I have suffered with your injuries (Though great ones, I confess) they will appear Like molehills to Olympus.'

35-40. *and my yong Boy . . . no other kin*] KRUEGER (*Jahrbuch*, xxxviii, p. 237) suggests as a more consistent and natural arrangement of these lines the following:

'and my young boy
Hath an aspect of intercession which
Great nature cries, Deny not. [But] I'll never
Be such a gosling to obey instinct, but stand

Hath an Aspect of intercession, which 36
 Great Nature cries, Deny not. Let the Volces
 Plough Rome, and harrow Italy, Ile neuer
 Be such a Gosling to obey instinct; but stand
 As if a man were Author of himself, & knew no other kin 40
Virgil. My Lord and Husband.
Corio. These eyes are not the same I wore in Rome. 42
Virg. The sorrow that deliueers vs thus chang'd,
 Makes you thinke so.
Corio. Like a dull Actor now, I haue forgot my part, 45
 And I am out, euen to a full Disgrace. Best of my Flesh,

37. *Volces*] Var. '78, '85, Ran. Mal.
 Steev. Varr. Sing. i, Knt i. *Volcies* F₃.
 Volcies F₄, Rowe. *Volscians* Pope, +.
Volcians Cap. *Volsces* Coll. et cet.
 38, 39. *Ile neuer Be such a Gosling*] *I'll*
ne'er be A gosling Lettsom (ap. Dyce ii.).

40, 41. Lines end: *himself...Husband*.
 40. *As if*] *And if* Rowe ii.
 44-46. Lines end: *now...out...Flesh*
 Rowe ii. et seq.
 45-54. Mnemonic Warb.
 45, 46. *Like...Disgrace* Om. Bell.

As if a man were author of himself
 And knew no other kin. Let the Volsces
 Plough Rome and harrow Italy!

Thus Coriolanus is made to struggle against the melting mood and ends his speech with the resolve to let things take their course instead of interjecting this as a parenthesis in the middle of his attempt to stifle the yielding to the cry of great nature.—[But few, I think, will commend this attempt to improve on Shakespeare.—ED.]

36-39. *Aspect . . . instinct*] With the accent on the last syllable as always in Shakespeare. See, if needful, ABBOTT, § 490.

38-40. *Ile neuer . . . no other kin*] MRS GRIFFITH (p. 444): Coriolanus has here carried his sternness and the strained principles of stoical pride, whose throne is only *in the mind*, as far as they could go; and now great nature, whose more sovereign seat of empire is *in the heart*, takes her turn to triumph; for, upon the joint prayers, tears, and intreaties of his family, he becomes *a man* at last, crying out:

'Not of a woman's tenderness to be,
 Requires nor child, nor woman's face to see.'

43. *The sorrow . . . Makes you thinke so*] JOHNSON: Virgilia makes a voluntary misinterpretation of her husband's words. He says, 'These eyes are not the same,' meaning that he saw things with *other eyes* or other *dispositions*. She lays hold on the word 'eyes' to turn his attention on their present appearance.—W. A. WRIGHT: Virgilia interprets her husband's speech literally, as if it referred to the altered appearance of the suppliants, which was caused by their sorrow. Coriolanus merely says that in his banishment he saw everything in a different light.—TUCKER BROOKE (*Yale Sh.*): Virgilia purposely misconstrues her husband's words. The great alteration, she says, which sorrow has caused in our appearance makes you think you can't believe your eyes.

45, 46. *Like a dull Actor . . . I am out*] MALONE: So in our author's *Sonnet*

Forgiue my Tyranny : but do not fay, 47
 For that forgiue our Romanes. O a kiffe
 Long as my Exile, sweet as my Reuenge !
 Now by the iealous Queene of Heauen, that kiffe 50
 I carried from thee deare ; and my true Lippe
 Hath Virgin'd it ere fince. You Gods, I pray, 52

50. *Heauen*] *Heav'n* Rowe, + (—Var. '73).

52. *I pray*] *I pray to you* Rowe. *I prate* Theob. Pope ii. et seq.

xxiii, 'As an imperfect actor on the stage Who with his fear is put beside his part,' [ll. 1, 2]. 'Of his [Shakespeare's] profound knowledge of the actor's art there can be no question. No other dramatist of that age has written such keen and subtle criticism of it, or alluded to it in his plays more frequently. It is often a source of vivid illustration,' Percy Simpson, *Actors and Acting*; Shakespeare's England, vol. ii, p. 248.

50. by the iealous Queene of Heauen] JOHNSON: That is, by *Juno*, the guardian of marriage, and consequently the avenger of connubial perfidy.

50-52. that kisse . . . Virgin'd it ere since] Three dramatists subsequent to Shakespeare's *Coriolanus* have substantially this same phraseology in regard to a kiss, whether taken from this source, or independently invented, it is needless to enquire. These are thus given in *Some 300 Fresh Allusions to Shakespeare*, ed. Furnivall. Fletcher, *Queen of Corinth*, 'Beliza. . . . by my life, The parting kiss you took before your travel Is yet a virgin on my lips preserv'd,' I, 11; *Works*, v, 403. Massinger, *The Bondman*, 'Cleora. I restore This kiss, so help me goodness! which I borrow'd When I last saw you,' IV, iii; *Works*, ii, 86. Shirley, *The Coronation*, *Arcadius*, 'Thou art jealous now; Come, let me take the kiss I gave thee last; I am so confident of thee, no lip Has rauish'd it from thine,' II, i, ed. Gifford and Dyce, iii, 474.—ED.

52. You Gods, I pray] THEOBALD (*Sh. Restored*, p. 181): I dare say an old corruption has possess'd this passage for two reasons. In the first place, whoever consults this speech will find that he is talking to his wife, and not praying to the Gods at all. *Secondly*, if he were employ'd in his devotions, no apology would be wanting for leaving his mother unsaluted. The Poet's intention was certainly this: Coriolanus, having been lavish in his tenderesses and Raptures to his wife, bethinks himself on the sudden, that his fondness to her had made him guilty of ill manners in the neglect of his mother. Restore, as it certainly ought to be, 'You Gods! I PRATE, And the most noble mother of the world Leave unsaluted.'—MR DENNIS (than whom, in my opinion, no man in England better understands Shakespeare) in his alteration of this play [*The Invader of His Country*], whether he made the same correction I now do, certainly understood the passage exactly with me. An undeniable proof of this is an appeal to the change in expression which he has put upon it: 'But Oh! ye Gods, while fondly thus I *talk*, see, the most noble mother of the world Stands unsaluted.' I question not, but his reason for varying the expression was because *prate* is a term ill-sounding in itself, and mean in its acceptation. Our language was not so refin'd, tho' more masculine, in Shakespeare's days; and therefore (notwithstanding the cacophony) when he is most serious he frequently makes use of the word. In this very play we again meet with it, 'yet here he lets me prate Like one i' th' stocks,' [l. 170 below.

And the most noble Mother of the world 53
 Leaue vnfaluted : Sinke my knee i'th'earth, *Kneeles*
 Of thy deepe duty, more impresfion shew 55
 Then that of common Sonnes.

Volum. Oh stand vp blest !

Whil't with no softer Cushion then the Flint 58

54. *i'th'* *i'the* Cap. et seq.

57-68. Om. Bell.

55. *thy* *the* Rowe, Pope.

57. [Raising him. Cap.]

Theobald givies five other passages wherein the words *prate* and *prattling* occur; but the word *prate* is used more often than that by Shakespeare. Bartlett gives fifteen examples. This play alone furnishes three others besides that quoted by Theobald. See I, i, 45; III, iii, 106; and IV, v, 47. For *prattling* see II, i, 221. This note, omitting all reference to Dennis, Theobald adopted in his own edition. The *Text. Notes* show with what unanimity it has been accepted.—ED.]—Miss C. PORTER (*First Folio Sh.*): Shakespeare changes the order of his salutations from that given by Plutarch and makes him show his love for his wife first and irresistibly; but he causes him to make amends for this by excusing himself for keeping his mother unsaluted while thus he prays Virgilia to forgive him, begs her not to urge him to forgive the Romans, and then, pleading for a kiss, prays the goddess of marriage to bear witness to its purity. All this justifies the word 'pray' in the text, which Pope has changed to *prate*. Surely Coriolanus does not call this true emotion 'prating.' Although he must be meant to ask pardon of his mother for leaving her unsaluted during all this, he cannot be meant to excuse himself by a word uncomplimentary to his wife. Shakespeare has very delicately done the right thing, and the fact of his altering Plutarch shows it to be peculiarly his touch. Pope has spoiled it. [I know not why Miss Porter assigns this reading to Pope. The Cambridge *Text. Notes* plainly show by the parenthesis containing Theobald's name, following the reading of Pope's ed. ii, that *prate* is Theobald's suggestion adopted by Pope.—ED.]

55. *deepe duty, more impression shew*] CHOLMELEY: There is a play upon 'deep' and 'impression,' and a confusion between showing a duty deeper than that of common sons, and showing duty by a deeper impression than common.

57-62. *Volum.* Oh stand vp blest, etc. In *Some 300 Fresh Allusions to Shakespeare*, p. 61, the Editor quotes the following passage from Beaumont and Fletcher, *A King and no King*, 1611:

'*Arane* [the penitent Queen-mother of King Arbaces kneels to him].

As low as this I bow to you; and would

As low as to my grave, to shew a mind

Thankful for all your mercies.

Arbaces.

Oh, stand up

And let me kneel! the light will be asham'd

To see observance done to me by you.

Arane. You are my king.

Arbaces. You are my mother, rise,' III, i, ed. Dyce, ii, 275.

The note on this passage, by Theobald, calls attention to the similarity of situations.—ED.

I kneele before thee, and vnproperly
 Shew duty as mistaken, all this while, 60
 Betweene the Childe, and Parent.

Corio. What's this? your knees to me?
 To your Corrected Sonne?
 Then let the Pibbles on the hungry beach
 Fillop the Starres: Then, let the mutinous windes 65
 Strike the proud Cedars 'gainst the fiery Sun:

60. *duty as mistaken,*] *duty as mistaken* Rowe, Pope. *duty, as mistaken* Theob. et seq.

mistaken] *mistaking* Coll. MS.

this] *the* Rowe, +, Varr. Ran.

Var. '03, '13, '21, Sing. i, Hal. Huds. i.

61-63. As two lines, ending: *this?*...

Sonne? Pope et seq.

62. *What's*] Ff, Rowe, Neils. *What is* Pope et cet.

[Preventing her. Cap.

64. *Pibbles*] *Pebbles* F4.

hungry] *angry* Mal. conj., Huds.

ii.

59. *vnproperly*] ABBOTT (§ 442): '*Un-*' seems to have been preferred by Shakespeare before *p* and *r*, which do not allow *in-* to precede except in the form *un-*.

63. *Corrected Sonne*] WHITELAW: That is, rebuked by the sight. [DELIUS takes this in the more literal sense, thy son subject to thy control, but, as Schmidt remarks, Whitelaw's is the more rational explanation here.—ED.]

64. *hungry beach*] MALONE: The beach hungry, or eager, for shipwrecks. Such, I think, is the meaning. So in *Twelfth Night*, 'mine is all as hungry as the sea,' [II, iv, 103]. I once idly conjectured that our author wrote, the *angry* beach.—STEEVENS: The 'hungry beach' is the *sterile, unprolific* beach. Every writer on husbandry speaks of *hungry* soil and *hungry* gravel; and what is more barren than the sands on the sea shore? If it be necessary to seek for a more recondite meaning, the shore on which vessels are stranded is as hungry for shipwrecks, as the waves that cast them on the shore. *Litus avarum* [*Æneid*, iii, 45]. Shakespeare, on this occasion, meant to represent the beach as a mean, and not as a magnificent object.—R. G. WHITE: I must avow that I see no fitness (especially none of the Shakespearian kind) in the epithet as explained [by Steevens]. The context, 'your *corrected* son' and 'the *mutinous* winds,' seems to me to give almost sufficient support to [Malone's 'idle conjecture'] to warrant its reception into the text. Were I to print a Shakespeare for myself I should print '*angry* beach'—the beach angered by the lashing of the waves.—HUDSON, ed. i, accepts Steevens's note and explanation, even going so far as to copy Steevens's misprint *littus*, but in his ed. ii. he adopts Malone's idle conjecture, with the following note: 'As an epithet of *beach*, taken by itself, *hungry* may well pass, but that sense has no coherence with the context here.'—W. A. WRIGHT: That is, *sterile, unproductive*; not, greedy for shipwrecks.—MURRAY (*N. E. D.*, s. v. 6.): Lacking elements which are needful or desirable, and therefore capable of absorbing these to a great extent; 'more disposed to draw from other substances than to impart them' (Johnson); especially of land, etc. Not rich or fertile, poor. 1577. B. Googe, *Heresbach's Husbandry*, I. (1586), 24: 'The land . . . which is nought and yeeldes not his fruite, is called leane, barren, hungry.'

66. *Strike the proud Cedars*] ROLFE: It is singular that the critics who think it necessary to tone down the hyperbole in IV, v, 112 have not 'emended' this line. Is

Murd'ring Impossibility, to make 67
What cannot be, flight worke.

Volum. Thou art my Warriour, I hope to frame thee
Do you know this Lady? 70

Corio. The Noble Sister of *Publicola* ;
The Moone of Rome : Chaste as the Isicle 72

67. *Impossibility, to* *impossibility to*
Rowe, Pope.

69, 70. Lines end: *Warriour...Lady?*
Rowe ii. et seq.

69. *hope* *holp* Pope et seq.

71-73. Mnemonic Warb.

71. *Publicola* *Poplicola* Rowe, +.

scarring the moon a more preposterous rhetorical achievement than striking against the sun?

67. Murd'ring Impossibility] W. A. WRIGHT: After this violation of the order of nature, nothing can be unnatural or impossible.

69. I hope to frame thee] MISS C. PORTER (*First Folio Sh.*): Here possibly Pope's change to *holp* is right. It is appropriate. Yet it should be noticed that it is generally and not particularly appropriate. It suits what has been said by Coriolanus (ll. 26, 27), but gives us no new word. And since Coriolanus has just shown a son's acknowledgment to the full of even a mother's desire, it seems now particularly appropriate to suppose that Volumnia's acceptance of this now would be marked by more than a reassertion of the fact that she is his mother. Does she not exclaim joyfully and triumphantly accepting his filial homage, 'Thou art my Warrior'?—and then, because of that recognition, does she not express more than the same thing again in another form—this further, 'I hope to frame thee'? That is, mould thee to the end for which I came.

71. The Noble Sister of Publicola] JOHNSON: Valeria, methinks, should not have been brought only to fill up the procession without speaking.—STEEVENS: It is not improbable but that the poet designed the following words of Volumnia, [ll. 75-77], for Valeria. Names are not unfrequently confounded by the player-editors; and the lines that compose this speech might be given to the sister without impropriety. It may be added that though the scheme to solicit Coriolanus was originally proposed by Valeria, yet Plutarch has allotted her no address when she appears with his wife and mother on this occasion. [On Steevens's conjecture regarding the assignment of ll. 75-77 to Valeria Wright pertinently remarks: 'But it is Volumnia who first presents Valeria and then young Marcius whom she holds by the hand.' Rann is Steevens's sole follower in this assignment.—Ed.]

72. The Moone of Rome] BOSWELL: Menenius uses the same complimentary language to the ladies, II, i, 91, 'How now, my fair as noble, ladies, and the moon, were she earthly, no nobler.'

72. Chaste as the Isicle] STEEVENS: I cannot forebear to cite the following beautiful passage from Shirley's *Gentleman of Venice*, in which the praise of a lady's chastity is likewise attempted:

'—thou art chaste

As the white down of heaven whose feathers play

Upon the wings of a cold winter's gale

Trembling with fear to touch th' impurer earth,' [IV, i; ed. Dyce, p. 56.—Ed.].

- That's curdied by the Frost, from purest Snow, 73
 And hangs on *Dians* Temple: Deere *Valeria*.
Volum. This is a poore Epitome of yours, 75
 Which by th'interpretation of full time,
 May shew like all your selfe.
Corio. The God of Souldiers :
 With the consent of supream Ioue, informe 79

73. *curdied*] Ff, Rowe i, Mal. Var.
 '21, Del. Dyce i, Hal. Ktly, Cam. Glo.
 Cla. Craig. *curdled* Rowe ii, +, Varr.
 Ran. Wh. ii. *curdl'd* Cap. *candied*
 Schmidt conj., Daniel conj. *curded*

Steev. et cet.

75. [Shewing young Marcius. Pope,
 +, Varr. Ran.

78-83. Mnemonic Warb.

Some Roman lady of the name of Valeria was one of the great examples of chastity held out by writers of the Middle Ages. So in *The Dialoges of Creatures Moralsed*, bl. l., no date, 'The secounde was called Valeria: and when inquysicion was made of her for what Cawse she toke notte the secounde husbonde, she sayde,' &c. Hence perhaps Shakespeare's extravagant praise of her namesake's chastity.—DOWDEN (*Sh.: His Mind and Art*, p. 331, foot-note): Observe the extraordinary vital beauty and illuminating quality of Shakespeare's metaphors and similes. A common-place poet would have written 'as chaste as snow'; but Shakespeare's imagination discovers degrees of chastity in ice and snow, and chooses the chastest of all frozen things. On this subject see an excellent study by Rev. H. N. Hudson, *Shakespeare: His Life, Art, and Characters*, vol. i, pp. 217-237.

73. *curdied*] MALONE: [This] was the phraseology of Shakespeare's time. So in *All's Well*, 'I am now, sir, muddied in fortune's mood,' [V, ii, 4]. We should now write *muddled*, to express *begrimed*, *polluted with mud*. Again in *Cymbeline*, 'That drug-damn'd Italy hath outcraftied him,' [III, iv, 15].—STEEVENS: I believe both '*curdied*,' *muddied*, &c., are mere false spellings of *curded*, *muddled*, &c. *Muddled* is spelt as at present in *The Tempest*, First Fol., p. 13, col. 2, three lines from the bottom; and so is '*crafted*' in this play, First Fol., p. 24, col. 2, [see IV, vi, 147.—ED.].—MURRAY (*N. E. D.*, s. v. *Curdy*, vb. Obs. rare): To make *curd-like*, to congeal. [The present line quoted as only example, with note (perhaps *curdied* is a misprint for *curdled*).]

75. of yours] JOHNSON: I read 'epitome of you.' *An epitome of you* which, enlarged by the commentaries of time, may equal you in magnitude.—MALONE: Though Dr Johnson's reading is more elegant, I have not the least suspicion here of any corruption.

78. The God of Souldiers:] PERCY SIMPSON (*Sh. Punctuation*, p. 68) quotes this as an example where the colon is used to mark an emphatic pause.

79. With the consent of supream Ioue] WARBURTON: This is inserted with great decorum. Jupiter was the tutelary God of Rome.—MONCK MASON (*Comments*, etc., p. 262): I cannot think that Coriolanus either intended to pay, or could pay with decorum, any particular compliment to the tutelar Deities of Rome at the very time that he was determined to destroy it.

79. supream] W. A. WRIGHT: With the accent on the first syllable as in *Lucrece*, 780, 'The life of purity, the supreme fair.' And *Cymbeline*, I, vi, 4, 'My

Thy thoughts with Noblenesse, that thou mayst proue 80
 To shame vnvulnerable, and sticke i'th Warres
 Like a great Sea-marke standing euery flaw,
 And fauing those that eye thee.

Volum. Your knee, Sirrah.

Corio. That's my braue Boy. 85

Volum. Euen he, your wife, this Ladie, and my felfe,
 Are Sutors to you. 87

81. *vnvulnerable*] *invulnerable* Johns.
 Varr. Ran. Mal. Knt.
sticke] *strike* Ff, Rowe.

81. *i'th*] Ff, Rowe, †, Wh. *i'the*
 Cap. et cet.

supreme crown of grief!' The accent is on the last syllable only once in Shakespeare. See III, i, 133 *ante*.

79. *informe*] W. A. WRIGHT: That is, *fashion, mould*, and so almost equivalent to *inspire, animate*. In this sense it is used by Milton, *Paradise Lost*, iii, 597:

'Not all parts like, but all alike inform'd
 With radiant light, as glowing iron with fire.'

And by Cowley, *On the Death of Mr. W. Harvey*, 74:

'Large as his soul; as large a soul as e'er
 Submitted to inform a body here.'

81. *vnvulnerable*] For a discussion on the modern change of the negative suffix *un-* to *in-* see ABBOTT, § 442; also 'unproperly,' l. 59 *ante*.—ED.

82. *Sea-marke standing euery flaw*] JOHNSON: That is, every *gust*, every storm.—MALONE: So in our author's *Sonnet cxi*, 'O no! it is an ever fixed mark That looks on tempests, and is never shaken.'—W. H. SMYTH (s. v. *Sea-Mark*): A point or object distinguishable at sea, as promontories, steeples, rivers, trees, &c., forming important beacons, and noted on charts. By keeping two in a line, channels can be entered with safety, and thus the errors of steerage, effect of tide, &c., obviated. These erections are a branch of the royal prerogative, and by Statute 8, Elizabeth, Cap. 13, the corporation of the Trinity House are empowered to set up any beacons or sea-marks wherever they shall think them necessary; and if any person shall destroy them, he shall forfeit £100, or, in case of inability to pay, he shall be, *ipso facto*, outlawed.—WHALL (p. 73) compares *Othello*, V, ii, 268, 'And very sea mark of my utmost sail.'

84. *Your knee, Sirrah*] CAMBRIDGE EDD. ii. (*Note XIII*): Dr Nicholson writes to us: 'The stage action here to which Coriolanus replies is this: the boy refuses to kneel, but interposes between the kneeling ladies and Coriolanus. See his after speech, "A shall not tread on me," &c. This, if not introduced as a stage-direction, ought to be explained in a note.' To us Coriolanus seems rather to commend the boy for doing as he was bid. To refuse to kneel would suit ill with his 'aspect of nitercession.' Besides, he kneels, without being specially told to do so, afterwards (l. 186).

86. *Euen he*] SCHMIDT (*Coriolanus*): 'Even' is here used to emphasize more strongly the whole of the following sentence, and belongs to the predicate 'are suitors all' more than to the single subject 'he.'

- Corio.* I befeech you peace: 88
 Or if you'd aske, remember this before ;
 The thing I haue forfworne to graunt, may neuer 90
 Be held by you denials. Do not bid me
 Difmiffe my Soldiers, or capitulate
 Againe, with Romes Mechanickes. Tell me not
 Wherein I feeme vnnaturall : Desire not t'allay
 My Rages and Reuenges, with your colder reasons. 95
Volum. Oh no more, no more :
 You haue faid you will not grant vs any thing :
 For we haue nothing else to aske, but that
 Which you deny already : yet we will aske,
 That if you faile in our request, the blame 100
 May hang vpon your hardnesse, therefore heare vs.
Corio. *Auffidius*, and you Volces marke, for wee'l 102

90. *thing*] Ff, Rowe, +, Cam. +, Neils. *things* Cap. et cet.

91. *you denials*] *your denials* F₃, Del.

i. *you denial* F₄, Rowe, +.

93. *Romes*] *Rome's* F₄.

94-96. Lines end: *not...with...more:* Pope et seq.

94. *t'allay*] Ff, Rowe, +, Wh. Dyce ii, Huds. ii, Words. *To allay* Cap. et cet.

97. *You haue*] *You've* Pope, Theob. Han. Warb. Johns. Dyce ii, Huds. ii,

Words.

99. *we will*] *we'll* Dyce ii, Huds. ii, Words.

100. *you*] *we* Rowe ii, +, Cap. Var. '78, '85, Coll. MS. Dyce ii, Huds. ii, Words. Beeching (Falcon Sh.), Dtn.

102. *Volces*] F₂, Var. '78, '85, Ran. Mal. Steev. Varr. Sing. i, Knt. *Volcies* F₃. *Volfcies* F₄, Rowe. *Volscians* Pope, +. *Volcians* Cap. *Volsces* Coll. et cet.

90. *forsworne to graunt*] W. A. WRIGHT: That is, sworn not to grant. Compare *Rom. & Jul.*, I, i, 229: 'She hath forsworn to love.' And *Twelfth Night*, III, iv, 276, 'forswear to wear iron about you.'

92. *capitulate*] W. A. WRIGHT: That is, make conditions or agreement; here used of the conqueror. In modern language the conquered capitulates or surrenders on conditions. See French's *Select Glossary*, and compare *1 Henry IV*: III, ii, 120, 'The Archbishop's grace of York, Douglas, Mortimer, Capitulate against us and are up.'

100. *if you faile in our request*] MALONE: That is, if you fail to grant us our request; if you are found *failing* or deficient in love to your country, and affection to your friends, when our request shall have been made to you, the blame, &c. [Malone assigns the change '*we fail*' to Pope; see *Text. Notes*. Hudson in his ed. ii. is strangely confused; he tells us that the original reads, 'we fail in your request,' even accounting for this new reading by the presence of 'your' in the line below, and credits Rowe with the reading 'our request.'—Ed.]—SCHMIDT (*Coriolanus*): In modern usage 'fail' is the opposite of *succeed*, but here it is used in a wider sense: not to come up to expectation, not to do the correct thing.—DEIGHTON (reading with Rowe): Yet we will continue to make supplication, so that if we fail to obtain what we ask, the blame may rest upon you for your stubbornness, not on us for our want of persistency. The reading of the Folio may perhaps be explained, 'fail in the matter of our request.'

Heare nought from Rome in priuate. Your request? 103
Volum. Should we be filent & not fpeak, our Raiment
 And state of Bodies would bewray what life 105
 We haue led since thy Exile. Thinke with thy felfe,
 How more vnfortunate then all liuing women
 Are we come hither ; since that thy fight, which should
 Make our eies flow with ioy, harts dance with comforts,
 Constraines them weepe, and fhake with feare & forow, 110
 Making the Mother, wife, and Childe to fee,
 The Sonne, the Husband, and the Father tearing 112

103. [Seats himself. Cap.
 106. *We haue*] *We've* Pope, Theob.
 Han. Warb. Johns. Dyce ii, Huds. ii,
 Words.

106-116. *Thinke...enjoy*] Mnemonic
 Warb.
 107. *all*] Om. Ff, Rowe.
 108. *that*] Om. Pope, +.
 109. *eies*] *hearts* Rowe, Pope, Theob.

104-135. Should we be silent, etc.] FARMER, in his second edition of his *Essay on the Learning of Shakespeare*, p. 13, transcribes these thirty-two lines, together with the corresponding passage from North's *Plutarch*, in order to confute a remark made by Pope in his Preface: 'The speeches copied from Plutarch in *Coriolanus* may be as well made an instance of the learning of Shakespeare as those copied from Cicero, in *Catiline*, of Ben Jonson's.' Farmer's intent is to demonstrate that Shakespeare's knowledge was gained solely by the translation and not by recourse to the original. Pope has, however, not made any such claim; he clearly says, preceding the above-quoted sentence, 'There is certainly a vast difference between *Learning* and *Languages*. How far he was ignorant of the latter I cannot determine; but 'tis plain he had much reading at least, if they will not call it Learning. Nor is it any great matter, if a man has knowledge, whether he has it from one language or from another.' Farmer, in thus quoting but the concluding part of Pope's remark, gives to the reader a quite erroneous impression of Pope's contention. He certainly did not mean that these parallel passages proved that Shakespeare read them in the original Greek. The passage in North's *Plutarch*, which Shakespeare here follows with but a few verbal changes, in order to make it into verse, will be found in the *Appendix: Source of the Plot*, *ad loc.*—ED.

104, 105. our Raiment And state of Bodies] For other examples of transpositions in noun-clauses containing two nouns connected by 'of' see ABBOTT, § 423.

105. bewray] W. A. WRIGHT: That is, discover, reveal. The word, which Shakespeare has taken from North's *Plutarch*, is derived from the Anglo-Saxon *wrēgan*, or *wreian*, Gothic *wrohjan*, to accuse, and although used almost interchangeably with *betray*, differs from it in not necessarily involving the idea of treachery. See *King Lear*, II, i, 109, 'He did bewray his practice'; that is, disclosed his plot or design.

106. Exile] Here accented on the last syllable; see ABBOTT, § 490.

107. How more vnfortunate] See *Appendix: Date of Composition*, note by HALLIWELL, p. 600.

110. Constraines them weepe, and shake] JOHNSON: That is, *constrains* the eye to *weep*, and the heart to *shake*. [See ABBOTT, § 349.]

His Countries Bowels out; and to poore we 113
 Thine enmities most capitall : Thou barr'ft vs
 Our prayers to the Gods, which is a comfort 115
 That all but we enioy. For how can we ?
 Alas! how can we, for our Country pray ?
 Whereto we are bound, together with thy victory :
 Whereto we are bound : Alacke, or we must loose
 The Countrie our deere Nurfe, or else thy perfon 120
 Our comfort in the Country. We must finde
 An eudent Calamity, though we had
 Our wish, which side should win. For either thou
 Must as a Forraine Recreant be led 124

113. *Countries*] *country's* Rowe et seq.

out;] *out.* Cap. et seq.

we] *us* Han.

114. *enmities*] *enmity's* Rowe et seq.

116-121. *how...Country*] Om. Bell.

116. *we?*] *we,* Rowe ii. et seq.

117-119. *pray? ... bound, ... bound:]*
pray,...bound?...bound? Pope, Theob.

Han. Warb. Johns. *pray,...bound;... bound?* Cap. et seq.

118, 119. *we are...we are*] *we're... we're* Pope, Theob. Han. Warb. Johns. Dyce ii, Huds. ii. *we're...we are also* Words.

122. *eudent*] *eminent* Rowe, + (-Var. '73).

123-130. *For...determine*] Mnemonic Warb.

113, 114. and to poore we Thine enmities] COLLIER (ed. ii.): We may be confident that Shakespeare did not so write what has been imputed to him; and two very small emendations, which we meet with in the corr. fo., 1632, may be accepted as rendering the extract grammatical and perspicuous: altering 'to' to *so*, and 'enmities' to *enemies*, nothing more can be desired, for it makes Volumnia say, in effect, 'and so poor we are thy most capital enemies.' [This reading Collier adopts in his ed. ii; in his 3^d ed. he returns, however, to the Folio text without comment.—ED.]—ANON. (*Blackwood's Mag.*, Sep., 1853, p. 324): If [the old corrector's] is the true reading, it must be completed by changing 'we' to *us*. The meaning will then be—making thy mother, wife, etc.; and so (making) poor *us* (that is, those whom you are bound to love and protect before all others) thy chief enemies.

113. to poore we] W. A. WRIGHT: 'We' is used for *us*, as in *Hamlet*, I, iv, 54, '—and we fools of nature So horridly to shake our disposition.' And *Jul. Cæs.*, III, i, 95, 'and let no man abide this deed, But we the doers.'

115. prayers] ABBOTT (§ 479): Even where 'prayer' presents the appearance of a monosyllable the second syllable was probably slightly sounded, 'Hath turn'd my feignèd *práyer* on my head,' *Richard III*: V, i, 21.

117-119. how can we . . . are bound] DEIGHTON: Compare *King John*, III, 327-336, where Blanche is in the same predicament, and *Ant. & Cleo.*, III, iv, 12-19.

121. We must finde] W. A. WRIGHT: That is, experience, feel. Compare *Meas. for Meas.*, III, i, 80, 'And the poor beetle, that we tread upon, In corporal sufferance finds a pang as great As when a giant dies.'

With Manacles through our streets, or else 125
 Triumphantly treade on thy Countries ruine,
 And beare the Palme, for hauing brauely shed
 Thy Wife and Childrens blood : For my selfe, Sonne,
 I purpose not to waite on Fortune, till
 These warres determine : If I cannot perfwade thee, 130
 Rather to shew a Noble grace to both parts,
 Then seeke the end of one ; thou shalt no sooner
 March to assault thy Country, then to treade
 (Trust too't, thou shalt not) on thy Mothers wombe
 That brought thee to this world. 135

125. *through*] *along* Pope, Theob.
 Han. Warb. *thorough* Johns. Cap.
 Varr. Ran. Mal. Steev. Var. '03, '13,
 Dyce, Hal. Cam.+, Huds. ii, Words.
 Craig.

streets] *street* Warb. Johns.

126. *Countries*] *country's* Rowe et
 seq.

130. *cannot*] *can't* Pope,+ (—Var.
 '73).

132. *no*] *not* Han. Bell.

134. *too't*] *to't* F₃F₄.

shall] *shall* Rowe i.

135–139. Lines end: *mine...name...*
me...fight Pope et seq.

135. *to*] *into* Anon. ap. Cam.

129. I purpose not to waite on Fortune] VERPLANCK: Instead of the truly Roman coolness with which the resolved matron communicates her intention, Thomson, in his tragedy, has substituted the very commonplace and melodramatic incident of making his heroine 'draw a dagger from under her robe' and attempt to stab herself before her son and the Romans and Volscians; and the dialogue runs thus:

Vol. So thy first return—

Cor. Ha! (*seizing her hand.*)

What dost thou mean?

Vol. To die while Rome is free,' etc.

All this is interpolated into Shakespeare's tragedy in the acted drama of *Coriolanus* [as arranged by J. P. Kemble].

130. *determine*] That is, *end, terminate*. Compare III, iii, 58.

131. *Rather . . . to both parts*] ABBOTT: The extra syllable is very rarely a monosyllable, still more rarely an emphatic monosyllable. The reason is obvious. Since in English we have no enclitics, the least emphatic monosyllables will generally be prepositions and conjunctions. These carry the attention *forward* instead of *backward*, and are, therefore, inconsistent with a *pause*, and besides, to some extent, emphatic. Here 'parts' is emphatic and 'both' is strongly emphasized.

133, 134. *treade . . . on thy Mothers wombe*] SNIDER (ii, 238): Here we have the strongest and most terrific image of filial violation. Strange to say, the wife, Virgilia, now utters the same sentiment; her mild nature has been absorbed in the colossal will of the mother. That is, his family, in all its relations, will be swept away in the destruction of the State. The only exception is his boy, another genuine Coriolanus, who will not submit to be trampled upon by an enemy. Still her appeals are not answered; she begins to despair of success. Then with lofty contempt she turns away, disowning her motherhood: 'This fellow had a Volscian

Virg. I, and mine, that brought you forth this boy,
To keepe your name liuing to time. 136

Boy. A shall not tread on me : Ile run away
Till I am bigger, but then Ile fight. 139

136. *mine*] *mine too* Rowe, + (—Var. '73). *on mine* Cap. Steev. Var. '03, '13, Sing. Ktly, Dyce ii, Coll. iii, Huds. ii, Words. Wh. ii, Neils.

that] Om. F₃F₄.

138, 139. Mnemonic Warb.

138. *A*] *He* Pope, +, Cap. Varr. Ran' Mal. Steev. Varr. Sing. Coll. Ktly, Huds.

139. *I am*] *I'm* Pope, + (—Var. '73), Dyce ii, Words.

but] Om. Huds. ii.

to his mother.' And all his other domestic relations are denied to him. This is too much for Coriolanus. His strongest tie he can allow to be severed; he might even contemplate his mother dead; still he would be her son. But disowned—denied to be her offspring—that cuts deeper than her death. He yields, Rome is saved, but he declares to his mother he will probably have to die for his act. To which declaration she gives no answer; country is, with her, above son; its salvation being accomplished, she and the rest of her relatives return to receive its gratitude. Family has thus mediated the conflict of the State.

136. *I, and mine*] With Pope's rearrangement of the lines here these words are used to supply the two final feet missing in l. 135. Even thus Capell's fine ear detected a missing syllable, and he added '*on*.' Steevens, while adopting this last reading, remarks that the word 'was supplied by some former editor to complete the measure.' For reasons best known to himself Steevens customarily either ignores Capell or adopts his metrical changes without acknowledgment. To this Boswell, the editor of the Variorum of 1821, rejoins that this last is perhaps unnecessary 'if "world," according to Tyrwhitt's canon, is used as a dissyllable.' Finally ABBOTT (§ 482) quotes this arrangement of ll. 135, 136 as an example wherein a monosyllabic exclamation ('Ay') is frequently used as a complete foot. In all such discussions is it not well to follow the golden rule, 'verify your references,' before imputing to Shakespeare a fault in prosody?—ED.—DYCE (ed. ii.): What reader, if he has common sense, can doubt that Shakespeare, having written just before '*on thy mother's womb*,' wrote here '*Ay, and on mine*'?

138, 139. *A shall not . . . Ile fight*] C. & M. COWDEN CLARKE (*Shakespeare*): The spice of proud resistance, with consciousness of present inability and resolution for future self-defence, finely condensed into this characteristic speech, are most natural in the son of Coriolanus, and most calculated to precisely touch the father's heart.—KELLETT (p. 88): There is but one boy in all Shakespeare who even appears to promise some genuine variation from the perverse type [of precocious pertness as exhibited in Mamillius and young Macduff]. Young Coriolanus in the line and a half allotted to him, '*A shall not tread on me, I'll run away till I'm bigger, but then I'll fight*,' utters the solitary truly boy-like sentiment in the whole of Shakespeare's plays. Alas! like Marcellus, he is but shown and then withdrawn; he is only once put in person before us, and he seems to be an allegorical shadow of his father rather than an independent living being. We pass over here the boy in *Henry V.* and the fool in *King Lear*, both of whom, though seemingly very young, are beyond the age of childhood. Even in them, however, there are traces, visible in those who care to look, that their infancy, so recently left behind, was of a thoroughly Shakespearian character. We could wish that Shakespeare had not

Corio. Not of a womans tenderneffe to be, 140
Requires nor Childe, nor womans face to see :
I haue fate too long.

Volum. Nay, go not from vs thus :
If it were so, that our request did tend
To faue the Romanes, thereby to destroy 145
The Volces whom you ferue, you might condemne vs
As poyfounous of your Honour. No, our fuite
Is that you reconcile them : While the Volces
May say, this mercy we haue shew'd : the Romanes,
This we receiu'd, and each in either side 150
Giue the All-haile to thee, and cry be Blest
For making vp this peace. Thou know'ft (great Sonne)
The end of Warres vncertaine : but this certaine, 153

141. <i>nor</i>] <i>no</i> Rowe, Pope.	Mal. Steev. Varr. Sing. i, Knt. Vol-
142. <i>I haue</i>] <i>I've</i> Pope, + (—Var.	fcies F ₄ , Rowe. <i>Volscians</i> Pope, +.
'73), Dyce ii, Huds. ii, Words.	<i>Volcians</i> Cap. <i>Volsces</i> Coll. et cet.
[Rising, Cap. Mal. et seq.	147. <i>poyfounous</i>] <i>poisoners</i> Han. Bell.
145. <i>to</i>] <i>do</i> Pope i. (misprint).	153. <i>Warres</i>] <i>Warr's</i> F ₃ . <i>War's</i> F ₄
146, 148. <i>Volces</i>] Var. '78, '85, Ran.	et seq.

made it seem as if this character was typical and representative of the genus boy; and we may be sure that he would have given us many very different child-types if he had felt something of that interest in children which Dickens, for example, possessed. But to expect this from an Elizabethan is to expect the impossible; even Shakespeare could not rise altogether above his age.—CASE: This is the only speech given to young Marcius, but it plainly shows him to have been 'his father's own son.'

140, 141. *Corio.* Not of . . . face to see] BEECHING (*Falcon Sh.*): Coriolanus is trying to disregard natural bonds. This 'touch of nature' reasons against him more strongly than set speeches. Menenius had the cleverness to understand the force of humour, but he failed in naturalness. Further, this bit of natural comedy relieves the tragic strain.—GORDON: Nothing could show more delicately the softening of Coriolanus than that he, of all men, should melt into rhyme.—CASE (*Arden Sh.*): The rhyme and rhythm of these lines seem to aid the words in revealing the softening of Coriolanus. The use of a couplet here is not like the usual use at the close of a scene, save that there too the couplet often voices some truth or reflection. [Compare III, iii, 113–124, where Coriolanus voices in rhymed couplets his determination to submit to what he considers degradation in soliciting the votes of the people. Possibly the rhyme is there also meant to indicate a softening or yielding.—ED.]

142. *I haue sate too long*] SCHMIDT (*Coriolanus*): Here modern editors introduce the stage-direction '*Rising*.' Yet perhaps 'sat' is here, as elsewhere in Shakespeare, equivalent to *tarry*; the colloquy takes place outside the tent (see l. 221) and is not suited to the mouth of one comfortably seated.

153. The end of Warres vncertaine] ANDERS (p. 47): Halliwell-Phillipps, in his *Outlines of the Life of Shakespeare*, p. 53, writes, 'The *Sententiæ Pueriles* was,

That if thou conquer Rome, the benefit
 Which thou shalt thereby reape, is such a name 155
 Whose repetition will be dogg'd with Curfes :
 Whose Chronicle thus writ, The man was Noble,
 But with his last Attempt, he wip'd it out :
 Destroy'd his Country, and his name remaines
 To th'infuing Age, abhorr'd. Speake to me Son : 160
 Thou hast affected the five straines of Honor,

157. *Noble,*] *noble*— Rowe, Pope,
 Theob. Han. Warb.

161. *five*] *first* Rowe ii, Pope, Theob.
 Han. Warb. *fine* Johns. et seq.

161-165. *Thou...Oake*] Om. Bell.

in all probability, the little manual by the aid of which he first learned to construe Latin; for in one place at least he all but literally translates a brief passage, and there are in his plays several adaptations of its sentiments.' I cannot say exactly what the 'brief passage' is which Halliwell-Phillipps refers to. The following are some sentences which have a resemblance to passages in Shakespeare, but they are so general in character that we can scarcely infer anything definite from them. *Belli exitus incertus*: 'The end of war's uncertain.' [With the other passages we need not here concern ourselves; as to the present passage there would, I think, be more force in the comparison were it not that the words in North's *Plutarch* are here, 'though the ende of war be uncertaine.' In regard to the *Sententie Pueriles* Anders says that is 'a little manual consisting of brief Latin sentences collected from divers authors by Leonard Culmann of Krailsheim and completed probably not long before 1544.' It was entered on the *Stationers' Registers* in 1569. In 1612 the book was translated into English by John Brinsley. It is possible that Culmann's Latin sentence is an adaptation from the Greek of Plutarch.—Ed.]

155, 156. *such . . . Whose*] ABBOTT (§ 278): 'Such' was by derivation the natural antecedent to *which*—'such' meaning *so-like, so-in-kind*; *which* meaning *what like, what-in-kind*?

161. *the five straines*] JOHNSON: The niceties, the refinements. [To Johnson has been given the credit for the correction of this obvious misprint of 'five' for *fine*, but it appears also in Capell's text, and Capell says in a foot-note on p. 18 of his *Introduction* that he has throughout made no reference to an edition which came out a twelvemonth before, *i. e.*, Johnson's. Furthermore, many of his volumes went to the press in 1760, and the volume containing this present play in 1765, the year of Johnson's publication. Neither Johnson nor Capell record this reading as original; a point whereon Capell is most meticulous. In my copy of the Folio the word is plainly 'five,' as also in Verner and Hood's, in Staunton's photo-lithograph, and in Booth's facsimile. In the Lee facsimile taken from the Devonshire Folio this whole column is very badly printed; the type seems to have taken the ink imperfectly, and in this word the letter *u* or *n* appears but as two strokes; anyone in reading this hastily would naturally, I think, read it as *fine*, not expecting the more unusual word *five*. Possibly the Folios which Johnson and Capell examined had this same imperfection, but, at all events, Capell is entitled to the priority.—ED.]—CAPELL. (vol. I, pt i, p. 99): The sentiment that follows is attired in such high-flown expressions that we almost lose sight of it. The divine graces that

To imitate the graces of the Gods. 162
 To teare with Thunder the wide Cheekes a'th'Ayre,
 And yet to change thy Sulphure with a Boul't 164

163. To] *Who Han.* 164. to change thy] Ff, Rowe, Pope,
 a'th'] o'th' F₄, Rowe, +, Wh. i. Schmidt. do charge their Han. to
 o'the Cap. et cet. charge thy Theob. et cet.

Coriolanus 'affected to imitate' are terror and mercy, both attributes of their gods; to express this he is said to thunder as they do, but so to temper his terrors that mankind is as little hurt by them as they commonly are by thunder, which mostly spends its fury on oaks.—LEO (*Coriolanus*): Volumnia means, 'Speak to me! Confess that thou hast injured thine honour (in being the enemy of thy country) only for the purpose to be as merciful as the gods.' ['Affected' in the sense *injured* is not admissible here, since it clearly means to aim at, as Schmidt (*Lex.*, s. v. vb. 3) classifies it, and as this word is used in three other passages in this play: II, ii, 22; III, iii, 1; IV, vi, 41.—ED.]—W. A. WRIGHT: 'Strains of honour,' that is, the emotions or impulses of honour. 'Strain,' which is etymologically connected with the Anglo-Saxon *strýnan*, to beget, is used for a stock or race, as in *Jul. Cæs.*, V, i, 59, 'O, if thou wert the noblest of thy strain.' Hence it takes the secondary sense of 'natural disposition,' as in *Lear*, V, iii, 40, 'Sir, you have shown to-day your valiant strain,' that is, the valiant disposition of your race which you have inherited. Finally, it denotes feeling, or impulse generally. See *2 Henry IV*: IV, v, 171, 'But if it did infect my blood with joy, Or swell my thoughts to any strain of pride.'

163. the wide Cheekes a'th'Ayre] W. A. WRIGHT: Compare *Tempest*, I, ii, 4, 'The welkin's cheek,' and *Richard II*: III, iii, 57, 'The cloudy cheeks of heaven.' [Verity also compares these two passages with the present one, and adds: 'The occurrence of a notable piece of imagery in an early and then again in a late play is always interesting; one feels that it thoroughly approved itself to Shakespeare's taste.'—ED.]—TUCKER BROOKE (*Yale Sh.*): The allusion is doubtless to the common indication of the winds (north, south, etc.) in old maps as issuing from cherubs' swollen cheeks.

164. And yet to change] THEOBALD is, I think, fully entitled to the credit for the reading *charge* instead of 'change.' Warburton calmly appropriated it without any acknowledgment to his friend. This doubtless misled Malone, who assigns this reading to Warburton; but in the many letters that passed between them there is not any reference to this passage. Theobald in his note says: 'I have certainly restor'd the true word,' and refers to his note on II, i, 216, q. v. I feel quite sure he would not have said this had there been any question of a suggestion from Warburton. How universal has been the concurrence in opinion with Theobald the *Text. Notes* will show.—ED.—WARBURTON: The meaning of the passage is, To threaten much, and yet be merciful.—MALONE: In *The Taming of the Shrew*, III, i, [81], 'charge' is printed instead of *change*, [p. 218, col. b Folio. Corrected in F₂.—ED.]—SCHMIDT: The reading of the Folio may perhaps be allowed to stand; the lightning glowing with sulphur is to be exchanged for a wedge, which only splits an oak, but does not set it on fire. Ordinary Shakespearian usage affords examples to justify 'with a bolt' instead of 'for a bolt.'—W. A. WRIGHT, in answer to the foregoing note, says: 'But the reading "charge" suits better with the figure employed in the present passage, which is that of a piece of artillery

That should but riue an Oake. Why do'tt not speake ? 165
 Think'tt thou it Honourable for a Nobleman
 Still to remember wrongs ? Daughter, speake you :
 He cares not for your weeping. Speake thou Boy,
 Perhaps thy childishnesse will moue him more
 Then can our Reason. There's no man in the world 170
 More bound to's Mother, yet heere he let's me prate
 Like one i'th'Stockes. Thou hast neuer in thy life, 172

165. *Should*] *shall* Han.

Steev. Varr. Sing. i, Knt, Del. Hal.

166. *Nobleman*] *Noble man* Ff.

Ktly.

170. *There's*] *There is* Ff, Rowe, Cap.

172. *i'th'*] Ff, Rowe, +, Wh. i. *i'the*

Varr. Ran. Mal. Steev. Varr. Sing.

Cap. et cet.

i, Knt, Coll. Del. Hal. Wh. i, Craig.

Thou hast] *Thou'st* Pope, +

171. *to's*] *to his* Cap. Varr. Ran. Mal.

(—Var. '73), Dyce ii, Huds. ii, Words.

loaded with a bolt which after being discharged with a great noise only rives an oak.' Wright also compares *Ant. & Cleo.*, I, ii, 5, where the Folios have: 'O that I knew this husband, which, you say, must change his horns with garlands,' where modern editors read *charge*.—HUDSON (ed. ii.): The same misprint ['change' for *charge*] has occurred before in this play. See II, i, 216. [It is well to note that this latter reading, also due to Theobald, has had, however, but comparatively few adherents.—ED.]—GORDON: That is, And yet to temper your thundering with moderation and mercy. If the gods are his models, he should imitate their mercy as well as their might.

166. *Think'st thou it Honourable*] BEECHING (*Henry Irving Sh.*): Volumnia says: 'You have always affected the honour and graces of the gods whose power is nicely directed, not brute violence; but is your present conduct like theirs, is it honourable or courteous?'

167. *Daughter, speake you*] C. & M. COWDEN CLARKE (*Shakespeare*): With what exquisitely artistic touches Shakespeare finishes his character-portraits! Here in two half lines he paints Virgilia's habitual silence, and Volumnia's as habitual torrent of words. She bids her daughter-in-law plead, yet waits not for her to speak. (See IV, ii, 67 and note.) And then how consistently has he depicted Volumnia's mode of appeal to her son throughout, in III, ii. and here; beginning with remonstrance and ending with reproach; her fiery nature so like his own and so thoroughly accounting for his inherited disposition.

168. *Speake thou Boy*] J. C. COLLINS (p. 77) calls attention to this as a touch not in Plutarch, but which 'may have been suggested by the pathetic scene in the *Iphigenia in Aulis* (ll. 1241-5), where the little Orestes is employed by Iphigenia for the same reason and for the same purpose.' Inasmuch as there was not any translation in English of Euripides until long after Shakespeare's time—except the *Jocasta*, by Gascoigne and Kinwellmarsh, in 1566—the *Iphigenia* is a very doubtful source of his inspiration. There is a similarity in situation between this whole scene and that in Act I, sc. ii. of the *Jocasta*, as in the foregoing translation (ed. Cunliffe, pp. 274-277), but nothing can be argued from that, as Shakespeare is here following Plutarch, and it may be that Euripides was the inspiration for Plutarch's fictitious account of Volumnia's intercession.—ED.

172. *Like one i'th'Stockes*] JOHNSON: Keep me in a state of ignominy, talking

Shew'd thy deere Mother any curtesie, 173
 When she (poore Hen) fond of no second brood,
 Ha's clock'd thee to the Warres : and fafelie home 175
 Loden with Honor. Say my Request's vniust,
 And spurne me backe : But, if it be not so
 Thou art not honest, and the Gods will plague thee
 That thou restrain'ft from me the Duty, which
 To a Mothers part belongs. He turnes away : 180
 Down Ladies: let vs shame him with him with our knees
 To his sur-name *Coriolanus* longs more pride
 Then pittie to our Prayers. Downe : an end,
 This is the last. So, we will home to Rome,
 And dye among our Neighbours : Nay, behold's, 185

175. *clock'd*] Case (Arden Sh.).
cluck'd Ff et cet.

176. *Loden*] *Loaden* Rowe et seq.

181. *him with him with*] F₁.

182. *To his*] *To's* Theob. Warb.
 Johns.

sur-name] *Sir-name* Rowe, +.
surname Cap. et cet.

182. *longs*] F₂F₃, Dyce i. 'longs F₄,
 Rowe et cet.

[They kneel. Coll. ii.

183. *Downe*:] *Down*; *down*; Johns.

an end] *and end* F₄, Rowe, +.

185. *behold's*,] Ff, Rowe i, Dyce, Sta.
 Wh. Cam. +, Neils. *behold!* Coll. iii.
behold us, Rowe ii. et cet.

to no purpose.—W. A. WRIGHT: Rather, you treat me as a worthless vagabond to whose complaints under punishment no one pays heed.—E. K. CHAMBERS (*Warwick Sh.*): Volumnia plays her part with no less tact than dignity. She appeals to patriotism and reason, and falls back on a woman's last resource, the pathetic. Perhaps a tear comes, which Coriolanus has never seen on her cheek before.

174. *fond of*] CASE (*Arden Sh.*): That is, wishing for, desirous of. Compare *Cymb.*, I, i, 37, 'Two other sons . . . Died . . . for which their father, Then old and fond of issue, took such sorrow,' etc.

175. *clock'd*] W. A. WRIGHT: So Cotgrave: '*Glosser*. To cluck or clocke, as a Hen.'—CASE (*Arden Sh.*) also compares Nashe, *Christ's Teares over Jerusalem*, 1593, ed. McKerrow, ii, 42-43, 'The Henne clocketh her Chickens; I would have clocked and called them by my preaching.'

182. *longs*] BRADLEY (*N. E. D.*, s. v. vb², *arch*): To be appropriate *to* (occas. *for*); to pertain *to* (rarely with simple dative); to refer or relate *to*, etc. *Tam. of Shr.*, IV, iv, 6, 'With such austerity as longeth to a father.' [Although in all modern texts, following F₄, this word is printed as though a contraction of belong, it is, as will be seen, a separate verb.—ED.]

182-193. *more pride Then pittie . . . husht vntill our City be afire*] Miss C. PORTER (*First Folio Sh.*): More powerful than her petition is her acceptance of his refusal. Of this forceful climax there is no syllable in Plutarch. And the Folio stage-direction following l. 194 is consummate. As it stands it is a dramatist's wording and form. Unfortunately, almost no editor has refrained from touching it up.

184. *home to Rome*] WALKER (*Crit.*, ii, 114) observes that here, as in other places, 'Rome' is pronounced *Room*, which, therefore, removes the jingle in this line.

This Boy that cannot tell what he would haue, 186
 But kneeles, and holds vp hands for fellowship,
 Doe's reafon our Petition with more strength
 Then thou haft to deny't. Come, let vs go :
 This Fellow had a Volcean to his Mother : 190
 His Wife is in *Corioles*, and his Childe
 Like him by chance : yet giue vs our difpatch :
 I am husht vntill our City be afire, & then Ile fpeak a litle 193

189. [They rise. Coll. ii.	Ran. Wh. Dyce ii, Coll. iii, Huds. ii,
190. <i>Volcean</i>] F ₂ F ₃ . <i>Volcian</i> Cap.	Words. Leo.
Mal. Steev. Varr. Sing. i, Knt. <i>Volce</i>	193-195. Lines end: <i>afire...Mother!</i>
Var. '78, '85, Ran. <i>Volfcian</i> F ₄ et	Pope et seq.
cet.	193. <i>I am</i>] <i>I'm</i> Pope, + (—Var. '73),
191. <i>Corioles</i>] Ktly, Schmidt. <i>Cori-</i>	Dyce ii, Huds. ii, Words.
olus Ff, Rowe. <i>Corioli</i> Pope et cet.	<i>husht</i>] Ff, Rowe, +, Case.
<i>his</i>] <i>this</i> Theob. +, Cap. Varr.	<i>hush'd</i> Cap. et cet.

188. Doe's reason our Petition] JOHNSON: That is, does *argue* for us and our petition. [Thus, also, W. A. Wright.—SCHMIDT, both in his *Lexicon* and in his notes to this play, interprets 'reason' here as simply the verb *to speak*; possibly this is better than the more extended meaning, *argue*. The childish inability to express, except by appealing action, speaks with more strength than Coriolanus will have power to urge against granting their petition.—E. K. CHAMBERS on this says: 'It is not argument, but the power of one soul over another that is to move Coriolanus.'—ED.]

191, 192. His Wife . . . his Childe . . . by chance] THEOBALD: Tho' his wife were in Corioli, might not his child, nevertheless, be like him? The minute alteration I have made, I am persuaded, restores the true reading [see *Text. Notes*]. Volumnia would hint that Coriolanus by his stern behaviour had lost all family-regards, and did not remember that he had any child. I am not his mother (says she), his wife is in Corioli, and *this* child whom we bring with us (young Marcius) is not his child, but only bears his resemblance by chance.—WALKER (*Crit.*, ii, ch. xiv, pp. 219 et seq.): In the Folio and likewise in the original editions of Shakespeare's poems (the latter statement is grounded altogether on internal evidence) *this* and *his* have in many instances supplanted one another. [Walker quotes the present line among his other examples.—ED.]—ROLFE: Theobald's change is quite unnecessary, in our opinion. Volumnia does not think of the apparent inconsistency; or we might say that 'his child' is equivalent to this child that passes for his, or that we call his.—BEECHING (*Henry Irving Sh.*): Theobald's suggestions deserve all respect, but the text as it stands is not indefensible. Volumnia has said '*his* mother was a Volscian, *his* wife is in Corioli,' and then continues, '*his* child'—but looking at him is struck by the likeness—and ends the sentence differently and, I venture to think, most effectively.

193. I am husht] CASE (*Arden Sh.*): This is really an adjective meaning *silent*, and not a past participle identical with *hushed* or *hush'd*, which is usually substituted for it in the text. See the *N. E. D.* on its priority in time and, indeed, origination of the verb. Compare *Tempest*, IV, i, 207, 'All's husht as midnight yet'; *Venus & Adonis*, l. 458, 'Even as the wind is husht before it raineth.' The *N. E. D.* quotes

Holds her by the hand silent.

Corio. O Mother, Mother! 195
 What haue you done? Behold, the Heauens do ope,
 The Gods looke downe, and this vnnaturall Scene
 They laugh at. Oh my Mother, Mother: Oh! 198

194. Holds her...]holding Volumnia...
 Mal. Steev. Varr. Sing. Knt, Hal.
 Craig. He holds Volumnia... Coll. Del.
 Ktly, Huds. Glo. Cla. Wh. ii, Neils.
 After holding Volumnia by the hand,
 in silence. Dyce, Sta. Cam. Words.
 He takes Volumnia by the hand, which
 he holds for a while in silence. Wh. i.

194. hand] Ff, Rowe i, Coll. Dyce,
 Sta. Wh. Cam.+, Huds. Words.
 hands Rowe ii. et cet.

195-198. O Mother...at.] Mnemonic
 Warb.

195. O] Om. Pope,+, Cap. Varr.
 Ran. Mal.

196. Heauens] Heav'ns Rowe,+.

after earlier examples Dryden's Virgil, *Pastorals*, ix, 80, 'Husht Winds the topmost branches scarcely bend.'

193. then Ile speak a litle] LEO: The last word she will speak before her death shall be a curse on her son!

194. Holds her by the hand silent] COLLIER (*Notes and Emendations*, etc., p. 363): The following descriptive addition [to this stage-direction] is made in manuscript, *long, and self-struggling*. After this protracted strife, which shook the whole fabric of the hero, he yields, with the exclamation, 'O mother, mother! What have you done?' &c.—BEECHING (*Falcon Sh.*): It is impossible to believe that Coriolanus's long hesitation has been from fears of his own safety, but it is characteristic of him to state the problem as an equipoise between the certain destruction of a whole city and his own probable fate.

195, 196. Corio. O Mother, Mother! What haue you done?] HORN (iv, 25): I have no desire to bestow upon this much-admired scene the ordinarily expressed praises, but for all that extol it highly, since it does not in any way tend towards a soft and gentle quietude, which here would be quite out of place. As soon as this mother, by her own person, has shown to him his mother Rome, and he feels himself vanquished, what words has our poet given him? Is the bow of peace again set forth in the heavens? and dare the hero recognise himself as the saviour of his country? Nay! his dreadful mistake is but brought more clearly to him, he feels it, and would willingly retract it and make good, but complete atonement is impossible, since a revolt from one's country is not to be expiated by such easy means, and he is henceforth for all time at variance with his native land and with himself.—RÖTSCHER (p. 25): The tragic power of this scene lies in this, that Coriolanus, with the consciousness that this victory of filial duty will bear for him deadly fruit, yet bows before the might of filial duty. Therein is its wizardry, its most hidden skill revealed. The actor has here the task of presenting to us the hero overwhelmed by the power of filial love and his pride and obstinacy melting during the exhortation of Volumnia.

197. this vnnaturall Scene] E. K. CHAMBERS (*Warwick Sh.*): The whole situation is unnatural—a Roman making war on Rome; a mother pleading with her son for mercy; a conqueror melted by a woman.

198. Oh my Mother, Mother: Oh!] This is, to me, painfully reminiscent of that line in Thomson's *Sophonisba*, Act III, sc. ii, 'O Sophonisba! Sophonisba O!'

You haue wonne a happy Victory to Rome.
 But for your Sonne, beleeeue it : Oh beleeeue it, 200
 Most dangerously you haue with him preuail'd,
 If not most mortall to him. But let it come :
Auffidius, though I cannot make true Warres, 203

199. *You haue*] *You've* Pope,+
 (—Var. '73), Dyce ii, Huds. ii, Words.

201. *dangerously*] *dangerously* F₂.
 202. *But*] Om. Pope,+ (—Var. '73).

which evoked any amount of ridicule on the first performance of the tragedy. After the 2nd edition it was altered to 'O Sophonisba, I am wholly thine.' It will be remembered that Thomson also wrote a tragedy on the subject of Coriolanus, for an account of which see *Appendix* to this volume, but the slight comfort we might derive from the thought that the line in *Sophonisba* was inspired by a study of this scene in Shakespeare's play is denied us, since *Sophonisba* antedates by several years Thomson's *Coriolanus*.—ED.

199. a happy Victory to Rome] ABBOTT (§ 419a) quotes this line, among others, as an example of the transposition of the adjective, as in 'Bring me a constant woman to her husband,' *Henry VIII*: III, i, 134. This is not, however, strictly speaking, a Shakespearian example, as it is taken directly from North, whose words are, 'oh mother, sayed he, you have a wonne a happy victory for your countrie.' For the construction 'to Rome' compare 'to his Mother,' l. 190, above.—ED.

201. Most dangerously you haue with him preuail'd] MACCALLUM (p. 621): This collapse of Coriolanus' purpose means nothing more than the victory of his strongest impulse. There is no acknowledgment of offence, there is no renovation of character, there is not even submission to the highest force within his experience. Our admiration of his surrender is not unmixed. It is a moving spectacle to see a man, despite all the solicitations of wrath and revenge, of interest and fear, obedient to what is, on the whole, so salutary an influence as domestic affection. But loyalty to this will not of itself avail to safeguard anyone from criminal entanglements, or to equip him for beneficial public action, or to change the current of his life. It may mean the triumph of a natural tendency that happens to be good over other natural tendencies that happen to be bad, but it does not mean acceptance of duty as duty, or anxiety to satisfy the claims that different duties impose. Hence Coriolanus, to the very end, leaves unredeemed his inherited obligations to Rome, while he leaves unfulfilled his voluntary pledges to his allies. Even in Plutarch's narrative Shakespeare's insight is not required to detect this underlying thought, but in the *Comparison*, which there is proof that Shakespeare had studied, it is set forth so clearly that he who runs may read. That Shakespeare, with his patriotism and equity, perceived the double flaw in Coriolanus' act of grace can hardly be doubted. He was the last man to put the household above the national gods, or to glorify breach of contract if only it were sanctioned by domestic tenderness. In point of fact, he does not acquit his hero on either count.

202. mortall] W. A. WRIGHT: That is, mortally; the adverbial termination being carried on from 'dangerously.' Compare *Richard II*: I, iii, 3, 'The duke of Norfolk sprightly and bold.' And *Othello*, III, iv, 79, 'Why do you speak so startlingly and rash?'

Ile frame conuenient peace. Now good *Auffidius*,
 Were you in my steed, would you haue heard 205
 A Mother lesse? or granted lesse *Auffidius*?

Auf. I was mou'd withall.

Corio. I dare be fworne you were :
 And fir, it is no little thing to make
 Mine eyes to sweate compaffion. But (good fir) 210
 What peace you'l make, aduife me: For my part,
 Ile not to Rome, Ile backe with you, and pray you
 Stand to me in this caufe. Oh Mother! Wife !

Auf. I am glad thou haft fet thy mercy, & thy Honor 214

205. *Were you*] *If you were* Cap.
Were] *An were* Walker (Crit., ii,

157).
would] *say, would* Pope, +,
 Varr. Ran. Steev. Var. '03, '13, Sing. i,
 Dyce ii, Huds. ii, Words.

207. *I...withall.*] *I too was mov'd.*
 Pope, + (—Var. '73). *I was mov'd*

with't Cap.

211–213. *What...cause.*] Om. Bell.

213. [Speaks apart with them. Neils.

214. *I am...thou hast*] *I'm...thou'st*
 Pope, Theob. Han. Warb. Johns. Dyce
 ii, Huds. ii, Words. *I am...thou'st*
 Var. '73.

204–206. Now good *Auffidius* . . . lesse *Auffidius*] BADHAM (*Text of Sh., Cambridge Essays*, p. 280): The second '*Aufidius*' [l. 206] is evidently redundant, and is owing to the name of the character to which the next speech is given. I have little doubt but that the whole passage should be read and the verses distributed as follows:

Cor. *Aufidius*, though I cannot make true wars,
 I'll frame convenient peace. *Tell me* now good
Aufidius, were you in my stead, would you
 Have heard a mother less, or granted less?
Auf. I was mov'd withal.'

205. *would you haue heard*] MALONE: 'Heard' is here used as a dissyllable. The modern editors read, *say, would you have heard*.—STEEVENS: As my ears are wholly unreconciled to the dissyllabifications *e-arl*, *he-ard*, &c., I continue to read with the modern editors. *Say*, in other passages of our author, is prefatory to a question. So in *Macbeth*, 'Say, if thou hadst rather hear it from our mouths,' &c., [IV, i, 62].—ABBOTT (§ 483) by emphasizing strongly the monosyllable 'you' following 'Were,' makes it practically a dissyllable, and thus pieces out the metrical deficiency. Such 'dissyllabifications' are to my ears more disagreeable than Malone's suggested *he-ard*.—ED.

207. *I was*] WALKER (Crit., ii, 203): *Thou wert* (sometimes written in the old poets *Th'wert*), *you were*, *I was*, &c., occur frequently, both in Shakespeare and contemporary dramatists, in places where it is clear they must have been pronounced as one syllable, in whatever manner the construction was affected. Here I believe we ought so to pronounce 'I was.'

213. *Stand to me*] W. A. WRIGHT: That is, stand by me, support me. See III, i, 250.

At difference in thee : Out of that Ile worke 215
My felfe a former Fortune.

Corio. I by and by ; But we will drinke together :
And you shall beare 218

215. At] A F₃F₄, Rowe.

215, 216. Out...*Fortune*.] Aside Rowe
et seq.

216-218. Lines end: *by and by*...
beare Han. Cap. et seq.

216. a] *my* Han.

former] *firmer* Coll. iii. (MS.),

Wh. i, Huds. ii.

[The Ladies make signs to Corio-

lanus. Johns. et seq. (except Neils.).

217. *I by and by* ;] *Ay, by and by* ; [To
Volumnia, Virgilia, &c. Rowe et seq.
(except Schmidt).

But...together] Om. Bell.

But we will] *But first we'll*

Words.

drinke] *think* Farmer.

218. [To Vol., Virg., &c. Rowe et seq.

216. a former Fortune] JOHNSON: I will take advantage of this concession to restore myself to my former credit and power.—DELIUS: Since 'former' in the older tongue was used not only as simply referring to time but also to class and position, it is, therefore, more likely here used in the sense of an advanced fortune, a fortune that stands more in the very first rank. Thus it appears in *Jul. Cæs.*, V, i, 80, 'our former ensign.'—COLLIER (*Notes & Emendations*, ed. ii, p. 368): We do not insist upon the change, but we are told, in this speech of Aufidius, to substitute 'a *firmer* fortune' for 'a former fortune.' We think the emendation extremely admissible.—TYCHO MOMMSEN (*Der Perkins Folio*, p. 224): How unnatural is the indefinite article with 'former' instead of, possibly, '*my* former'; how striking and clear *firmer*, since Aufidius already sees in spirit the fortune of Coriolanus declining, from whose downfall he will construct for himself a more stable fortune, firmer than his own was before, and rehabilitate himself from that of Coriolanus. The words 'former' and *firmer* are so nearly alike that the error was an easy one.—R. G. WHITE: 'Former,' the Folio reading, is clearly a trifling misprint, as Aufidius does not say '*my* former fortune'; which, even if such were the text, would be a less appropriate reading [than Collier's MS. correction].—H. WELLESLEY (p. 29): 'Former' with the indefinite article reads harshly. The antecedents of Aufidius make it more consistent with his part to read, 'a *firmer* fortune.'—SCHMIDT (*Coriolanus*): That is, such fortune as I possessed formerly. So in *Ant. & Cleo.*, 'You have seen and proved a fairer former fortune Than that which is to approach,' [I, ii, 33, 34. Johnson's explanation of the phrase 'former fortune' has been adopted by most modern editors. To the parallel passage from *Ant. & Cleo.*, given by Schmidt, Case adds: 'but please your thoughts In feeding them with those my former fortunes,' *Ibid.*, IV, xv, 52-54. That the phrase thus occurs in two other passages besides the present shows, I think, that it was one that commended itself to Shakespeare; this would be sufficient to cause a rejection of the reading of Collier's MS. Corrector, *firmer*. The interpretation by Delius and his comparison of the phrase 'our former ensign' are not to the point. *Former*, in this latter passage, is the regular use of the word, signifying that which is in the forward part, as in 'the former part of the head.'—ED.]

217. I by and by] SCHMIDT (*Coriolanus*): The stage-direction inserted by Johnson before these words, and adopted by modern editors, is quite unnecessary. While Aufidius is speaking aside, Coriolanus is engaged in conversation with the ladies, and this colloquy, seen but not heard by the audience, he closes with the

A better witneffe backe then words, which we
 On like conditions, will haue Counter-feal'd.
 Come enter with vs : Ladies you deferue

220

221. *Come...vs*] Transposed to follow
 l. 224 Bell.

221-224. *Ladies...peace.*
Ladies...peace. Han. Warb. Bell.

Auf.

words, 'Ay, by and by.' In North's *Plutarch*, ch. 19, there is this: 'These words being spoken openly, he spake a little apart with his mother and wife, and then let them return again to Rome, for so they did request him.' [Wright, while retaining Johnson's stage-direction in the Globe, Cambridge and Clarendon editions, admits that perhaps Schmidt's objection to its insertion is just.—ED.]

217. *we will drinke together*] FARMER: Perhaps we should read *think*.—STEEVENS: Our author, in 2 *Henry IV*, having introduced *drinking* as a mark of confederation, 'Let's drink together friendly and embrace,' [IV, ii, 64], the text may be allowed to stand, though at the expense of female delicacy, which, in the present instance, has not been sufficiently consulted.—R. G. WHITE: Though I cannot accept Farmer's proposition to read '*think* together,' and have no better word to propose, I cannot but believe that 'drink,' addressed to Volumnia and Virgilia, is a corruption.—HERWEGH (ap. ULRICI: *Sh.*, p. 171): This invitation to drink extended to Volumnia and Virgilia has given offence to certain English commentators. It is quite true that North's *Plutarch* says nothing on this point. If drinking is not Roman, yet, on the other hand, it is characteristically English, and, therefore, Shakespeare has here assuredly written 'drink,' just as in I, ix, 110 he has made the exhausted Coriolanus cry out, 'Have we no wine here?'—SCHMIDT (*Coriolanus*): Every doubt as to the correctness of the reading 'drink together' may be dismissed. Such was the sign of peace and friendship, just as in 2 *Henry IV*. [quoted above by Steevens] and also in other passages. [Notably in *Jul. Cæs.*, on the conclusion of the quarrel between Brutus and Cassius. Brutus there says, 'Give me a bowl of wine. In this I bury all unkindness, Cassius,' IV, iii, 158, 159.—HUDSON in his ed. i. accepts the Folio reading without comment, apparently unconscious of the slur thus cast upon the fair fame of Volumnia and Virgilia, but White, in his note, with its excusatory hint as to a corruption in the text here, doubtless opened the eyes of Hudson to this grievous fault, so in his ed. ii, in order to preserve the 'female delicacy,' he made the slight change in the text, 'We will but drink together'; and we have at once the picture of Coriolanus and Aufidius retiring to the back of the tent for a surreptitious drink while the ladies patiently await them. The words 'Come enter with us,' l. 221, militate somewhat against this.—ED.]

221. *Ladies you deserue*, etc.] WARBURTON: This speech, beginning at 'Ladies you deserve,' which is absurdly given to Coriolanus, belongs to Aufidius. For it cannot be supposed that the other, amidst all the disorder of violent and contrary passions, could be calm and disengaged enough to make so gallant a compliment to the ladies. Let us further observe from this speech, where he says, 'all the swords In Italy, and her confed'rate arms,' and from that a little before, 'Let the Volscians Plough Rome, and harrow Italy,' that the poet's head was running on the later grandeur of Rome, when, as at this time, her dominion extended only a few miles round the city.—JOHNSON: The speech suits Aufidius justly enough if it had been written for him; but it may, without impropriety, be

To haue a Temple built you : All the Swords 222
 In Italy, and her Confederate Armes
 Could not haue made this peace. *Exeunt.* 224

[Scene IV.]

Enter Menenius and Sicinius. (stone ? 1

Mene. See you yon'd Coin a'th Capitol, yon'd corner

Sicin. Why what of that ?

Mene. If it be possible for you to displace it with your
 little finger, there is some hope the Ladies of Rome, efpe- 5

SCENE IV. Pope et seq. SCENE III.
 Rowe.

Rome. Rowe, Pope, Han. The
 Forum in Rome. Theob. Warb. Johns.
 Varr. Ran. Rome. A public Place.
 Cap. et cet.

2. *yon'd...yon'd*] F₂F₃. *yond...yond*

Rowe, Pope, Theob. Warb. Johns. Del.
 Dyce, Cam.+, Huds. ii, Words. Craig,
 Neils. *yond'...yond'* F₄ et cet.

2. *Coin*] *coign* Cap. et seq.

a'th] *o'th'* F₄, Rowe,+, Wh. i.
o'the Cap. et cet.

3. *of*] *o'* Coll. ii.

spoken by Coriolanus; and, since the copies give it to him, why should we dispossess him?—CAPELL gives substantially Warburton's note, and on it thus comments: 'But that other is in no such tempest of passions at this time; but calm enough to detain his mother and the rest, who would have taken their leave of him, and invite them into his tent; which he would enter with very good grace if his speech were to end as they make it. And as for giving that part to Aufidius, the absurdity of such a step is, indeed, very strong; for he certainly has his engagements, and is not 'calm within'; or, if he were, there is no part of his character that gives a handle to suspect him of gallantry, and to ladies, his enemies, who came upon such an errand.

222. To haue a Temple built you] STEEVENS: Plutarch informs us that a temple dedicated to the *Fortune of the Ladies* was built on this occasion by the order of the senate.—W. A. WRIGHT: 'The Temple of Fortuna Muliebris, dedicated in the year 286, A. U. C., on the spot at which Coriolanus is said to have met his mother, stood at the fourth milestone' on the Via Latina—Burn, *Rome and the Campagna*, p. 437.

Scene IV.] Miss C. PORTER (*First Folio Sh.*): Scene iv. is in Rome again, and the audience may understand it to be so, not only from the reappearance of Menenius on the fore-stage, but from his words as to 'yon'd Coin a'th Capitol.' Whatever part of the wall at the back of the stage or column buttressing the side served to be pointed at thus, it was enough, apparently, imaginatively to reset the scene, while at the same time making more graphic the speech of Menenius.—VERITY (*Student's Sh.*): Here again we have the 'irony' of misplaced assurance. And the scene illustrates the pleasant vanity of Menenius, who thinks that where *he* failed Coriolanus's wife and mother must fail too.

2. *Mene.* See you yon'd Coin, etc.] DELIUS (*Die Prosa in Sh's Dramen*, Jahrbuch, v, p. 270): This conversation, where even in such an extremity Menenius is true to his peculiar character, is held in the familiar form of prose, which is here especially incisive. With the entrance of the Messenger, who brings terrible news, the blank-verse is resumed and then continues to the close of the play.

cially his Mother, may preuaile with him. But I fay, there is no hope in't, our throats are sentenc'd, and stay vpon execution. 6

Sicin. Is't possible, that so short a time can alter the condition of a man. 10

Mene. There is differency between a Grub & a Butterfly, yet your Butterfly was a Grub : this *Martius*, is growne from Man to Dragon : He has wings, hee's more then a creeping thing.

Sicin. He lou'd his Mother deerely. 15

Mene. So did he mee : and he no more remembers his Mother now, then an eight yeare old horfe. The tartnesse of his face, fowres ripe Grapes. When he walks, he moues like an Engine, and the ground shrinkes before his Treading. He is able to pierce a Corflet with his eye : Talkes like a knell, and his hum is a Battery. He fits in his State, as a thing made for *Alexander*. What he bids bee done, is finisht with his bidding. He wants nothing of a God but Eternity, and a Heauen to Throne in. 20 24

11. *differency*] *difference* Ff, Rowe, +, F₃F₄, Rowe, +. *eight-year-old* Dyce, Cap. Varr. Ran. Cam. +.

17. *eight yeare old*] *eight years old* 21. *his State*] *state* Johns. Var. '73.

7. *stay vpon*] STEEVENS: That is, stay but for it. So in *Macbeth*, 'Worthy Macbeth, we stay upon your leisure,' I, iii, 148. [W. A. WRIGHT also compares 'I thank you and will stay upon your leisure,' *All's Well*, III, v, 48.]

11. *differency*] MURRAY (*N. E. D.*, s. v.) quotes the present line as the earliest example of this use of the word, and gives but three other examples ranging from 1640 to 1872.

17. *then an eight yeare old horse*] WARBURTON: Subintellegitur *remembers his dam*.

17-24. The tartnesse of his face, etc.] E. SCHERER (p. 48): The only thing which can be brought against Shakespeare is at times a too sharp change—one, so to speak, affected on the stage—in the sentiments of his characters. Aufidius, for example, passes too quickly from hatred to sorrow when he sees Coriolanus fall, and in *Richard III*. Anne accepts with too great ease the ring of the man on whom she has just spit in contempt; while Elizabeth is too quick in giving her daughter to the man who has massacred her sons. This is certainly turning the corner too sharply, and there is a want of truth in it. I think that something of the same kind may be said of Shakespeare's style. The language which he puts into the mouths of his characters is not always appropriate—is sometimes far from being appropriate—to the circumstances, even to the characters themselves. The poet delights too much in the expression for itself and its own sake. He dwells on it, he lingers over it, he plays with equivalents and synonyms. Menenius thus complains of the change which has occurred in Coriolanus, [ll.

Sicin. Yes, mercy, if you report him truly.

25

Mene. I paint him in the Character. Mark what mer-

17-24 here quoted]. I take this quotation at random to exemplify what I mean. This poet's form sometimes overruns in this fashion; the expression is redundant and out of proportion to the situation.

21. He sits in his State] JOHNSON: In a foregoing passage he was said to *sit in gold*. The phrase 'as a thing made for Alexander' means 'as one made to resemble Alexander.'—MALONE: 'His state' means his chair of state as described by Plutarch, 'he was set in his chaire of state, with a marvellous and unspeakable majestie.'—LEO (*Coriolanus*): In my opinion these are not Shakespeare's words. Perhaps he has written, . . . *as a king, great as . . .*, or something similar; but the words which stand in the text seem to me almost nonsense, because I cannot agree with Malone, who understands 'state' as 'a chair of state,' and consequently must refer 'thing' to 'state,' so that in this case the sense would be, 'He sits in his state as in a thing . . .' [The construction here would doubtless be puzzling to a foreigner, but scarcely any English reader could fail in understanding that 'as a thing' refers to Coriolanus and *not* to 'his state.'—ED.]

22. *as a thing made for Alexander*] See note by Johnson, preceding line. CASE (*Arden Sh.*): Mr Hart supplied the following from Holland's Plinie, 1634 ed., Bk xxxiv, ch. 8, pt ii, p. 499: 'But above all, he (Lysippus) got the greatest name for making in brasse a chariot drawne with four steeds. . . . The personage of King Alexander the Great hee likewise expressed in brasse, and many images he made of him, beginning at the very childhood of the said Prince: and verily the Emperor Nero was so greatly enamoured of one state image of Alexander, that he commanded it to be gilded all over.'

25. *Yes, mercy, if you report him truly*] At first sight it would seem that what Sicinius means is, that the attribute, mercy, which belongs to a god is lacking in Coriolanus, but from the reply of Menenius it is evident that he takes it as the reverse, that is, If one should speak the truth about Coriolanus he is merciful. 'You report' is, I think, here general, like the French '*Si on voulait dire*,' but Menenius takes it in the particular perhaps with a strong emphasis on '*I paint him*,' etc.—BIRCH (p. 499) says in regard to this passage: 'Thus Shakespeare paints the characters of Coriolanus and the gods; and, whilst he thus represents them distinctly, points out the attribute of mercy wanting in them and existing in the man. Was not the mockery of religion partly the purpose of this play, its judgments and punishments, and its want of pity and benevolence? Pardon to the Romans is granted by the man, but none is provided for Coriolanus, who falls a sacrifice to his forgiveness of injuries, the triumph of love over hate.' In the foregoing pages I have purposely omitted many of Birch's comments on passages in this play, which, as they bear witness to their author's utter lack of any dramatic perception, are calculated to make the judicious grieve. Wordsworth, in his *Shakespeare's Knowledge and Use of the Bible*, p. 114, says, in reference to this passage: 'I am inclined to think that in *Coriolanus* it is *purposely* left a doubtful point whether mercy was an attribute of the Deity or no.' But is not Shakespeare here referring to the gods of the Romans?—ED.

26. *the Character*] W. A. WRIGHT: That is, in his true character. The definite article is here emphatic, as in V, ii, 110, 111. Compare *King John*, II, i, 396, 'Smacks it not something of the policy?'

cy his Mother shall bring from him : There is no more 27
 mercy in him, then there is milke in a male-Tyger, that
 shall our poore City finde : and all this is long of you.

Sicin. The Gods be good vnto vs. 30

Mene. No, in such a case the Gods will not bee good
 vnto vs. When we banish'd him, we respected not them :
 and he returning to breake our necks, they respect not vs.

Enter a Messenger.

Mef. Sir, if you'ld saue your life, flye to your House, 35
 The Plebeians haue got your Fellow Tribune,
 And hale him vp and downe ; all fwearing, if
 The Romane Ladies bring not comfort home,
 They'l giue him death by Inches.

Enter another Messenger. 40

Sicin. What's the Newes ? (preuayl'd,

Meff. Good Newes, good newes, the Ladies haue
 The Volcians are dislodg'd, and *Martius* gone :
 A merrier day did neuer yet greet Rome,
 No, not th'expulsion of the *Tar quins*. 45

Sicin. Friend, art thou certaine this is true ?
 Is't most certaine. 47

29. long] Ff, Rowe, +, Dyce, Cam.
 Glo. Cla. Neils. 'long Cap. et cet.

36. The] For the Ktly.

40. another] a second Dyce, Glo.
 Cla. Huds. ii, Words. Wh. ii.

42. Mef.] Sec. Mess. Dyce, Cam. +,
 Huds. ii, Words.

43. Volcians] F₂F₃, Cap. Mal. Knt.
Volscies Rowe ii. *Volces* Var. '78, '85,
 Ran. Steev. Varr. Sing. i. *Volsces*

Hal. Volscians F₄, Rowe i. et cet.

45-47. Two lines, ending: *Friend...
 certaine.* Pope et seq.

46, 47. As one line Sta.

46. art thou] Art Pope, +.

47. Is't...] Ff, Rowe, Sing. ii, Sta.

Neils. 2. Mess. Ay, sir... Huds. ii.

(Lettsom). *Is it...* Pope et cet.

certaine.] *certain?* F₃F₄.

27. bring from him] That is, *evoke*, *call forth*, as in the phrase 'to bring tears to the eyes.'

29. long of you] W. A. WRIGHT: That is, owing to you. See *Mid. N. Dream*, III, ii, 339, 'You mistress, all this coil is long of you'; that is, accompanies you as a consequence. [This is not, properly speaking, an abbreviation of *along*, but a separate word, and should not therefore be printed, as in many modern texts, 'long.—ED.]

36. Plebeians] Accented on the first syllable as almost always. See III, i, 125.

47. Is't most certaine] LETTSOM (ap. WALKER, *Sh's Versification*, p. 285, note): Shakespeare could scarcely have jumbled the two phrases [*It is certain, I am certain*] together so awkwardly as he appears from the editions to have done [in this passage]: 'Is't' (as the old copies print it) is a misprint for *I sir*, i. e., *Ay, sir*, and here the Messenger begins his answer to Sicinius. The note of interrogation after 'certaine' first appeared in the Third Folio. 'Thou,' moreover, seems to have been

Mef. As certaine as I know the Sun is fire : 48
 Where haue you lurk'd that you make doubt of it :
 Ne're through an Arch so hurried the blowne Tide, 50
 As the recomforted through th'gates. Why harke you :

inserted *ob metrum*, as in the old copies the verse begins with 'Friend.'—DYCE But the absence of the interrogation point here in the Folio proves nothing, for the Folio frequently has a full stop at the end of an interrogative speech; so, a little after in the present dialogue, it gives the question of Sicinius thus: 'They are near the City.' Nor, considering how often the lines are wrongly divided in the Folio, is any stress to be laid on its arrangement here.—IBID. (ed. ii.): In a letter with which he has lately favoured me Mr Lettsom adds: 'It is not at all likely, or rather it is quite impossible, that a person would begin with "*Art* THOU certain this is true?" and then go on, *is* IT most certain? He would say "*art* thou most certain?"'—SCHMIDT (*Coriolanus*): If 'certain' is not to be accented on the second syllable, which is found in Shakespeare only as an intentional archaism, this line might be well amended to read, 'Art certain this is true? is it most certain?' [Reference to the *Text. Notes* will show that Schmidt has here reproduced the readings of Pope and his followers including the *Variorum* of 1773.—ED.]

50. an Arch . . . the blowne Tide] MALONE: So in our Author's *Lucrece*, 'As through an arch the violent roaring tide Out-runs the eye that doth behold his haste,' [ll. 1667, 1668]. 'Blown' in the text is *swell'd*. So in *Ant. & Cleo.*, 'here on her breast There is a vent of blood, and something blown,' [V, ii, 352]. The effect of a high, or spring tide, as it is called, is so much greater than that which the wind commonly produces that I am not convinced by the following note that my interpretation is erroneous. Water that is subject to tides, even when it is not accelerated by a spring tide, appears swoln, and to move with more than ordinary rapidity when passing through the narrow strait of an arch.—STEEVENS: The 'blown tide' is the tide blown, and consequently accelerated by the wind. So in another of our author's plays, 'My boat sails swiftly both with wind and tide.' [Steevens was trusting too much to his memory, which has here played him false—he not only did not remember the name of the play, but has grossly misquoted a line from *Othello*, 'My boat sails freely both wind and stream,' II, iii, 65. The adjectives *swiftly* and *freely* are quite different in signification.—ED.]—WHITELOW agrees with Steevens that 'blown' means here the tide driven before the wind; but SCHMIDT both in his *Lexicon* and his edition of this play adopts Malone's interpretation *swoln* or *swell'd*, 'since the wind would not have such an effect upon water retarded by the arch of a bridge; besides, if it be not taken in this sense, it must be readily admitted that the expression of augmented water is here otherwise not suitable.'—W. S. WALKER (*Criticisms*, iii, 213): Not, I imagine, *driven by wind*, but *swollen*, as in Beaumont and Fletcher, *Queen of Corinth*, III, i, '—my blown billows must not Strive 'gainst the shore, that should confine me.' So 'blown ambition,' *King Lear*, IV, iv, [27]; 'our blown sails,' *Pericles*, V, i, [256].—W. A. WRIGHT: The swoln tide. Compare *Lear*, IV, iv, 27, 'No blown ambition doth our arms incite.' Shakespeare had frequently seen the tide rushing through the narrow arches of old London Bridge, the shooting of which by the boats was a difficult and often dangerous operation.

Trumpets, Hoboyes, Drums beate, altogether. 52

The Trumpets, Sack-buts, Pfallteries, and Fifes,
 Tabors, and Symboles, and the howting Romans;
 Make the Sunne dance. Hearke you. *A shout within* 55

52. Trumpets . . . altogether.] Ff,
 Rowe, +, Varr. Ran. Cam. +, Neils.
 Noise within of Shoutings and loud
 Musick. Cap. Trumpets and hautboys
 sounded, and drums beaten all to-
 gether. Shouting also within. Mal.
 et cet.

52. altogether.] all together. Rowe
 et seq.

54. Symboles] *Cymbole* F₃. *cymbals*
 F₄.

55. you] *yon* F₂.
 A...within] Ff, Rowe, +, Varr.
 Ran. Cam. +, Neils. Shout again.
 Cap. Shouting again. Mal. et cet.

52. Hoboyes] NAYLOR (p. 175): This is an important musical term and occurs about fourteen times in eight plays. It always implies a certain special importance in the music, and is generally connected with a Royal banquet, masque, or procession. In six cases at least the direction has some special qualification—*e. g.*, Hautboys playing *loud* music; *A lofty strain or two* to the hautboys; Trumpets and hautboys sounded, and drums beaten all together. In *Ant. & Cleo.*, IV, iii, 12, Hautboys supply the supposed ominous ‘music in the air.’ In the last of the above examples, from *Coriolanus*, we have the extreme limit of power of this time provided for—viz., trumpets and hautboys and drums, *all together*. It is interesting to notice the wording of Menenius’s description of this stage music. ‘The trumpets, sackbuts, psalteries, and fifes, Tabors and cymbals.’ The ‘sackbut’ was merely our modern slide trombone, while the rest of these instruments were in common use in the 16th century, except the Psaltery, which Kircher (b. 1601) says is the same as the Nebel of the Bible. The picture he gives is remarkably like the dulcimers which may be seen and heard outside public houses to this very day, *i. e.*, a small hollow chest with the strings stretched across it. An instrument of this kind could be played with the fingers, like a harp, or with a plectrum like a zither, or with two little knob-sticks, like the dulcimer. Marsennus (b. 1588) also identifies the Psaltery with the dulcimer.

53, 54. The Trumpets . . . Psalteries . . . and Symboles] W. A. WRIGHT: Shakespeare probably had in his mind the list of musical instruments mentioned in *Daniel*, iii, 7. The word ‘psaltery’ comes to us from the translation of the Bible, where the Hebrew is also rendered ‘lute.’ The Greek *psalterion* was a stringed instrument played with both hands. ‘Every stringed instrument which was played upon with the fingers of both hands, instead of by one hand and a plectrum held in the other, came under the denomination of a psaltery’ (Chappell, *History of Music*, p. 307). In the Wicliffite Versions the word appears in the form *psautrie*, *sautree* or *sawtree*, and *sautrie* or *sawtrye*; and in Chaucer’s *Canterbury Tales*, 3213, we find that ‘hende Nicholas’ had

‘a gay sawtrye,
 On which he made a-nightes melodye.’

[The passage in *Daniel* to which Wright refers is as follows: ‘Therefore at that time, when all the people heard the sound of the cornet, flute, harpe, sackbut, psalterie, and all kindes of musicke,’ etc.—ED.]

55. Make the Sunne dancel] W. A. WRIGHT and other commentators detect

- Mene.* This is good Newes : 56
 I will go meete the Ladies. This *Volumnia*,
 Is worth of Confuls, Senators, Patricians,
 A City full :Of Tribunes such as you,
 A Sea and Land full : you haue pray'd well to day : 60
 This Morning, for ten thoufand of your throates,
 I'de not haue giuen a doit. Harke, how they ioy.
Sound still with the Shouts.
Sicin. Firft, the Gods bleffe you for your tydings :
 Next, accept my thankfulneffe. 65
Meff. Sir, we haue all great caufe to giue great thanks.
Sicin. They are neere the City.
Mef. Almost at point to enter.
Sicin. Wee'l meet them, and helpe the ioy. *Exeunt.* 69

[Scene V.]

Enter two Senators, with Ladies, paffing ouer I
the Stage, with other Lords.

57. *Volumnia*] *Volumna* F₂.
 60. *you haue*] *you've* Pope, + (—Var.
 '73), Dyce ii, Huds. ii, Words.
 62. *doit.*] *doit.* [Shout.] Cap.
 63. *Sound...Shouts.*] Ff, Rowe, +,
 Varr. Ran. Neils. Om. Cap. Music
 still, with shouts. Cam. +, Craig.
 Shouting and Music. Mal. et cet.
 64, 65. *Firft...Next*] As one line Pope
 et seq.
 64. *your*] *their* Var. '03, '13, '21,
 Knt, Coll. i, iii, Del. Wh. i.
 65–69. *Next...ioy*] Ff, Rowe, +, Varr.
 Ran. Mal. Huds. i. Lines end: *all...*
City...enter...ioy Sta. Lines end: *all...*
City...them...ioy Cap. et cet.
 67. *They are*] *They're* Pope, +
 (—Var. '73), Dyce ii, Huds. ii, Words.
City.] *city?* F₃F₄.
 69. *Wee'l*] *We'll* F₄, Rowe, +, Varr.
 Ran. Mal. Ktly. *We will* Cap. et cet.
Exeunt.] going. Cap. Mal. Steev.
 Varr. Sing. Knt, Coll. Del. Hal. Ktly.
 SCENE V. The Same. A Street near
 the Gate. Dyce, Sta. Wh. Cam. +,
 Coll. iii, Huds. ii, Words. Neils. Scene
 continued Ff, Rowe et cet.
 1–10. Om. Bell.

in this a reference to the popular superstition that the sun dances on Easter day; for my own part I may say that I think Shakespeare had no such stuff in his thoughts. It is manifestly the same kind of hyperbole as scarring the moon's face with the splinters of the spears. Wright's other reference from *Twelfth Night* is much more to the point, 'But shall we make the welkin dance indeed?' II, ii, 59.—ED.

57. *Volumnia*] For other examples wherein polysyllabic names often receive but one accent at the end of the line in pronunciation see ABBOTT, § 469.

68. *at point*] See III, i, 233; and for this use of 'at' see, if needful, ABBOTT, § 143.

Scene V.] DYCE: It is quite evident that Menenius, Sicinius, &c., were intended by the author to quit the stage, and that on their '*Exeunt*' a change of scene—to a street near the gate of the city—was to be supposed by the spectators. Menenius

Sena. Behold our Patronneffe, the life of Rome : 3
 Call all your Tribes together, praife the Gods,
 And make triumphant fires, ftrew Flowers before them : 5
 Vnfhoot the noife that Banifh'd *Martius*;
 Repeale him, with the welcome of his Mother :
 Cry welcome Ladies, welcome.

All. Welcome Ladies, welcome.

A Flourifh with Drummes & Trumpets. 10

1, 2. Enter...Lords.] Ff, Rowe, +, Schmidt. Enter, in Proceffion, the Ladies; with a great Preff of Senators, Patricians, and People. Cap. Enter the Ladies, accompanied by Senators, Patricians, and People. They paff over the Stage. Mal. Steev. Varr. Sing. Knt, Coll. Del. Sta. Ktly, Huds. i, Craig. Enter Volumnia, Virgilia, Valeria, &c., accompanied by Senators, Patricians, and Citizens. Dyce i, Wh. Enter two Senators with Volumnia, Virgilia, Valeria, &c. paffing over the Stage, followed by Patricians and others. Cam. +. Enter, in proceffion, Volumnia, Virgilia, Valeria, &c., accompanied by Senators, Patricians, and Citizens. Dyce ii, Huds. ii, Words. 1. Ladies] the Ladies Han. Var. '78,

'85, Ran.

2. with other Lords.] &c., &c. Var. '78, '85, Ran.

3. *Sena.*] 1. S. Cap. First Sen. Dyce, Cam. +, Huds. ii, Words. 1 Sen. Mal. et cet.

4. *your*] *our* Warb. Johns. Var. '73.

5. *ftrew*] *ftrow* F₂F₃.

6. *Vnfhoot*] *Unshout* Rowe et seq.

8, 9. *Cry welcome Ladies, welcome.*
All. Welcome Ladies,] Ff, Rowe, +, Varr. Ran. Mal. Knt, Del. As one line Steev. et cet.

9. *welcome.*] As sep. line Steev. et seq. (except Knt, Del. Sta.).

welcome.] *welcome.* [Exeunt. Rowe et seq.

10. *A Flourifh...Trumpets.*] *Flourish.* [Exeunt. Cap.

and his companions go out to meet the ladies as they proceed through the city homewards; but their meeting is not brought before the eyes of the audience, nor was it necessary that it should be.—SCHMIDT (*Coriolanus*): It can hardly be doubted that with this scene v. there is no change of scene in the usual sense of that term with Shakespeare, and Delius is quite right in continuing this with scene iv.; but for the sake of the line-numbering as in modern editions we have not desired to depart from the usual division.—HERWEGH (ap. ULRICI: *Coriolan.*, p. 172): In nearly all editions of *Coriolanus* there is here marked a division of scenes with change of locality. To us it seems much simpler that Menenius and Sicinius on the point of departure should be overwhelmed by the triumphal entry of the ladies, which should be set forth in the most brilliant manner possible in order to contrast with the funeral train of the son at the close of the next scene.

6, 7. *Vnshoot . . . Repeale him*] MACCALLUM (p. 515): In Shakespeare's account the action of Rome becomes much more dignified [than in Plutarch]. In none of the negotiations, in no chance word of citizen, tribune, or senator is there any hint of the sentence on Coriolanus being revoked. Only when peace is concluded does his recall follow quite naturally, as an act of gratitude, in the burst of jubilant relief. This, too, is one of the indications of Shakespeare's feeling for Roman greatness that we should bear in mind when elsewhere he seems to show less sense even than Plutarch of her civic virtue.

[Scene VI.]

Enter Tullus Aufidius, with Attendants.

I

Auf. Go tell the Lords a'th'City, I am heere :

Deliuier them this Paper : hauing read it,

Bid them repayre to th'Market place, where I

4

SCENE VI. Dyce, Hal. Wh. Cam.+,
Huds. Coll. iii, Words. Neils. SCENE
IV. Rowe. SCENE V. Pope et cet.

Antium. Rowe, Pope, Han. A
publick Place in Antium. Theob. Warb.
Johns. Varr. Ran. Antium. A public
Place. Cap. Mal. Steev. Varr. Sing. i,
Knt, Coll. i, Del. Dyce i, Cam. i, Glo.

Cla. Huds. i. Corioli. A public Place.
Sing. ii. et cet.

1. Enter...Attendants.] Enter Aufid-
ius attended. Cap.

2. a'th'] o'th' F₄, Rowe,+, Sta. Wh.
i, Dyce ii, Huds. ii, Words. of the Cap.
et cet.

Scene VI.] SINGER (ed. ii.): The place of this scene has been hitherto marked at Antium, but from what Aufidius says at l. 110 it must have been at Corioli.—LEO (*Coriolanus*): Aufidius' words, 'thy stolne name Coriolanus in Corioles,' may be read in two different ways: 'thy in Corioli stol'n name,' and then Antium may be right [as the locale of this scene]; but if we read, 'Dost thou think I'll grace thee in Corioli,' then Antium must give way for Corioli, though Plutarch calls Antium the native town of Aufidius, and the Conspirator says, 'your native town,' l. 59.—C. & M. COWDEN CLARKE (*Shakespeare*): We believe—judging from other points in the scene—that ll. 109, 110 do not mean, 'Dost thou think I'll grace thee in Corioli with that robbery, thy stolen name of Coriolanus?'—we believe that they mean, 'Dost thou think that I'll grace thee with that robbery, thy name of Coriolanus stolen in Corioli?' If the emphasis be thrown on 'I,' we think the author's intention in the sentence will be clear. The points in the scene which make us believe that Shakespeare intended it to be laid in Antium are these: In the first place Antium was the *capital* of the Volscian territory, Corioli only one of the towns on its borders; therefore it was likely that the capital was the place to which Coriolanus and Aufidius would return to render an account of their expedition to Rome; and, accordingly, the latter begins by sending to 'tell the lords of the city,' &c. When they enter they bid him 'welcome home'; and we know that Aufidius' residence was at Antium. The First Conspirator says, '*Your native town* you enter'd like a post, and had no welcome home.' Coriolanus tells the lords of the city, 'We have made peace, with no less honour to the *Antiates* than shame to the Romans'; and these very lords of the city are also here styled 'heads of the state,' which shows that they were chief rulers, rulers of the Volscs generally, and not merely city authorities belonging to any one of the Volscian towns. Finally—and which we think conclusive, because North's *Plutarch* was evidently the authority that Shakespeare followed throughout most closely—Plutarch distinctly states that Marcius and Aufidius returned to ANTIVM when they came back from Rome.—HERWEGH (ap. ULRICH: *Coriolan.*) brings forward substantially the same reasons for accepting Antium as the locale of this scene, but says, 'At the same time we do not wish to lay any special stress on the remark of the Conspirator to Aufidius in regard to his entrance into his native town, since possibly may be urged against this the remark of Volumnia, "His wife is in Corioli."'—ROLFE: We should infer from l. 138 that this scene is not in Corioli. Surely

Euen in theirs, and in the Commons eares 5
 Will vouch the truth of it. Him I accuse :
 The City Ports by this hath enter'd, and
 Intends t'apppeare before the People, hoping
 To purge himselfe with words. Dispatch.

Enter 3 or 4 Conspirators of Auffidius Faction. 10
 Most Welcome.

1. *Con.* How is it with our Generall ?

Auf. Euen so, as with a man by his owne Almes im-
 poyson'd, and with his Charity flaine.

2. *Con.* Most Noble Sir, If you do hold the same intent 15
 Wherein you wisht vs parties : Wee'l deliuer you
 Of your great danger. 17

6. *Him*] *He* Pope, +, Cap. Varr. Ran.

9. [Exit All. Cap. [Exeunt All. Mal.
 et seq.

10. Enter...Faction.] After l. 11
 Theob. Warb. Johns. Varr. Ran.
 Enter certain Friends of Aufidius,

Conspirators against Marcius. Cap.

11-16. As verse, ending lines: *so...
 impoyson'd...Sir...Wherein...deliuer you.*
 Pope et seq.

15. *you do*] *you* Warb. *yet you*
 Johns. Var. '73.

Coriolanus would not have said this, but rather 'in this city here,' or to that effect; but we believe that none of the commentators have referred to this as a reason for not following Singer in placing this scene in Corioli. According to Plutarch Antium should be the place.—BEECHING (*Falcon Sh.*): There can be no doubt that the scene is laid in Antium. For (1) it was from Antium that Coriolanus received his commission, and he returns to report upon it; and (2) in l. 97 he speaks as though the Antiates alone were involved in the war. Further, in l. 59, the scene is called Aufidius's native town, and this was Antium. It is an additional argument that Plutarch makes him perish at Antium.—GORDON: Editors are divided whether to place this scene in Antium or Corioli. The solution seems to me to be this: Shakespeare meant the scene to be Antium, and wrote with Antium in his mind until he came to Aufidius's speech, ll. 109, 110. There he was carried away by the magnificent opportunity of placing 'Coriolanus in Corioli,' and for the rest of the scene thought rather of Corioli than of Antium.—CASE (*Arden Sh.*): That the army should come back to a small town like Corioli seems most improbable, and ll. 96-98 must have been spoken in Antium, not in Corioli. There, not the Antiates but the Volscians would have been named. Mr Gordon's solution seems very reasonable.—TUCKER BROOKE (*Yale Sh.*): The text of this scene is inconsistent in locating it first at Antium, the Volscian capital, and later at Corioli. Professor Gordon's explanation is highly satisfactory.

5. *theirs*] For other examples wherein *mine*, *hers*, *theirs* are used as pronominal adjectives *before* their nouns see ABBOTT, § 238.

6. *Him I accuse*] ABBOTT (§ 208): *Him* is often put for *he* by attraction to 'whom' understood. '*Him* (he whom) I accuse,' etc. [Other examples of this construction follow.]

16, 17. *deliuer you Of . . . danger*] For other examples wherein 'of' is used in

Auf. Sir, I cannot tell, 18
We must proceed as we do finde the People.

3.*Con.* The people will remaine vncertaine, whil't 20
'Twixt you there's difference : but the fall of either
Makes the Suruiuor heyre of all.

Auf. I know it :
And my pretext to strike at him, admits
A good construction. I rais'd him, and I pawn'd 25
Mine Honor for his truth : who being so heighten'd,
He watered his new Plants with dewes of Flattery,
Seducing so my Friends : and to this end,
He bow'd his Nature, neuer knowne before,
But to be rough, vnswayable, and free. 30

3.*Consp.* Sir, his stoutnesse
When he did stand for Confull, which he lost
By lacke of stooping.

Auf. That I would haue spoke of:
Being banish'd for't, he came vnto my Harth, 35
Presented to my knife his Throat : I tooke him,
Made him ioynt-seruant with me : Gaue him way
In all his owne desires : Nay, let him choofe 38

25-34. *I rais'd...spoke of:]* Om. Bell.

25. *and I pawn'd]* *and pawn'd*
Pope, + (—Var. '73). *pawn'd* Cap.

27. *watered]* *water'd* Rowe et seq.

30. *and free]* *and fierce* Han. Coll. iii.
(MS.), Huds. ii. *and proud* Cart-

wright.

31. *Sir, his stoutnesse]* *His stoutness,*
Sir Han. *Witness, sir, his stoutness*
Sta. conj.

33. *stooping.] stooping—* Rowe, +.
stooping,— Cap. et seq.

the sense *out of*, or *from*, with verbs that signify *depriving*, *delivering*, see ABBOTT, § 166.

27, 28. *He watered . . . so my Friends]* CASE (*Arden Sh.*): Here we are told figuratively that Coriolanus fostered with refreshing flattery the new growths of intimacy and ascendancy arising in his favor from union with the Volscians in a common cause. The use of 'watered' is illustrated by a passage supplied by Mr Charles Crawford from a letter from Sir Francis Bacon to Sir George Villiers, August 12, 1616: 'After that the King shall have watered your new dignities, with the bounty of the lands which he intends you,' etc. Some, including Craig, are confident that Aufidius wilfully misrepresents Coriolanus here, knowing well that 'He would not flatter Neptune for his trident, Or Jove for's power to thunder.' At any rate even courtesy would seem flattery in the jealous eyes of Aufidius.

30. *and free]* W. S. WALKER (*Crit.*, i, 76): My ear tells me that Shakespeare never could have so concluded a period; neither could he have used 'bow'd' so absolutely. Part of a line has dropped out, somewhat to the following effect:

'But to be rough, unswayable and free,
[To an enforc'd observance.]'

Out of my Files, his proiects, to accomplish
 My best and freshest men, seru'd his designements 40
 In mine owne perfon : holpe to reape the Fame
 Which he did end all his; and tooke some pride 42

39. *proiects, to accomplish*] *projects to accomplish*, F₃F₄ et seq.

41. *holpe*] *hope* F₂F₃. *hop'd* F₄,
 Rowe, Pope i. *help'd* Pope ii.

41, 42. *reape...end*] *reap...make* F₄,

Rowe, + (—Var. '73). *reap...ear* Coll.
 ii. (MS.). *reap...inn* Coll. ii. conj. Ktly,
 Bailey, Coll. iii. *ear...reap* Sing. ii.
reap...bind Sta. conj. *reap...hend*
 Cartwright.

41. *holpe to reape*] THEOBALD (*Sh. Restored*, p. 182), evidently misled by the fact that the Second, Third, and Fourth Folios here read 'hope' or 'hop'd,' and unfortunately not consulting the First Folio, offers as an original emendation the present reading, 'holpe.' His note on this is to the effect, that *hop'd* could not be the reading intended by Shakespeare, which is undoubtedly true. Theobald in his edition adopts the Folio reading without comment, doubtless having discovered his error on collating the Folios. HEATH (*Revisal*, p. 433) is even more astray than was Theobald; he goes out of his way to find fault with Warburton for his failure to credit the reading 'holpe' to Theobald, and enters upon a defense of the reading *hop'd*, 'being persuaded that it is right and genuine.' As his note is, however, merely an interpretation of a reading which has not been accepted by any editors other than Rowe, and Pope in his ed. i, it is needless to repeat it here.—ED.

42. *Which he did end all his*] COLLIER (*Notes & Emendations*, p. 364): Shakespeare is here only using a metaphor which he has often employed before, and it is obvious from the context that for 'end' we ought to read *ear* [the MS. correction], which means in its derivation, as well as in its use, to plough; therefore when Aufidius says that he had 'Holp to reape the fame Which he did *ear* all his,' he means that Coriolanus had ploughed the ground, intending to reap a crop of fame, which Aufidius had assisted him to harvest. The use of the word 'reap' proves what was in the mind of the poet. It is needless to enumerate the places where Shakespeare employs the verb, to *ear*, in the sense of to plough.—COLLIER (ed. ii.), after quoting with approbation the foregoing MS. correction, adds: 'We are not satisfied that Shakespeare's word was not *in* instead of 'end'; to *in* a harvest is to get it in; and in *All's Well*, I, iii, 47, our poet uses both 'ear' and *in* technically, "He that ears my land, spares my team, and gives me leave to in the crop." So we might amend the passage before us thus, "—holp to reape the fame Which he did *in* all his"; that is to say, "I helped to reap the crop, which he harvested as entirely his own."—W. N. L. (*Notes & Queries*, April 16, 1853): To *ear* is to *plough*. Aufidius complains that he had a share in the harvest, while Coriolanus took all the ploughing to himself. We have only, however, to transpose *reap* and *ear*, and this nonsense is at once converted into excellent sense. The old corrector blindly copied the blunder of a corrupt but not sophisticated manuscript. This has occurred elsewhere in this collection. [The initials W. N. L. are but a transparent disguise through which we may detect Collier's redoubtable opponent, W. N. Lettsom. SINGER (*Sh. Vindicated*, p. 227) repeats substantially the foregoing communication, duly crediting it to 'a correspondent in N. & Q.,' and in his ed. ii. remarks that the reversal is also to be found on the margin of his

[42. Which he did end all his]

annotated 2nd Folio.—ED.]—TYCHO MOMMSEN (*Der Perkins Folio*, p. 181): Although the common reading, 'end,' gives an intelligible meaning, yet it would have been much finer to have had here some word which continued the metaphor. Certainly *ear* does this, but on further examination the doubt arises whether *ear* and *reap*, the former in the sense *to plough*, should not be reversed, that thus in the original manuscript there may have been an interlineation and an erasure. In his ed. ii. of *Notes & Emend.* Collier proposes *inne*. This emendation of the MS. corrector would then be one of the most dubious. Could *to ear* be made to signify, as does the German *ärndten*, the gathering in of the grain, then the emendation would be excellent; the reading of *gleaning* can hardly be accepted, but that of *ploughing* is impossible. It may be urged against this meaning and reversal (which I notice Singer also proposes) that *to ear* has for its object *the ground*, and not *the corn*, as has *reap*.—STAUNTON: Is not 'end' an erratum for *bind*? So in *As You Like It*, III, ii, 113, 'They that reap must sheaf and bind.' Again, in Beaumont & Fletcher's *Bonduca*, IV, iii, '—when Rome like reapers, Sweat blood and spirit for a glorious harvest, And bound it up, and brought it off,' [ed. Dyce, p. 71]. And in the ancient Harvest Song, 'Hooky, hooky, we have shorn And bound what we did reap.'—W. W. [WILLIAMS] (*Parthenon*, August 16, 1862): When, in the *Literary Gazette* of March 15, I submitted what I thought to be a new reading of a passage in *Coriolanus*, Act V, scene vi, I was not aware that Mr Staunton had proposed the same alteration in a note in his edition, and had confirmed it by passages from other writers. The correction occurred to me long prior to the publication of Mr Staunton's Shakespeare; but any credit that may attach to it is fairly due to Mr Staunton as having been the first to print it. I am but too happy to find my conjecture so satisfactorily confirmed. [It is gratifying to record such generosity as this in those past days characterized by bitter controversy and jealousy as to priority among emendators, and we can but sigh, *Utinam sic omnes*, etc.—ED.]—ARROWSMITH (*Editor of Notes & Queries, and Mr Singer*, p. 8): Since when has this word ['end'] been a stumbling-block to the commentators? The answer to the inquiry would supply a shrewd conjecturer with the means of fixing the date of the old commentator's era. If Mr Singer's interpretation of the old commentator's *ear* be true, if by *ear* is here meant *plough*, then is his corruption of the text . . . open to an objection which ousts it from its usurped place in the text altogether, either as a substitute for *reap* or for *end*, and remands it to the shop from whence it issued. *Fame* in the passage represents the *crop*, and whatever be the custom in Cockneydom, we country folk do not *plough* the *crop*, but the *land* for the crop. If this, then, be a sample of the old or any other commentator's critical acumen—if this be the process by which Shakespeare's nonsense is to be distorted into 'resplendent sense'—it is a quality and an art that working-day men would hardly covet. Should, however, the old commentator's *ear* signify something else than *plough*, then all that is got through his corruption of the text is *ignotum per ignotius*, and the sense, if sense there be, is very obscurely resplendent; nor would it prove a Herculean labour to match him at his own game. Thus, 'help to reap the fame which he did *inn* all his.' The metaphor is preserved, the term pertinent and familiar, and the resemblance in the letters of *inn* and *end* as close as in those of *end* and *ear*. [Arrowsmith was quite unaware that he had been forestalled in this emendation.—ED.] To them, on the other hand, that regard the old commentator as an authority, that imagine his readings are derived

[42. Which he did end all his]

from more authentic sources than those of the received text, how humiliating it must be to learn that the shallowest Gloucestershire or Herefordshire auctioneer is competent to verify the reading which this ridiculous impostor has not merely failed to understand, but on that account has impudently corrupted. [Arrow-smith here quotes from two announcements by auctioneers of the above localities wherein occur the phrases 'well-ended hay ricks,' 'well-ended wheat ricks,' adding in a foot-note that he encloses with his communication these two advertisements in order 'to preclude all suspicion of dishonesty.'—ED.] But supposing no proof could be adduced that *end* is a technical phrase in harvest work, yet the ordinary signification of the word would fully justify its use by Shakespeare here.—R. G. WHITE: The reading of Collier's folio has been received with favor, though it is admitted that it makes a transposition necessary. But there is not the least necessity for this violence to the original text. Aufidius helped to reap the fame which Coriolanus made, in the end, all his.—C. & M. COWDEN CLARKE (*Shakespeare*): The word 'end' has been variously altered, but we take the sentence to be the elliptical form of a usual idiom, 'which he did end by making all his,' signifying, 'which he, in the end, made all his.'—WELLESLEY: 'Which he did end all his' is not satisfactory. The conjecture *ear* for 'end' is ingenious and tempting as preserving the metaphor, but it would be necessary in order to apply it to the case that we should not read 'he,' but *we*—'Which *we* did ear, all his.' If the *earring* had been by Coriolanus, he might claim the *reaping*. As a simpler form of expressing the complaint of Aufidius I would propose, 'Which he *declar'd* all his.' In the old handwriting *cl* might be mistaken for *d* and *r* for *n*; so that *declar'd* might have been read *did end* by the compositor. [An unfortunate attempt at justification, since it but serves to show how superficial is Wellesley's acquaintance with 'old handwriting'; by no possibility could the two letters *c* and *l* in the current handwriting of Shakespeare's time be mistaken for the single letter *d*; the same applies equally to the letters *r* and *n*.—ED.]—INGLEBY (*Sh. Hermeneutics*, p. 61): There is not the faintest obscurity about this metaphor; and nothing in this passage but the inflection 'holpe' is entirely obsolete, and that, of course, never stuck with anybody. The whole force of suspicion has fallen upon the unoffending verb, *end*! Why, in the name of common sense? Aufidius says that he helped Coriolanus to reap the crop, that he endured with him 'the burden and heat of the day,' but that Coriolanus *ended* it, and made it all his own. Certainly no difficulty in this phraseology would be presented to the mind of the rudest midland farm-labourer. We may still hear the farmers of Worcestershire and Herefordshire employ that verb in a technical sense in speaking of their crops. *Ending* a crop is gathering it. A well-ended crop is one that is secured in good condition, or has made a good end.—WHITELAW: That is, contrived finally to appropriate.—W. A. WRIGHT: To 'end' a crop was the technical term for getting it in and housing it, and in all probability is a corruption of 'in,' which is so used in Tusser's *Five Hundred Points of Husbandry*, p. 64 (English Dialect Society's edition):

'Some countries are pinched of meadow for hay,
Yet ease it with fitchis as well as they may.
Which inned and threshed and husbandlie dight,
Keepes labouring cattle in verie good plight.'

And in Bacon's *History of Henry VII.*, 'All was inned at last into the Kings Barne;

To do my felfe this wrong : Till at the laft 43
 I feem'd his Follower, not Partner; and
 He wadg'd me with his Countenance, as if 45
 I had bin Mercenary.

44. *not*] *nor* F₂F₃, Pope i.

45. *wadg'd*] *wag'd* F₃F₄, Rowe et seq.
wagg'd Anon. (Gent. Maga.).

but it was after a Storme.' Cotgrave has 'Engranger, To inne corne, &c.; to put, or shut, vp in a barne.' And Palsgrave, *Lesclarissement de la Langue Francoyse*, 'I inne, I put in to the berne. *Je mets en granche.*' Compare also *All's Well*, I, iii, 48, 'He that ears my land spares my team and gives me leave to in the crop.' When the true word is once corrupted to 'end,' of course a meaning is fitted to it, and it is interpreted of ending or finishing the harvest. In this sense it is still in use in Surrey, Sussex, Hallamshire, and probably elsewhere. The insertion of 'd' after a liquid is frequent in common pronunciation. Hence 'vile' becomes 'vild,' and we know that Johnson gave as a proof of Mrs Pritchard's vulgarity that she called a gown 'a gownd.'—ROLFE: That is, made all his own at last. The use of 'end' would not be singular, even if it had not been shown that it is a provincial term for getting in a harvest, still used in Surrey, Sussex, and elsewhere.—DEIGHTON: That is, which he garnered up for himself.—CASE (*Arden Sh.*): The metaphor in *reap* is believed to be carried on in *end*, taken as a dialectal term for getting in or stacking a crop. The *Eng. Dial. Dict.* cites Milton, *L'Allegro*, 109, 'His shadowy flail hath threshed the corn That ten day-labourers could not end.'—VERITY (*Student's Sh.*): In its ordinary signification *end* gives good sense—Aufidius helped to reap the crop, but in the end Coriolanus made it all his own. The *Glossary of the Globe Ed.* says that *end* is 'a corruption of *in*' (quite a common verb = 'to get in the harvest'); I do not know what evidence there is to support this view.

45. He wadg'd me with his Countenance] JOHNSON: This is obscure. The meaning I think is, he 'prescribed to me with an air of authority, and gave me his countenance for my wages; thought me sufficiently rewarded with good looks.'—BRADLEY (*N. E. D.*, Wage, vb. II, 7): To engage or employ for wages; to hire: (a) for military service. *Obs.* [The present line quoted; also], 1599 Hayward 1st Pt, *Life Henry IV.*, 68, 'Assone as the Duke was come into Brittain he waged certaine souldiours, and presently departed to Calice.' [Under 9. To pay wages to. Bradley gives many more examples; in some of the earlier quotations the word is spelt as here, *wadge*. The use of the word 'Mercenary' here in connection with 'wadg'd' is evidently Bradley's justification for giving it this special, almost technical, meaning.—ED.]—STAUNTON quotes Johnson's interpretation, and remarks, 'But "countenance," or we mistake, means here not *looks*, but entertainment'; in support of this Staunton quotes 'you must meet my master to countenance my mistress,' *Tam. of Shr.*, IV, i, 101. [This is not, however, to the purpose; 'countenance' in this last quotation does not mean, as Staunton asserts, *entertain*, but *to grace, to honour*. Neither Schmidt, in his *Lexicon*, nor the *N. E. D.* give any example wherein 'countenance,' as a verb, means to *entertain*, or as a noun means *entertainment*.—ED.]—Rev. JOHN HUNTER: That is, he specified or limited my worth or estimation with his patronage. This passage would have seemed less obscure to the commentators if they had compared it with the following in

I. *Con.* So he did my Lord : 47
 The Army marueyl'd at it, and in the last,
 When he had carried Rome, and that we look'd
 For no leffe Spoile, then Glory. 50

48. *it,*] Ff, Rowe, +, Cam. +, Neils.
it; Coll. Del. Sing. ii, Dyce, Sta. Ktly,
 Wh. i, Huds. Words. Craig. *it.* Cap.
 et cet.

48. *in the last*] at last Pope, +.
 50. *Glory.*] *glory*— F₃F₄, Rowe, +,
glory,— Cap. et cet.

North's *Phutarch*, '—all other governors and captains must be content with such credit and authority as he would please to countenance them with.'—W. A. WRIGHT: That is, rewarded me with his favour or patronage, patronized me. For this sense of 'countenance' compare 1 *Henry IV*: I, ii, 33, 'Being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal.' And *Hamlet*, IV, ii, 16:

'*Ros.* Take you me for a sponge, my lord?

Ham. Ay, sir, that soaks up the king's countenance, his rewards,
 his authorities.'—

MISS C. PORTER (*First Folio Sh.*): An obscure word still more obscured by the change of Rowe to 'waged' [see *Text. Notes*], but which seems from the context to mean something more pictorial in shake and thrust out of the face during vehement and authoritative speech than the unsatisfactory *waged* of the modernising editors. Their only explanation is 'patronized,' of which they give no example. It clearly is not the case that it here means, hire or pay wages to. [I regret that I must here take exception to Miss Porter. In the first place, if the Folio reading is more obscured by the modern spelling the editor of the Third Folio, not Rowe, is responsible. Secondly, no modern editor, as far as I know, has interpreted 'wadg'd' or *wag'd* as *patronized*. Wright explains the whole line, 'rewarded me with his patronage,' but this last word refers to 'countenance,' for which use he gives two good examples. Thus also Hunter. Thirdly, why, from the context, does the word here clearly mean other than *hire*, or *pay wages*? At the time of Miss Porter's writing the *N. E. D.* had not extended as far as this word, but the *Century Dictionary* records it (s.v.†6); in fact, under its definition 'to hire for wages' this very passage is quoted in illustration.—ED.]—CASE (*Arden Sh.*): He gave me his patronage as wages, as if I had been on hire. The idea that is added by Johnson in 'thought me sufficiently rewarded with good looks,' and adopted by others, has no justification in the text. The sting is not that Coriolanus thought his favour a fair reward, but that he should have assumed the right of patronage at all. [Case quotes the same passage from North's *Phutarch* as that in Hunter's note *ante*.—ED.]

48. *in the last*] A. W. WRIGHT: That is, at the last. So 'in the pest' = at best, *Hamlet*, I, v, 27; 'in the least' = at least, *Lear*, I, i, 194.—CASE (*Arden Sh.*): An example of this expression is still wanting. [Wright's parallel examples are sufficient to supply the lack.—ED.]

49. *had carried*] W. A. WRIGHT: That is, might have carried (see ABBOTT, § 361); or it may mean, had in effect carried or conquered Rome.—CASE (*Arden Sh.*): When he had virtually won Rome, when Rome lay at his feet. There is no difficulty in the natural anticipation here, but a huge one in Dr Wright's supposition.

49. *and that we look'd*] For other examples of this construction see ABBOTT, § 285.

Auf. There was it :

51

For which my sinewes shall be stretcht vpon him,
At a few drops of Womens rhewme, which are
As cheape as Lies; he fold the Blood and Labour
Of our great Action; therefore shall he dye,
And Ile renew me in his fall. But hearke.

55

*Drummes and Trumpets sounds, with great
shows of the people.*

1. *Con.* Your Natiue Towne you enter'd like a Poste,
And had no welcomes home, but he returnes
Splitting the Ayre with noyfe.

60

2. *Con.* And patient Fooles,
Whose children he hath flaine, their bafe throats teare
With giuing him glory.

3. *Con.* Therefore at your vantage,
Ere he expresse himfelfe, or moue the people
With what he would fay, let him feele your Sword:
Which we will second, when he lies along
After your way. His Tale pronounc'd, shall bury

65

69

53-55. *At...dye*] Mnemonic Warb.

53. *At*] *As* Mal.

57, 58. *Drummes . . . people.*] Noise
within, of Drums, Trumpets, and great
Shoutings. Cap.

57. *sounds*] *found* F₃F₄, Rowe et seq.

62-70. Om. Bell.

64. *With*] Om. Pope, + (—Var. '73).

68. *we*] *he* F₂F₃.

second,] *second.* Han. et seq.

69. *After...pronounc'd*] *His tale pro-*
nounced, after your way Words.

way.] *way*, Rowe, Pope. *way*
Theob. et seq.

51. There was it] ABBOTT (§ 227): 'It' is sometimes more emphatically used than with us. We have come to use 'it' so often superfluously before verbs that the emphatic use of 'it' for 'that' before *which* is lost. [Abbott, besides the present line, gives several other examples of this construction.]

52. For which my sinewes shall be stretcht] JOHNSON: This is the point on which I will attack him with my utmost abilities.

59. a Poste] BEECHING (*Falcon Sh.*): That is, a forerunner to announce Coriolanus.—CASE (*Arden Sh.*): That is, a messenger. See 1 *Henry IV*: I, i, 37, 'there came A post from Wales loaden with heavy news.' [This last is, I think, the better definition. A forerunner would more likely be spoken of as the *vaunt-courier*.—ED.]

67. With . . . Sword] This line at first reading may seem irregular; if, however, as WALKER (*Vers.*, p. 1) suggests, the word 'would' be strongly emphasized the line becomes quite rhythmic.—ED.

68, 69. second, . . . way.] It is well, I think, to call attention here to the judicious changes in the punctuation made by Hanmer and Theobald, whereby what, in the Folio text, was unintelligible is rendered plain.—ED.

68. when he lies along] That is, at full length; compare *Jul. Cæs.*, III, i, 115, 'That now on Pompey's basis lies along No worthier than the dust.'—ED.

His Reasons, with his Body. 70
Auf. Say no more. Heere come the Lords,
Enter the Lords of the City.
All Lords. You are most welcome home.
Auff. I haue not deferu'd it.
But worthy Lords, haue you with heede perused 75
What I haue written to you ?
All. We haue.
1. Lord. And greeue to heare't :
What faults he made before the last, I thinke
Might haue found easie Fines : But there to end 80
Where he was to begin, and giue away
The benefit of our Leuies, answering vs
With our owne charge : making a Treatie, where 83

70, 71. *His...no more*] As one line
Pope et seq.

72. *the City*] Corioli Coll. iii.

73. *All Lords.*] Ff, Rowe, +. All
the Lords. Cam. +, Neils. Lords.
Cap. et cet.

You are] *You are* F₂. *You're*
Pope, Theob. Warb. Johns.

74. *I haue*] *I've* Dyce ii, Huds. ii,
Words.

76. *to you?*] Om. Han. Bell.

78. *heare't*] *hear it* Rowe, +, Cap.
Varr. Ran. Mal. Steev. Varr. Sing.
Knt, Coll. i, ii, Hal. Wh. i. *hear't*
Dyce et cet.

69, 70. *your way . . . Body*] W. A. WRIGHT: When you have told his story in your own way, instead of allowing him to speak for himself, the reasons he might have urged for his conduct will be buried with his body.

79. *What faults he made*] W. A. WRIGHT: That is, *committed*. Compare *Lucrece*, 804, 'That all the faults that in thy reign are made May likewise be sepulchred in thy shade.'

82, 83. *answering vs With our owne charge*] JOHNSON: That is, rewarding us with our own expences; making the cost of war its recompence.—BEECHING (*Falcon Sh.*): Does this mean bringing us back enough to cover expences, or the bill to pay? Probably the latter. Either way it was calumny. See ll. 91-94.—TUCKER BROOKE (*Yale Sh.*): Paying us back only the amount of our expenditure, bringing in no profit. Compare ll. 94-96, where Coriolanus estimates that the gains from the expedition amount to one-third more than the costs. The point is that no large indemnity had been secured from the Romans. [This somewhat cryptic sentence may be derived from this passage in North: 'Tullus, having procured many of his confederacy, required Martius might be deposed from his estate to render up account to the Volscs of his charge and government. Martius, fearing to become a private man again under Tullus being general, . . . answered, he was willing to give up his charge, and would resign it into the hands of the lords of the Volscs, if they did all command him, as by all their commandment he received it.' Thus the complaint of the 1 Lord is, that Martius merely handed back to them the money and office entrusted to him, without any addition on his part.—ED.]

There was a yeelding; this admits no excuse.

Auf. He approaches, you shall heare him. 85

*Enter Coriolanus marching with Drumme, and Colours. The
Commoners being with him.*

Corio. Haile Lords, I am return'd your Souldier :

No more infected with my Countries loue
Then when I parted hence : but still subsisting 90

Vnder your great Command. You are to know,
That prosperously I haue attempted, and
With bloody passage led your Warres, euen to
The gates of Rome : Our spoiles we haue brought home
Doth more then counterpoize a full third part 95

The charges of the Action. We haue made peace
With no lesse Honor to the *Antiates* 97

84. *this*] Om. Pope, Han.

Ran.

86. SCENE VI. Pope, Han. Warb.
Johns.

88. *return'd*] *return'd*, Ff, Rowe, +.

marching] Om. Cap. et seq.

89. *Countries*] *country's* Rowe et seq.

86, 87. *The...being...*] Crowd of
Citizens... Cap. a Crowd of Citizens...
Mal. et seq.

94, 95. *spoiles...Doth*] Ff, Rowe.
spoil...Doth Cap. Var. '78, '85, Ran.
spoils...Do Pope et cet.

96. *The*] *Thee* F₂.

87. *Commoners*] F₂F₃, Cam.+,
Neils. Commons F₄, Rowe, +, Varr.

We haue] *We've*, Pope, + (—Var.
'73), Dyce ii, Huds. ii, Words.

84. *no excuse*] ABBOTT (§ 462) quotes this line as an example wherein, for the sake of rendering the metre exact, these words are to be pronounced as though but two syllables—*noxcuse*. It is, I think, gravely to be questioned whether this trifling gain in metrical exactness be worth the slurring of two such important words in this accusation. Who among the auditors would detect that the line, if uttered slowly and gravely, was prosodically defective?—ED.

88. *Haile Lords*, etc.] A. C. BRADLEY (*Coriolanus*, p. 14): Since we know that Coriolanus's nature, though the good in it has conquered, remains unchanged, and since his rival's plan is concerted before our eyes, we await with little suspense, almost indeed with tranquillity, the certain end. As it approaches it is felt to be the more inevitable because the steps which lead to it are made to repeat as exactly as possible the steps which led to his exile. His task, as then, is to excuse himself, a task the most repugnant to his pride. Aufidius, like the Tribunes then, knows how to render its fulfilment impossible. He hears a word of insult, the same that he heard then—'traitor.' It is followed by a sneer at the most sacred tears he ever shed, and a lying description of their effect on the bystanders; and his pride and his loathing of falsehood and meanness explode, as before, in furious speech. . . . As he turns on Aufidius the conspirators rush upon him, and in a moment, before the vision of his glory has faded from his brain, he lies dead. The instantaneous cessation of enormous energy (which is like nothing else in Shakespeare) strikes us with awe, but not with pity.

95. *a full third part*] For other examples of this transposition of an adverbial expression see ABBOTT, § 420. Compare I, i, 37.

Then fhame to th'Romaines. And we heere deliuer 98
 Subscrib'd by'th'Confuls, and Patricians,
 Together with the Seale a'th Senat, what 100
 We haue compounded on.

Auf. Read it not Noble Lords,
 But tell the Traitor in the highest degree
 He hath abus'd your Powers.

Corio. Traitor? How now? 105

Auf. I Traitor, *Martius*.

Corio. *Martius*?

Auf. I *Martius*, *Caius Martius* : Do'ft thou thinke
 Ile grace thee with that Robbery, thy stolne name
Coriolanus in *Corioles*? 110

You Lords and Heads a'th'State, perfidiously
 He ha's betray'd your bufineffe, and giuen vp
 For certaine drops of Salt, your City Rome :
 I fay your City to his Wife and Mother,
 Breaking his Oath and Refolution, like 115

98. *heere*] *heere* F₂.

100. *a'th*] *o'th'* F₄, Rowe, +, Wh. i.
o'the Cap. et cet.

103. *Traitor*] Ff, Rowe, Pope, Han.
 Coll. i, ii, Del. Wh. i, Craig. *traitor*!
 Wh. ii. *traitor*, Theob. et cet.

highest] *high'st* Dyce ii, Huds.
 Glo. Cla. Words. Wh. ii.

105. *Traitor?* *How now?*] *Traitor!*
How now? *Traitor!*—*How now!*—
 Rowe et cet. (subs.).

107. *Martius?*] *Martius!*— Rowe,
 Pope, Theob. Han. Warb.

110. *Corioles*] Ktly. *Coriolus* Ff,
 Rowe. *Corioli* Pope et cet.

111. *Heads*] *Head* F₃F₄, Rowe, Pope,
 Han.

a'th'] *o'th'* F₄, Rowe, +. *o'the*
 Cap. Sta. Huds. Glo. Cla. Words.
of the Var. '73 et cet.

114, 115. *I...City...Resolution,*] *I...
 City,...Resolution* Rowe, Pope, Han.
I...City,...Resolution, Theob. Warb.
 Johns. Coll. i, ii, Cam. +, Craig, Neils.
(I...City)...Resolution, Cap. et cet.

103. in the highest degree] DELIUS: It may appear doubtful whether 'in the highest degree' is to be connected with 'traitor' or with 'he hath abus'd.' The first alternative is the more natural; thus likewise 'perjury in the highest degree' appears in *Richard III*: V, iii, 196.—W. A. WRIGHT: In other passages in which this phrase occurs it appears to be used in a technical and almost legal sense as a qualification to a criminal charge. For instance, in *Twelfth Night*, I, v, 61, 'Misprision in the highest degree.' And *Richard III*: V, iii, 196.

110. *Coriolanus* in *Corioles*] WHITELOW: 'And if not there, how in any Volscian city—how here in Antium?' For (unless in this line) we have no indication, and it is unlikely that Shakespeare intended the scene (as some editors have thought) to be laid in *Corioli*.—SCHMIDT (*Coriolanus*): Does 'in *Corioles*' belong with 'stolen' or with 'grace'? In the latter the locality of this scene should not be Antium. [See notes at beginning of this scene.—ED.]

113. drops of Salt] MALONE: For certain tears. So in *King Lear*, 'Why this would make a man, a man of salt,' [IV, vi, 199].—W. A. WRIGHT: Compare also,

A twift of rotten Silke, neuer admitting 116
 Counfaile a'th'warre : But at his Nurfes teares
 He whin'd and roar'd away your Victory,
 That Pages blufh'd at him, and men of heart
 Look'd wond'ring each at others. 120

Corio. Hear'ft thou Mars ?

Auf. Name not the God, thou boy of Teares.

Corio. Ha?

Aufid. No more.

Corio. Meafureleffe Lyar, thou haft made my heart 125
 Too great for what containes it. Boy? Oh Slaue,

117. *a'th'*] *o'th'* F₄, Rowe, + (—Var. 120. *each at others*] Ff, Knt i. *at*
 '73), Wh. i. *o'the* Cap. et cet. *each other* Var. '73. *each at other*

120. *wond'ring*] Ff, Rowe, +, Wh. ii, Rowe et cet.
 Neils. *wondering* Var. '73 et cet.

'Ere yet the salt of most unrighteous tears Had left the flushing in her galled eyes,' *Hamlet*, I, ii, 154.

120. *each at others*] W. A. WRIGHT: If this be the true reading we must either suppose the sentence to be interrupted by Coriolanus, 'Look'd wondering each at others'; or we must regard 'others' as equivalent to 'the others,' 'each' being used, as it frequently is, of every individual of an indefinite number. [W. S. Walker gives this as an example of the interpolation of a final *s* in many instances in the Folio; see *Crit.*, i, Art. xxxviii.]

124. *Aufid.* No more] TYRWHITT: This should rather be given to the *first Lord*. It was not the business of Aufidius to put a stop to the altercation.—MONCK MASON (*Comments*, etc., p. 48): It appears to me that by these words Aufidius does not mean to put a stop to the altercation, but to tell Coriolanus that he was *no more* than a 'boy of tears.'—DYCE (ed. ii.): That is, No more than a boy of tears. But perhaps Tyrwhitt is right in supposing that these words belonged to the *First Lord*, and in understanding them to mean *Have done*.—C. & M. COWDEN CLARKE (*Shakespeare*): Perhaps these words are meant to express, 'name the god Mars no more.' But we believe [Mason's explanation rather than Tyrwhitt's] to be the right one.—ROLFE: Probably to be explained as equivalent to, no more than a boy of tears.—SCHMIDT (*Coriolanus*): This may mean either, enough, or speak no further! Whereby Aufidius cuts short the speech of Coriolanus, and also wishes at the same time to give a signal to the conspirators; or, no more than a boy of tears.—CASE (*Arden Sh.*): The choice is supposed to be between giving this, with Tyrwhitt, to the *First Lord* in order to take it naturally as, *Have done*, and to understand it from Aufidius as, No more than a boy of tears. But why could not Aufidius bid Coriolanus be silent?—[Mason's interpretation is accepted by the majority of commentators.—ED.]

125, 126. *my heart . . . what containes it*] DEIGHTON: That is, your words have made my heart swell till it threatens to burst my breast. Compare *Ant. & Cleo.*, I, i, 6–8, 'his captain's heart Which in the scuffles of great fights hath burst The buckles on his breast.' [Also *Ibid.*, IV, xiv, 40, 41, 'Heart once be stronger than thy continent, Crack thy frail case.'—CASE compares also Kyd, *Soliman*

Pardon me Lords, 'tis the first time that euer 127
 I was forc'd to scoul'd. Your iudgments my graue Lords
 Muſt giue this Curre the Lye : and his owne Notion,
 Who weares my ſtripes impreſt vpon him, that 130
 Muſt beare my beating to his Graue, ſhall ioyn
 To thruſt the Lye vnto him.

I Lord. Peace both, and heare me ſpeake.

Corio. Cut me to peeces Volces men and Lads,
 Staine all your edges on me. Boy, falſe Hound : 135

127, 128. *that euer I was*] *that ever I'm*
 Pope, Theob. Warb. Johns. *I ever was*
 Han. Bell.

128. *ſcoul'd*] *ſould* F₃F₄.

134. *to*] *too* F₂.

134. *Volces*] Var. '78, '85, Ran. Mal.
 Steev. Varr. Sing. Knt i. *Volcies* F₃.
 Volfcies F₄, Rowe. *Volscians* Pope, +.

Volcians Cap. *Volscs* Coll. et cet.

135. *on*] *in* Rowe, +, Varr. Ran.

and *Perseda*, II, i, 85, 'I muſt unclaspe me or my heart will breake,' remarking,
 'But the idea is a common one.'—ED.]

126. Boy? Oh Slaue] VERPLANCK: It is but juſtice to Thomſon to obſerve
 that he has here [in his Tragedy of *Coriolanus*] a thought worthy of Shakeſpeare,
 and embodied in language not unworthy to be his. Inſtead of the hero's being
 exhibited as provoked to violent language by an inſult perſonal to himſelf, he
 is made to fire up by Tullus's invective againſt his countrymen:

'—the Roman nobles

The ſeed of outlaws and of Robbers.

Cor. The ſeed of gods!—'Tis not for thee vain boater—

By her victorious ſword, to talk of Rome

But with reſpect and awful veneration.

Whate'er her blots, whate'er her bloody factions,

There is more virtue in a ſingle year

Of Roman ſtory, than your Volſcian annals

Can boaſt through all your creeping dark duration.²

This paſſage was retained by John Kemble in his reſiſion of the ſtage edition,
 and as *he* declaimed the lines none but the moſt excluſive Shakeſpearian could
 wiſh them away.

127, 128. 'tis the firſt time . . . to ſcoul'd] CASE (*Arden Sh.*): In this he is
 much miſtaken. [Is it not, however, a remarkably natural touch? One of a
 proud, imperious character rarely acknowledges more than that he is juſtifiably
 provoked. Coriolanus here terms the moſt opprobrious names he could utter
 merely 'ſcolding.'—ED.]

128. I was] WALKER (*Crit.*, ii, 204) quotes this as an example where, for the
 ſake of the metre, 'I was' is to be pronounced as one ſyllable. Walker himſelf
 admits that he is not quite certain in what manner the contraction was
 affected.—ED.

129. Notion] W. A. WRIGHT: That is, *underſtanding, ſenſe*. Compare *Macbeth*,
 III, i, 83, 'And all things elſe that might To half a ſoul and to a notion crazed Say
 "Thus did Banquo."' And *Lear*, I, iv, 248, 'Either his notion weakens, his diſ-
 cernings are lethargied.'

If you haue writ your Annales true, 'tis there, 136
 That like an Eagle in a Doue-coat, I
 Flatter'd your Volcians in *Corioles*.
 Alone I did it, Boy.

Auf. Why Noble Lords, 140
 Will you be put in minde of his blinde Fortune,
 Which was your shame, by this vnholly Braggart ?
 'Fore your owne eyes, and eares ? 143

138. *Flatter'd*] F₂, Schmidt. *Flutter'd*
 F₃F₄ et cet.

Volcians] Cap. Mal. Knt i.
Volscies Rowe. *Volces* Var. '78, '85,
 Ran. Steev. Var. '21, Sing i. *voices*
 Var. '03, '13, Hal. *Volsces* Coll. ii,

Sing. ii, Ktly. *Volscians* F₄ et cet.

138. *Corioles*] Ktly, Schmidt. *Cori-*
olus Ff, Rowe. *Corioli* Pope et cet.

139. *it, Boy.*] *it. Boy!*—Rowe, +.
it. Boy! Cap. et seq.

142. *Braggart?*] *braggart*, Rowe et seq.

137, 138. That like an Eagle . . . in *Corioles*] M. SHERLOCK (p. 16): A more just, a more noble, a more apposite comparison cannot be conceived. A lion among heifers, a wolf among sheep; this has been said a thousand times. An eagle among doves presents a new image. But it is more than an eagle among doves; it is an eagle among doves in a dove-house, where the disturbance and the terror are far greater. This image is here a characteristic stroke, it is a sentiment, and a sentiment which can only suit that particular moment. It is to the *valiant*, the *susceptible*, the *proud* Coriolanus that Tullus gives an affront which touches him in the most delicate point—his military glory. Coriolanus makes a comparison without knowing it; nor does the reader, who also takes fire, perceive it any more than he. He only sees one line of character, which completely discovers to him the whole Coriolanus, and a sublime sentiment, which transports his soul. . . . The brilliant, the flowery, the light Voltaire has introduced a fashion, as it were, of reading without attention. This magician has infused into our minds a most pernicious idleness, and a beauty which is not superficial passes unobserved. One of the first lords of the city speaks to Coriolanus. Coriolanus, transported with rage, does not hear him; this is *one* beauty; he makes a violent apostrophe to the soldiers; this is *another* beauty; and with the same fierceness, the same fury he makes, at the same instant, another apostrophe to Tullus; and these *three* beauties, founded in nature and in the particular character of Coriolanus, will never be perceived by those who are accustomed to read superficially.—WALKER (*Crit.*, ii, 167) places these lines among his examples of apparent rhymes in Shakespeare, remarking that it is only when the modern reading *Corioli* is used that there is any suggestion of rhyme. See *Text. Notes.*—ED.

138. *Flatter'd*] SCHMIDT (*Coriolanus*): This is Shakespeare's own word (compare the German *flattern*), not the modern word *fluttered*, the correction of later editors.—W. A. WRIGHT, commenting on the foregoing, says: There is also the Dutch *fladderen*, and the Swedish *fladra*. But in the absence of better evidence for the existence of the form 'flatter'd' than the spelling of the first and second folios I have preferred the more usual form which is found as early as Spenser, and has the support of the analogous form 'floteren,' which occurs in the fourteenth century.

138. in *Corioles*] See note by ROLFE on locality of this scene, *ante*.

All Consp. Let him dye for't.

All People. Teare him to peeces, do it presently : 145
He kill'd my Sonne, my daughter, he kill'd my Cofine
Marcus, he kill'd my Father.

2 *Lord.* Peace hoe : no outrage, peace :
The man is Noble, and his Fame folds in
This Orbe o'th'earth : His last offences to vs 150
Shall haue Iudicious hearing. Stand *Auffidius*,
And trouble not the peace. 152

144. [Several speaking at once. Mal. Steev. Varr. Sing. Knt, Hal.

146, 147. *He...Father.*] 1. Cit. *He kill'd my son.* 2. Cit. *My daughter.* 3. Cit. *Kill'd my cousin.* 4. Cit. *He kill'd my father.* Han. As prose Cap. et seq. (except Ktly). Om. Bell.

he...Marcus] kill'd my cousin, Pope, + (—Var. '73).

147. [The Crowd speak promiscuously. Theob. + (—Han.), Varr. Ran. Speaking promiscuously. Mal. Steev. Varr. Sing. Knt, Hal.

149. *Fame*] frame Pope ii.

150. *o'th'*] Rowe, +, Wh. i. *o'the* Cap. et cet.

offences] offence Steev. Varr. Sing. Sta. Hal. Ktly.

145. All People] COLLIER (*Notes & Emendations*, p. 364): Where '*All People*' is the prefix to various exclamations by different citizens against Coriolanus the figures 1, 2, 3, 4 are placed in manuscript in the margin to show that the speeches, 'He killed my son—my daughter—he killed my cousin Marcus—he killed my father' were uttered by different people, whose families Coriolanus was charged with having thinned.

145. do it presently] R. G. WHITE: That is, instantly, at the present moment. The change in the meaning of this word—which, used always as it is here in Shakespeare's day, is now universally used to mean a time between on the instant and by and by—seems to indicate that procrastination is inherent in man.

149, 150. his Fame folds in This Orbe o'th'earth] JOHNSON: His fame over-spreads the world.—STEEVENS: So before, 'The fires i'th' lowest hell, fold in the people,' [III, iii, 89].

151. Iudicious hearing] STEEVENS: Perhaps 'judicious,' in the present instance, signifies *judicial*; such a hearing as is allowed to criminals in courts of judicature. Thus *imperious* is used by our author for *imperial*.—SCHMIDT (*Coriolanus*): Rightly explained by Steevens as *judicial*. In its modern and usual sense the word would here be quite superfluous. [In his *Lexicon* Schmidt gives the present as the only passage wherein 'judicious' is used in this sense.—ED.]—MURRAY (*N. E. D.*, s. v. 3 = Judicial) quotes the present line; also *Lear*, III, iv, 76, 'Judicious punishment, 'twas this flesh begot Those Pelicane Daughters,' remarking that in both these passages 'the actual sense is doubtful.' As manifest examples of the word in the sense *judicial* Murray gives: 1611 Coryat *Crudities* 279, 'Their courts of justice their judicious proceedings.' 1632. J. Hayward, tr. *Biondi's Eromena* 178, 'To proceede against him by judicious way.'—WHITELAW: Wise and careful. Steevens explains it as *judicial*; but Shakespeare does not so use it elsewhere.—CASE (*Arden Sh.*): Mr Hart considered the meaning here to be 'of good judgment, discerning, rational, fair,' and referred to Ben Jonson, *Apologetical Dialogue* appended to *The Poetaster*, near the end, 'Where, if I prove the pleasure

Corio. O that I had him, with fix *Auffidiusses*, or more : 153
His Tribe, to vse my lawfull Sword.

Auf. Infolent Villaine. 155

All Consp. Kill, kill, kill, kill, kill him.

*Draw both the Conspirators, and kils Martius, who
falles, Auffidius stands on him.* 158

152-155. Lines end: *him...Tribe...* and the Conspirators... Cap. et cet.
Villaine Pope et seq. 157. *kils*] kill F₄ et seq.

153. *Auffidiusses*] *Aufidius's* Rowe, +. Martius] Coriolanus Mal. et
Aufiduses Cap. et cet. seq.

157. Draw... Conspirators...] The 158. *Auffidius*] and *Auffidius* F₄,
Conspirators all draw... Rowe, +. Both Rowe et seq.
the Conspirators... Neils. *Aufidius*,

but of one, So he judicious be, he shall be alone A theatre unto me.' But the fact that judicious has evidently its modern sense here, being applied to a critical spectator, is no evidence for the same sense in a different context. [The majority are in favour of Steevens's interpretation.—ED.]

153. O that I had him . . . or more] WHITELAW: Coriolanus ends, as he began, with intemperate speech, which would 'take from Aufidius a great part of blame' had we not overheard him plotting the murder of the Roman in cold blood. It is to be noticed how our admiration of the noble side of the character of Coriolanus, on which depends the tragic interest of his death, is excited to the utmost by the contrast between him and Aufidius, strongly marked throughout the play, most strongly here.

156. Kill, kill, . . . kill him] CASE (*Arden Sh.*): Compare *Lear*, IV, vi, 191, 'And when I have stolen upon those sons-in-law, Then kill, kill, kill, kill kill, kill!' Cotgrave has: '*À mort, à mort:* Kill, kill; the cry of bloudie souldiors persuing their fearefull enemies unto death.'

157. Draw both the Conspirators] COLLIER (*Notes & Emendations*, p. 364): We have already seen Aufidius instructing three Conspirators. Perhaps in the economy of our old stage only two were so employed at the time the hero was actually struck, and that the actor, who had played the third Conspirator in the early part of this scene, had other duties to perform in the busy last scene of the drama.

157. *kils Martius*] MACCALLUM (p. 626): It is not as a martyr to retrieved patriotism that Coriolanus perishes, but as the victim of his own passion. In truth, the victory he won over himself under the influence of his mother, though real, is very incomplete. His piety to the hearth saves him from the superlative infamy of destroying his country, which is something, and even a good deal; but it is not everything; and beyond that it has no result, public or personal. On the contrary, Coriolanus' isolated and but partly justified act of clemency receives its comment from the motives that induced it, the troth-breach that accompanied it, and the rage in which he passed away. If, like his son with the butterfly, he did grasp honour at the close, it was disfigured by his rude handling. But at least he never belies his own great, though mixed, nature, and it is fitting that his death, needless but heroic, should have its cause in his nature and be such as his nature would select. Indeed, it is both his nemesis and his guerdon. For he would not be a

Lords. Hold, hold, hold, hold.

Auf. My Noble Masters, heare me fpeake. 160

1.*Lord.* O *Tullus*.

2.*Lord.* Thou hast done a deed, whereat
Valour will weepe.

3.*Lord.* Tread not vpon him Masters, all be quiet,
Put vp your Swords. 165

Auf. My Lords,
When you shall know (as in this Rage 167

160. *Masters*] *Lords* Rowe, Pope, Han.

161-165. Om. Bell.

162, 163. *Thou...weepe*] As one line
Steev. et seq. (except Sta.).

162. *Thou hast*] *Thou'st* Dyce ii,
Huds. ii, Words.

164. *him Masters, all*] *him—Masters*
all, Rowe+ (—Var. '73). *him, mas-*
ters; all Schmidt, Cla. *him.—Masters*
all, Cap. et cet.

166, 167. *My Lords...Rage*] As one
line Pope et seq.

Roman, he could not be a Volsce; what part could he have played in the years to come? Perhaps Shakespeare read in Philemon Holland's rendering the alternative account that Livy gives of the final scene: 'I find in Fabius, a most ancient writer, that he [Coriolanus] lived untill he was an old man: who repeateth this of him: that oftentimes in his latter daies he used to utter this speech: *A heauie case and most wretched, for an aged man to live banisht.*' At all events some such feeling as his regrets in this variant tradition suggest makes us prefer the version that Plutarch followed and that Shakespeare adapted. Coriolanus deserves to be spared the woes that the future has in store. As it is, he falls in the fullness of his power, inspired by great memories to greater audacity, and, no doubt, elated at the thought of challenging and outbraving death, when death is sure to win.—STANLEY WOOD: Poetic justice requires that Coriolanus should die in order to make atonement for the wrongs he has committed in his life. His death has been more than once foreshadowed, by himself and by Aufidius. Our remaining interest is in the circumstances and in the manner of his death, and this we shall find to be such that when his mother hears of it she shall still hear nothing of him but what was like him formerly. His physical bravery remains with him to the last, and as he dies at the hands of the Volscian conspirators it seems to fall as a shroud around him.

162, 163. *Thou hast . . . will weepe*] W. S. WALKER (*Criticisms*, iii, 214), without in this case consulting the Folio text, proposes this identical arrangement in order to correct the modern distribution (see *Text. Notes*) as given by Steevens in his own edition, 1793, and since universally followed. Lettsom in a foot-note calls attention to this lapse on the part of Walker.—ED.

164. *Tread not vpon him Masters, all be quiet,*] As will be seen by reference to the *Text. Notes*, Rowe's punctuation, slightly modified by Capell, has been generally accepted. Schmidt and W. A. Wright, with a change of semicolons for commas, follow the Ff; the latter while noting Rowe's change adds that such is however needless, wherein I must beg to differ. The stage-direction, l. 157, mentions specifically that Aufidius '*stands on*' Coriolanus; the 2 Lord addresses Aufidius directly, the 3^d Lord continues this with an admonition to Aufidius, and a general order to the people to be silent.

Prouok'd by him, you cannot) the great danger 168
Which this mans life did owe you, you'l reioyce
That he is thus cut off. Pleafe it your Honours 170
To call me to your Senate, Ile deliuer
My felfe your loyall Seruant, or endure
Your heauieft Cenfure.

1. *Lord.* Beare from hence his body,
And mourne you for him. Let him be regarded 175
As the moft Noble Coarfe, that euer Herald
Did follow to his Vrne.

2. *Lord.* His owne impatience,
Takes from *Auffidius* a great part of blame :
Let's make the Best of it. 180

167, 168. *you...know...you*] *I...shew...I* Han.

168. the great danger] ABBOTT (§ 457) gives several examples wherein, as here, an unemphatic monosyllable, 'the,' is allowed to stand in an emphatic place, and to receive an accent.

169. did owe you] VERITY (*Student's Sh.*): Literally 'possessed for you,' hence 'made you liable to.' [GORDON also so interprets 'owe' here.—ED.]—DEIGHTON: That is, which while this man lived was owing to you, would sooner or later have fallen upon you.—CASE (*Arden Sh.*): Deighton puts this clearly. But for the irresistible attraction which obsolete meanings exert upon commentators it would be difficult to see why several make 'owe' = *possess* here, with the further awkwardness of making 'owe you' = *possess for you*. The modern meaning is, in fact, rather the most frequent in Shakespeare, and occurs in this play, III, i, 292, 'One time will owe another.' [Deighton is unquestionably right.—ED.]

176, 177. Herald Did follow to his Vrne] STEEVENS: This allusion is to a custom unknown, I believe, to the ancients, but observed in the public funerals of English princes, at the conclusion of which a herald proclaims the style of the deceased.—SCHMIDT (*Coriolanus*): So in *Henry V*: I, ii, 228, 'Or lay these bones in an unworthy urn, Tombless, with no remembrance over them.'—W. A. WRIGHT: Compare also *Hamlet*, I, iv, 49, where 'inurn'd' is the reading of the folios, while the quartos have 'interr'd.'

178-180. His owne impatience . . . the Best of it] STOPFORD BROOKE (p. 243): These lines might serve as Coriolanus's epitaph. Yet, Aufidius is not ignoble. He can see more clearly than either patrician or plebeian what is of a fine nature in Coriolanus. He has not been subjected as much as they to the worry of his pride and rage. Even when he most envies Coriolanus he can make a judgment of his character and career—as he does to the Lieutenant at the end of Act IV.—which is at once tolerant and wise, and which in itself is a most noble piece of poetry. It is given almost against his will, for he is as determined as the Tribunes were to put an end to Coriolanus: 'When, Caius, Rome is thine, Thou'rt poor'st of all; then shortly thou art mine.' He has now done this work; he has sated his hatred and envy, and thinks it politic to seem sorry for his fate. It is not true sorrow; envy has no grief; it is only to seem noble that he says, 'My rage is gone, And I am struck with sorrow.'

Auf. My Rage is gone, 181
 And I am strucke with sorrow. Take him vp :
 Helpe three a'th'cheefest Souldiers, Ile be one.
 Beate thou the Drumme that it speake mournfully :
 Traile your steele Pikes. Though in this City hee 185
 Hath widdowed and vnchilded many a one,
 Which to this houre bewaile the Iniury,
 Yet he shall haue a Noble Memory. Affist.
Exeunt bearing the Body of Martius. A dead March
Sounded. 190

FINIS.

183. *Helpe...Souldiers,*] *Help...sol-*
diers; Rowe, Pope, Han. Johns. *Help,*
...soldiers; Theob. et cet.
a'th' o'th' F₄, Rowe, +, Wh. i.
o'the Cap. et cet.

188. *Affist.*] Om. Pope, + (—Var.
 '73). As separate line Cap. et cet.
 189. *Martius*] *Coriolanus* Mal. et
 seq.
 190. *Sounded.*] sounded, while they
 pass round the Stage. Coll. MS.

181. *My Rage is gone, etc.*] A. C. BRADLEY (*Coriolanus*, p. 16): Such an emotion as mere disgust is out of place in a tragic close, but I confess I feel nothing but disgust as Aufidius speaks the last words, except some indignation with the poet who allowed him to speak them, and an unregenerate desire to see the head and body of the speaker lying on opposite sides of the stage.—[T. A. Buckley, editor of the Oxford translation of the *Ajax* of Sophocles (p. 284), calls attention to the similarity between this speech of Aufidius and that of Ulysses over the dead body of Ajax: 'I wish to help bury this dead body here, to share the labor, and omit nothing of all that is man's duty to care for in honor of the noblest of mankind,' ll. 1377–80.]—E. K. CHAMBERS (*Warwick Sh.*): The closing speech is well put in the mouth of Aufidius, who throughout the play has been divided between envy and admiration of his rival.

183. *three a'th'cheefest Souldiers, Ile be one*] THEOBALD: Not one of the three, but one to assist them; he would make the fourth man. So in the conclusion of *Hamlet*, 'Let four Captains Bear Hamlet like a soldier to the stage,' [V, ii, 406].

185. *Traile your steele Pikes*] J. W. FORTESCUE (*Sh's England*, vol. i, p. 116: *The Army*): A special occasion for trailing a pike was a military funeral, a duty which the train-bands enjoyed immensely. The classical instance of a military funeral at St Paul's is that of Sir Philip Sidney in 1586. Shakespeare must have witnessed more than one; and hence at the close of *Coriolanus* we find Aufidius saying over the corpse of the hero, 'Trail your steel pikes.' [In Lant's plates of Sir Philip Sidney's Funeral, which are reproduced accompanying this description, the pikes are shown reversed.—Ed.]

188. *a Noble Memory*] That is, a noble memorial. See also IV, v, 73.

189. *Exeunt*] FIGGIS (p. 276): As the tragedies proceed in their course a change can be noticed coming over them, and it is *Macbeth* that makes the border-line of distinction. In *Hamlet*, *Othello*, and *King Lear* the conclusions are about as

perplexing as they well may be. Everything ends in disorder and disaster; scarce anything is resolved on this earth, all things, even subsidiary perplexities, being dismissed to a further court for settlement. But in the tragedies that succeed, *Antony & Cleopatra* and *Coriolanus*, the ends are far more peaceful, owing to the fact that they fall to more of a conclusion. They are in no way so perplexed. In *Antony & Cleopatra* the judgment beyond is plainly hinted at, and so in a measure achieved. In *Coriolanus* the end is not one of perplexity, but one of rest: Tullus Aufidius' words, together with something in *Coriolanus* that altogether loses our patience, make the end seem something complete in itself.

189, 190. A dead March Sounded] COLLIER (*Notes & Emendations*, p. 365): We have before said that the stage-directions are little added to or altered in this play, but, at the very close, some words are subjoined which require notice; the old printed stage-direction is: *Exeunt bearing the body of Martius. A dead march sounded*; to which the following words are appended in manuscript—*whiles they leave the stage, marching round*; the dead march was, therefore, continued to be played until the whole procession had passed round the stage, in order doubtless to render the ceremonial more distinct and impressive. This, we believe, is a traditional practice which has ever since been continued.

APPENDIX

APPENDIX

THE TEXT

KNIGHT (*Introd.*, p. 147): *The Tragedy of Coriolanus* was first printed in the Folio collection of 1623. It is entered in the *Stationers' Registers* of that year by the publishers of the folio as one of the copies 'not formerly entered to other men.' In this Folio edition it stands the first of the tragedies in the order of paging; but this arrangement, as in every other case, was, in all likelihood, an arbitrary one. The text is divided into acts and scenes, according to the modern editions; and the stage directions are very full and precise. [After the first caption, *Actus Primus, Scæna Prima*, there are no scene divisions throughout the play.—Ed.] With the exception of a few obvious typographical errors, such as invariably occur even under the eye of an author when a book is printed from manuscript, the text is wonderfully accurate.

COLLIER (ed. i.): *The Tragedy of Coriolanus* is, on the whole, well printed for the time in the Folio of 1623; but in Act II, sc. iii. either the transcriber of the manuscript or the compositor must have omitted a line, which Pope supplied from conjecture (with the aid of North's *Plutarch*), and which has ever since been received into the text, because it is absolutely necessary to the intelligibility of the passage. [See II, iii, 259.] *IBID.* (ed. ii.): It is printed in the folio with a number of evident blunders, as pointed out in our notes.

R. G. WHITE: *Coriolanus* is the worst printed play in the whole First Folio. Every page of it is spotted with corruption. In several passages Mr Collier's Folio of 1632 gives unwonted aid to conjecture in the restoration of the text; but even with this help some of the confusion must be abandoned as hopeless.

CAMBRIDGE EDD.: The text [of *Coriolanus*] abounds with errors, due, probably, to the carelessness or the illegibility of the transcript from which it was printed.—E. K. CHAMBERS (*Warwick Sh.: Introd.*): I am inclined to think that this verdict is the true one [rather than Knight's]. Certainly an editor has to admit an unusual number of emendations and to rearrange an unusual number of lines in this play.

HUDSON (ed. i.): *The Tragedy of Coriolanus* stands the second in the division of tragedies, as originally published: the acts are regularly marked, but not the scenes; the stage-directions are remarkably full and complete; while the text, though very well printed in the main, has perhaps a larger number of difficult and seemingly corrupt readings than any other in the volume. Some of these readings have hitherto baffled and nonplussed all the resources of editorial ingenuity and learning. Several of them, however, have, we think, at length been greatly relieved, if not entirely removed, by the help of the manuscript corrections lately

discovered by Mr Collier in a copy of the Second Folio, which presents a greater number of valuable new readings in this play than in any other where we have thus far consulted it.

G. S. GORDON (*Introd.*, p. xviii.): The text of *Coriolanus* has a bad name. It is one of those texts which editors call corrupt. Their efforts to restore it, to recover out of the damage done by copyists and compositors the very words which Shakespeare wrote, have left a hundred marks on every page of the play. Their foot-notes bristle with improvements, and altogether there is such a twisting of lines, such changing of forms, such tossing of commas, such triumphing and groaning as obscurities yield or win the day, that an ordinary reader begins to wonder if the wars of the Volces have not strayed into the margin among the notes. It is to be feared that, like some other great events, this textual battle was hatched from a very small egg. The editors, one encouraging another, have exaggerated both their difficulties and their exploits. Much less has been done to improve the text than their foot-notes give out, and much less was needed than has been done. They found the play abrupt and irregular, full of fierce rapidities of speech and cultural dissonance of metre. They have left it, after two centuries of tidying, not yet quite neat, but neater and tidier certainly than it ever left its author's hands. They have been indeed 'too good for it.' They scotched it and notched it. They have put a hook into the 'horn and noise of the monster' and sent him into the world tame. Now this may be to improve the play, but it is not to correct it. Editors have assumed too readily that they were correcting errors when they were only making a difficult play more readable. The play is rough; but it was not meant to be smooth. It is difficult; but it was not meant to be easy. And it is certainly not corrupt. A corrupt text should contain corrupt passages. But there are only three such passages in the play—I, iii, 46; I, ix, 59, 60; II, iii, 259—and the last of these is a slip.

S. LEE (*Jefferson Press Sh.: Introd.*, p. 9): The Folio text of *Coriolanus* is exceptionally corrupt. The 'copy' was obviously ill-written, although, from the fulness of the stage-directions, it may be inferred that it was a transcript which belonged to the theatrical manager. Despite the efforts of textual critics, several passages remain barely intelligible.

LIST OF EMENDATIONS ADOPTED IN THE TEXT OF THE CAMBRIDGE EDITION

This list does not include Stage-directions; divisions into metrical lines; mere punctuation, such as an ! into an ?; or changes of spelling. The Four Folios are considered as one text. The lines are numbered according to the Text in the present volume.

In the following passages—

Theobald amends 'scale' to *stale*.—I, i, 94.

Pope amends 'Shooting' to *shouting*.—I, i, 228.

Theobald amends 'vnrooft' to *unroof'd*.—I, i, 233.

Rowe amends '*Lucius*' to *Lartius*.—I, i, 263.

Pope amends 'Coriolus' to *Corioli*.—I, ii, 1.

Collier amends '*Contenning*' to *contemning*.—I, iii, 46.

Johnson amends 'you Heard of Byles' to *you herd of—Boils*.—I, iv, 49.

Theobald amends '*Calues*' to *Cato's*.—I, iv, 82.

Pope amends 'Antients' to *Antiates*.—I, vi, 66.

Steevens amends 'Ouerture' to *coverture*.—I, ix, 59.

Theobald amends 'beesome' to *bisson*.—II, i, 65.

Hanmer amends 'teach' to *touch*.—II, i, 289.

Cam. Edd. amend 'I, but . . .' to *Ay, but not*.—II, iii, 73.

Malone (Steevens) amends 'Wooluish tongue' to *woolvish toge*.—II, iii, 120.

Pope (Theobald) amends 'O God!' to *O good*.—III, i, 115.

Rowe amends 'Whereon' to *Where one*.—III, i, 172.

Pope amends 'bring him in peace' to *bring him*.—III, i, 396.

Theobald amends 'things of' to *thwartings of*.—III, ii, 26.

Theobald (Warburton) amends 'to'th'heart' to *to the herd*.—III, ii, 42.

Theobald amends 'Through' to *throng*.—III, iii, 48.

Pope (Theobald) amends 'Actions' to *accents*.—III, iii, 75.

Theobald amends 'from Rome' to *for Rome*.—III, iii, 139.

Capell amends 'haue I' to *hate I*.—IV, iv, 29.

Pope amends 'boyld' to *broiled*.—IV, v, 197.

Theobald amends 'tame, the' to *tame i'the*.—IV, vi, 3.

Rowe amends 'comming' to *come*.—IV, vi, 74.

Pope amends 'I pray' to *I prate*.—V, iii, 52.

Pope amends 'hope' to *holp*.—V, iii, 69.

Theobald amends 'change' to *charge*.—V, iii, 164.

Rowe amends 'Vnfhoot' to *Unshout*.—V, v, 6.

[I have not included in this list Pope's interpolation at II, iii, 259, as that is an addition to the text, not a textual emendation.—ED.]

COLLIER'S TRILOGY

[J. P. Collier printed for distribution among his private friends in 1874 a treatise in three parts entitled 'Trilogy'; it was cast in the form of Conversation between himself and two other fictitious characters on the subject of the MS. Emendations in his Folio of 1632 and the treatment accorded these corrections by recent editors. In his Preface he says: 'If the asperity of the notes and criticisms of my adversaries have here and there tinged my style, or led me astray from the narrow line of mere vindication, I am heartily sorry for it.' This refers to the sharp attacks made on him by Dyce and Singer. The many MS. corrections in *Coriolanus* form the subject of one of the Conversations, and for that reason alone I have thought it of interest to include this ensuing extract in the discussion on the text of this Tragedy.—ED.]

Alton. It is now more than a quarter of a century since you bought from Rodd, the bookseller, the corrected copy of the Folio Shakespeare dated 1632; and about twenty years since you published your volume of 'Notes and Emendations' derived from it. Have you since had any reason to doubt their genuineness, or to alter your opinion of their value?

Collier. None to doubt their genuineness, but some for altering my opinion as to the value of a few of the manuscript emendations. In my joy at my discovery I was here and there disposed to give some of the proposed changes an importance and a value which I now think does not really belong to them.

Newman. I am not at all surprised at that: it was natural, and to be expected; but, surely, as to the great majority of them, and especially of those affecting the sense of remarkable passages in the text, you have not altered the opinion in some cases so emphatically expressed in your volume of 'Notes and Emendations' published in 1853.

Collier. Certainly not. I am more than ever confirmed in my judgment as to the value of a good many of them, if only by the use which subsequent editors of Shakespeare have made of them.

Newman. True; not a small number of the emendations have found their way into the text of, I think, all impressions of Shakespeare since the year 1853.

Alton. But some of them have been most violently resisted; and all sorts of injurious epithets applied to them, and even to yourself personally.

Newman. But the changes have been adopted nevertheless, so that they can never again be excluded; they are now admitted to be the true language of the poet.

Collier. Seeing how my volume of 'Notes and Emendations' has been treated, some editors and would-be editors inveighing furiously, and without common decency, against them, and yet after all most grudgingly admitting them, I have sometimes thought that my better course would have been, first to print the changes as mere suggestions on my part, and then afterwards to produce my old corrected copy of the Folio 1632 in the justification.

Newman. Or better still: if you had condescended to play the rogue, you might have produced, as your own, all the indisputable improvements of Shakespeare's text—improvements that now are sanctioned by the approbation of everybody, readers or rival editors; and having thus been acknowledged as the most gifted speculative annotator that ever existed, you might have destroyed your corrected copy of the Folio 1632, and left your enemies to wonder how it had happened that you alone had guessed at what, beyond all cavil, was the true language of our great dramatist in some of his most notorious and admired passages.

Alton. Such, for instance, as which?

Newman. Well, I hardly know where to choose; but take the grand speech in 'Coriolanus' (Act III, sc. i.), where the hero is furiously blaming the patricians for yielding to the claims of the plebeians by giving them the contents of the public granaries:

'Well, what then?
How shall this bisson multitude digest
The Senate's courtesy?'

The words 'bosom multiplied' instead of bisson multitude (as the text must now forever stand) have puzzled every editor of Shakespeare from the time of Rowe to our own day; even Theobald was obliged to reprint 'bosom multiplied' without an attempted change; later endeavours, such as that of Malone, to explain 'bosom multiplied' as bosom multitudinous, have utterly failed; but the old Corrector of the Folio 1632 puts the passage right at once, and shows that bosom was a misprint for 'bisson' (the old word for blind), and multiplied a misprint for 'multitude.' The passage can never again be printed in any other words than those substituted in his margin by the old Corrector of the Folio 1632.

Alton. They certainly cannot be disputed; and you will see that Dyce (VI, 255, edit. 1864), without hesitation, calls it 'an excellent emendation.' Singer, too, says it is 'happy,' and there can be no doubt about it.

Collier. Singer so often inserts in his text important changes of the kind without acknowledgment that his avowed consent to accept 'bisson multitude' is perhaps the more remarkable. However, we can hardly consider him in the rank of an independent editor. It is quite certain that 'bosom multiplied' will never again make its appearance in any impression of Shakespeare to the end of time.

Newman. I only produce it as a short and decisive proof of, I may say, the inestimable value of some of the changes in the corrected Folio 1632, in answer to Alton's demand for an instance.

Alton. I admit the answer; and, were it wanted, we might confirm it by another authority, if we may so call it. Of course you know what is entitled 'the Globe Edition of the Works of Shakespeare,' of which it is generally said that twenty or even thirty thousand copies have been sold; and we need not wonder at it, considering its beauty and extraordinary cheapness: there we see 'bisson multitude' given as if it had always been Shakespeare's text, and 'bosom multiplied' never heard of, though it had been invariably printed 'bosom multiplied' during the course of two hundred and fifty years.

Newman. I have not till now seen, though I have heard of, the 'Globe Shakespeare.' Do they not give any information that the old reading was bosom multiplied, and the new reading 'bisson multitude'?

Alton. Nothing of the sort; and it is the more surprising because they state in the preface that they mark by an 'obelus' (†) such corrections as they introduce in the text of the poet as it has been usually handed down to us. They sometimes keep their word in this particular, but by no means always; and only two lines above that in which 'bisson multitude' occurs they very properly alter native to 'motive,' yet give no hint of the change. This looks unfair, though I dare say it was not meant so; but recollecting the enormous sale of 'the Globe Edition,' it was the more important that this and other emendations should be clearly distinguished; we could not expect them to state that 'bisson multitude' was derived from 'Mr Collier's corrected Folio 1632,' but they ought to have informed the reader by the obelus that it was a new reading.

(Part iii, p. 11) *Newman.* There are many trifling points adverted to by various editors that might be passed over entirely or, at all events, dismissed summarily. Dyce has no fewer than 257 notes upon this drama, occupying nearly forty closely printed pages, at least two-thirds of which might have been advantageously omitted; and why are we to waste time upon them?

Collier. And many of them are beyond the pale of our inquiry; we ought to limit ourselves to those notes only which illustrate the manner in, and the extent to, which he, in particular, has been indebted to the old Corrector of my Folio 1632.

Newman. There are scores of places in his notes on 'Coriolanus' where Dyce has been compelled to mention and quote that surprising and, to many, unwelcome volume.

Alton. And of not a few of those we need say nothing, but, on the other hand, there are nearly twenty places in which he has most unwillingly been driven to admit his obligations to the old Corrector, having actually derived his text from him, and from him only. In all those instances, and on that authority merely, he has made his edition different from any that preceded it, excepting always your own.

Newman. How often does he not say 'I here give the text of Mr Collier's MS. Corrector'—'So Mr Collier's MS. Corrector'—'I adopt the reading of Mr Collier's MS. Corrector'—'This is the excellent emendation of Mr Collier's MS. Corrector,' etc.

Collier. Besides the numerous places where he couples the old Corrector with Hanmer, Mason, Ritson, Capell, and others, always taking care to put the Corrector last, as if in truth they had all preceded him and he was merely a follower. This is a course unworthy of Dyce, who had previously admitted, incautiously perhaps, that the MS. Corrector had 'lived long before' Pope, Theobald, Capell, or any of the modern commentators.

Alton. Dismissing that really trifling matter, let us look at the first emendation, of any importance, that he derived from your corrected folio.

Collier. Just turn to Act I, sc. iii, and to the words 'at Grecian swords contemning.' So I printed it conjecturally in my first edition of 1844, but Dyce, in his first edition of 1857, at once refused 'contemning' and printed contending from the Second Folio, quoting in his support a writer in 'Blackwood's Magazine.' But what did he do in his second edition of 1864? He saw that I persevered in favour of 'contemning,' and that it was the emendation of the old Corrector of my Folio 1632, and on that authority alone, in his own teeth and in spite of Blackwood, he adopted 'contemning,' adding, fairly enough, the real source of the emendation.

Newman. A remarkable instance of his absolute reliance upon that book which has been the source of so many other improvements.

Alton. But you had preferred 'contemning' ten years before you discovered it in your contemned and despised corrected folio, 1632. Now it must be the text as long as Shakespeare is admired and reprinted; even the Globe Shakespeare adopts the word, tho' as usual, and consistently with its plan perhaps, it gives no notice of the improvement, or of the cause of it.

Collier. In the next scene we have a strong proof of Dyce's irresolution; he believed that

'Unheard of boils and plagues
Plaster you o'er'

was what the poet might have written, and yet Dyce dared not remove the corruption, though censuring Singer for declaring that it was 'very improbable.'

Alton. What say you to the expression 'To the pot, I warrant him'?

Collier. I admit that I was wrong in printing 'to the port'; for I have since found many good authorities for the vulgarism. Look at this from B. R.'s (Barnabe Rich?) 'There is no remedy that one of you both must to the pot, either the mayster or the man'; and in G. Whetstone's 'Rock of Regard,' 1576, 'Their enemies soe did flie, or go to pott.' Dyce is right there.

Newman. It was your oversight; but in the passage 'Thou art lost Marcius,' Dyce says that 'lost,' instead of left, was an emendation by Mr Grant White, when he might have seen it with a note in your edition of 1844.

Collier. It is a trifle of no moment; and Dyce gives me credit for 'More than thy fame I envy,' in the eighth scene, and for 'coverture for the wars' instead of overture; but they are both in the Corr. Fo. 1632.

Newman. Then this brings us to Act II, sc. i, where in the speech of Menenius we meet with some singular corruptions, and particularly the important word first for thirst—the thirst complaint.'

Collier. For this correction I would willingly rely upon the common sense of any reader; it is a misprint that, in truth, corrects itself. What can be the objection to these words from the mouth of the merry old man, descriptive of his own character: 'I am known to be a humorous patrician, and one that loves a cup of hot wine, with not a drop of allaying Tyber in't, and to be something imperfect

in favouring the thirst complaint.' Only substitute first for 'thirst' and what nonsense is made of it. The words 'thirst' and first were so easily misheard, and therefore misprinted; 'a-first' for a-thirst is a very old corruption in the ballad of 'The Friar and the Boy,' and Mr Wright, the editor of a reprint of it in 1836, quotes various instances in which a-first is put for 'a-thirst'; while in Lazarus Piot's 'Silvayn's Orator,' 1596, containing the speech of the Jew on the pound of flesh, the word 'thriftie' is misprinted thirstie—'Wherewith the father being displeased disinheriteth the thirstie son of his patrimonie' (p. 202). Nothing could be more likely than that 'thirst' should be misprinted in various ways; and in Tarlton's 'Tragical Discourses,' 1567, Fo. 135, he speaks of 'glutting the lascivious thrust of this ravynous apostat,' viz., the monk to whom the story relates.

Alton. Surely we may dispense with other proofs not merely because those you have brought forward are so convincing, but because the error is so self-evident. The word 'bisson,' which occurs in the same speech, and afterwards in a more remarkable passage, I see is spelt 'blisson' by your favourite translator Holland, on p. 334, of his 'Livy,' where he tells us that Appius Claudius, the Censor, was surnamed Cæcus, that is, blisson or blind.

Collier. That, I apprehend, is merely an error of the press in a book that has very few blemishes of the kind. Your mention of Holland and his 'Livy' reminds me of a mistake I made in the next speech of Menenius, where I said, in my last edition, that 'dismiss the controversy bleeding' ought to be pleading. I was wrong; the expression was almost technical in Shakespeare's day in reference to unfinished lawsuits.

Newman. How do you establish that? It has always seemed to me that to 'dismiss the controversy pleading' was the exact meaning of the poet.

Collier. However unwilling I may be, I must convict myself of being wrong there. In Dr Wilson's 'Arte of Logicke,' first printed in 1551, we read as follows: 'The Judges seeing the matter so doubtfull and so hard to determine for either partie, fearing to doe amisse, left the matter raw,' *i. e.*, 'bleeding,' as in Shakespeare. The passage I have in my mind from Holland's 'Livy' runs thus when a lawsuit was undecided: 'for all now lieth bleeding, and in extreame hazard.' Dyce does not say I was mistaken, he only observes that 'Mr Collier's MS. Corrector substitutes pleading.' He had no authority on the point or he would certainly have adduced it. I only want to be just and to correct myself as well as other people. As to 'the thirst complaint' there cannot be a doubt.

Alton. So I say of 'empyric phisique,' often spelt so of old, while the compositor could make nothing of it but emperickquitique. It converts pure nonsense into a very plain meaning.

Newman. Next we come to 'the napless vesture of humility,' printed in the folios 'Naples vesture of humility,' as if it had been brought from Naples to be worn in Rome, and regarding which, and Mr Dyce's droll blunder in his edition of 'Middleton' (IV, 425), we have perhaps already said enough.

Alton. Which may, however, properly introduce us to the 'woolvish tongue,' as it stands in the First Folio, while in the Second, tongue is altered to gowne. What infinite trouble these two words 'woolvish tongue' have given the commentators! There can be no doubt, however, that tongue must be read togue or toge, *i. e.*, toga; but what could they make of 'woolvish'?

Collier. Johnson tells us that it means hirsute, and Steevens says a great deal about wolf in sheep's clothing. Dyce did not know what to do with the word, and in his first edition of 1857 simply reprinted wolvisch, although in 1853 my

volume of 'Notes and Emendations,' founded upon the Corr. Fo. 1632, had offered him the admirable word 'woolless,' in entire consistency with 'napless,' in an earlier part of the tragedy. In 1857 he could not bring himself to adopt 'woolless' on the unwelcome authority of the old Corrector, and was content with wolvis, though everybody but himself saw it was wrong.

Newman. That was four years after your Vol. of 'Notes and Emendations' came out. What did Dyce do in 1864, when his second edition appeared?

Collier. In the meantime my second edition of 1858 had been published with 'woolless' instead of wolvis, as applied to the 'togue,' or toga, worn by Coriolanus; and impartial people saw that was the very word wanted; even Dyce's 'afflictive friends' could not dispute it; and in consequence of this defect and others, to some of which we have already adverted, he called in his edition of 1857, did what he could to stop the circulation of copies that had got out into the world, and published his edition of 1864. In 1864 he obliterated 'wolvis togue,' and substituted the very word he had before utterly rejected.

Alton. Avowing fairly, however, that he was indebted for it to your old volume of 1632.

Newman. He could not well do otherwise, for even his friends deserted him; and now, owing solely to your corrected and much abused folio, 'woolless togue' must inevitably stand as the language of Shakespeare.

Collier. That, I take it, is quite certain. And now we may go on, without noticing minor points, to the scene (Act III.) where Coriolanus in his fury against the mob calls upon the Senators to 'revoke their dangerous bounty,' as the Corr. Fo. 1632 has it, and as the text must hereafter stand, in spite of all the poor defences of the old reading, which Dyce upholds, though the new reading only requires us to admit that 'revoke' has been misprinted awake, and 'bounty' lenity, two very easy errors with the old compositor.

Newman. Yes, something more must be done; for 'impotence' must be substituted for ignorance, where the hero urges the Senators to conceal their want of power.

Alton. No very unlikely mistake we must also allow; seeing that the printer of 1623 could just before compose woolvis instead of 'woolless,' surely we may suppose that he was careless enough to make the other mistakes, especially when the corrections most aptly fall in with the whole spirit of the angry address of Coriolanus.

Collier. At the same time nobody is to be blamed for adhering to the old text in every case where it can be fairly understood without the grossest violence to our language. In this part of the tragedy, possibly, the original manuscript was very corrupt, or the compositor of it unusually inattentive, because only a few lines onward he presents us with what everybody, even Dyce and his coadjutors, allow to be a most egregious blunder.

Alton. And which egregious blunder would have been preserved to the end of time but for the old Corrector; you allude to bosom multiplied, instead of 'bisson multitude,' the indisputable language of the poet.

Collier. I do; everybody has seen that the old text could not be right, yet nobody, with all the ingenuity of all the commentators, could discover the true words until I found them in my old despised and maligned folio of 1632. On that authority I printed them in 1853, and even my bitterest opponents have ever since been compelled to welcome them as 'an excellent emendation.'

Newman. Must it not ever appear strange, I might say unaccountable, that

when we see so many invaluable emendations by the old Corrector, we cannot give him credit for a few others not quite so palpable?

Alton. That, to my mind, is an unanswerable logical inference.

Collier. Irresistible. Thus, in the second scene of this very Act, is it not more likely that Volumnia (whose entrance, by the way, Dyce alters at the sole instance of the old Corrector) should impatiently address Coriolanus as 'O, son, son, son!' than as 'O, sir, sir, sir!'?

Alton. Unquestionably.

Collier. And we may feel even more certain about the inserted line,

'To brook control without the use of anger,'

not merely because it is found in the margin of my Folio 1632, but because common sense requires the addition.

Newman. Dyce admits that 'the passage is obscure,' and that the additional line makes it clear, yet, with childish obstinacy, I must say, rejects it. As to the change of carriage for 'courage' in Act III, sc. i, we need here say nothing, having already shown the blunder into which Dyce fell regarding it when we were examining *Henry VI*, Part 3.

Collier. Dyce cannot refuse the important change in Act IV, sc. i, 'Whose house, whose bed, whose meal,' etc., simply adding 'So Mr Collier's MS. Corrector.' All the rest of his notes are comparatively trifling, now adopting and now rejecting small improvements, and in one case absolutely recalling an emendation he had inserted in his first edition, acting throughout upon no intelligible principle.

Newman. Only remark the difficulty in which he involves himself as to 'cheer' or chair, five lines from the end of Act IV.; he owns that the text is very much corrupted, quotes various suggestions by as many editors, and ends by refusing the very word (only cheer instead of 'chair') which clears away all obscurity.

Alton. But that word, you must remember, was contained in the odious volume upon the representations of which you so much and so justly rely.

Collier. Dyce's later notes to this tragedy merit no particular comment; he is generally at variance with other editors, and sometimes with himself, and resorts to any authorities rather than to the Corr. Fo. 1632. We may just remark, as to the words (Act V, sc. v.) 'Which he did end all his,' that nobody seems aware that 'end,' in Dyce's extracts from the Hereford Times (note to what authorities he is driven), means that a wheat-rick is 'well-ended' because the end, top, or apex of it is not made up, as it sometimes was, of stubble or stover, but of as good sheaves of corn as the whole body of the stack.

DATE OF COMPOSITION

MALONE in his first edition of *The Chronological Order of Shakespeare's Plays*, which was given in the prefatory matter in vol. i. of the *Variorum* of 1778, assigns *Coriolanus* to the year 1609, and thus it appears also in his own edition of 1790. Malone gives for this arbitrary date no reasons other than, that as the other plays derived from Plutarch are assignable to the years between 1607 and 1609, *Coriolanus* naturally follows *Julius Cæsar* and *Antony & Cleopatra*. In his final revision of the list which appears in the *Variorum* of 1821 Malone advances the date one year and assigns *Coriolanus* to 1610. Abandoning his former reasons

for accepting 1609 as the date of composition he says: 'Cominius, in his panegyric which he pronounces on Coriolanus, says:

"He lurch'd all swords of the garland."

In Ben Jonson's *Silent Woman*, Act V, Sc. last, we find (as Mr Steevens has observed) the same phraseology: "You have *lurch'd* your friends of the better half of the garland." I formerly thought this a sneer at Shakespeare; but have lately met with nearly the same phrase in a pamphlet by Thomas Nashe, and suppose it to have been a common phrase of the time.* [See note by Malone, II, ii, 113.—ED.] This play is ascertained to have been written after the publication of Camden's *Remaines*, in 1605, by a speech of Menenius in the first Act, in which he endeavors to convince the seditious populace of their unreasonableness by the well-known apologue of the members of the body rebelling against the belly. This tale Shakespeare certainly found in the *Life of Coriolanus* as translated by North, and in general he has followed it as there given; but the same tale is also told of Adrian the Fourth by Camden in his *Remaines*, p. 199, under the head of *Wise Speeches*, with more particularity; and one or two of the expressions, as well as the enumeration of the functions by each of the members of the body, appear to have been taken from that book.

In Camden the tale runs thus: "All the members of the body conspired against the stomach, as against the swallowing gulfe of all their labours; for whereas the eies beheld, the eares heard, the handes laboured, the feete travelled, the tongue spake, and all partes performed their functions; onely the stomache lay ydle and consumed all. Hereuppon they joyntly agreed al to forbear their lazies and publike enemy. One day passed over, the second followed very tedious, but the third day was so grievous to them all, that they called a common counsel. The eyes waxed dimme, the feete could not support the body; the armes waxed lazies, the tongue faltered, and could not lay open the matter. Therefore they all with one accord desired the advice of the heart. There Reason layd open before them," &c.

The heart is called by one of the citizens, "the counsellor-heart"; and in making the counsellor-heart the seat of the brain or understanding, where Reason sits enthroned, Shakespeare has certainly followed Camden.

The late date which I have assigned to *Coriolanus* derives likewise some support from Volumnia's exhortation to her son, whom she advises to address the Roman people—

"——now humble as the ripest mulberry.
Which cannot bear the handling."

In a preceding page I have observed that mulberries were not much known in England before the year 1609. Some few mulberry-trees, however, had been brought from France and planted before that period, and Shakespeare, we find, had seen some of the fruit in a state of maturity before he wrote *Coriolanus*.'

* W. A. WRIGHT (*Clarendon Preface; Sh.*, p. ix.): But in Nashe there is only the word 'lurch,' which is of frequent occurrence, and the combination of this with 'the garland' by Ben Jonson seems to me to indicate that he had Shakespeare's phrase in mind, whether he intended to sneer at it or not, and I am therefore inclined to attach to the coincidence more weight than Malone felt himself justified in doing.

HURDIS (p. 38): I cannot agree with Mr Malone in ranking *Timon of Athens*, *Antony and Cleopatra*, and *Coriolanus* among the later productions of our author. Of *Antony and Cleopatra* I have already declared it to be my opinion that it was a very early performance, and I make no doubt but that *Coriolanus* was written soon after it. For though Dr Johnson has with great truth observed that the latter is a very amusing play, and embellished with great diversity of character, yet is it accompanied with a multitude of metrical faults almost equal in number to those of *Antony and Cleopatra*. The lines are always those of a young poet who is scarce a master of numbers, and are often made up in a manner which to a musical ear is ridiculous and disgusting. It was probably written a short time before *Timon of Athens*, since both these pieces abound in faults of the same complexion. There is in both an unskilful and sometimes a laughable confusion of British with Roman and Athenian customs, many anachronisms, many broken and ill managed lines, and a dissolute mixture of verse and prose. Add to this that the proper names in *Coriolanus* are often introduced in a manner truly awkward and bungling. It is nevertheless a performance of considerable merit. It has passages of true sublimity and poetical excellence; and here and there surprises us with a few of those delicate touches of nature by which the author renders himself so irresistible in his appeal to the heart. *Timon of Athens* takes place of it only as being a piece more correct in its metre and abounding more in observations drawn from nature.

G. CHALMERS (*Supplemental Apology*, p. 434): This Tragedy, which is said by Johnson to be one of the most amusing of our author's performances, was neither entered in the Stationers' Registers nor printed till the publication of the First Folio, in 1623. The writing of *Coriolanus* has been assigned, though with a hesitating tone, to the year 1610. Mr Malone seems to have proved, with some acuteness, indeed, that the speech of Menenius, in the first act, whereby he endeavored to convince the seditious populace of the unreasonableness of their clamours, on the account of the scarcity, by the apologue of the several members of the body rebelling against the belly, was copied from Camden's *Remains* rather than from North's *Plutarch*. Yet, this proof goes only the length of showing, that as Camden's work was published in 1605, Shakspeare must have written his *Coriolanus* subsequent to that publication; we are still left to enquire, even admitting this proof in its full extent, for the particular year.

Coriolanus opens with the entry of a company of mutinous citizens, who are 'all resolved rather to die than to famish.' Caius Marcius, being deemed by them the chief enemy of the people, is, by a general verdict, sentenced, tumultuously, to death; the first citizen crying out: 'Let us kill' him; and we'll have corn enough, at our 'own price.' Menenius, when he came to speak to the citizens, remarks:

'——For your wants;
Your suffering in this dearth, you may as well
Strike at the Heaven with your staves, as lift them
Against the Roman state:
——For the dearth,
The Gods, not the patricians, make it.'

The dearth is afterwards acknowledged, in the senate-house, to be great. Now, the fact is, that the years 1608 and 1609 were times of great dearth; though the

first was a year of greater dearth than the last.* King James, on account of the high prices of provisions, issued a proclamation against monopolists in 1608.† It is said, in Raleigh's *Remains*, that two millions sterling were sent out during those two dear years for the importation of corn. The tragedy turns upon the existing dearth. And, therefore, the play was probably written in 1609, while the pressure was yet felt.

Mr Malone tries, indeed, to support his own epoch of the year 1610 by saying that mulberry trees were not much known in England before the year 1609; Mr Steevens has some doubt, with regard to this position, about the mulberries. But the books upon horticulture, which were published during the reign of Elizabeth, had made the mulberry tree sufficiently familiar to our poets of every kind. Among several elegies on Sir Philip Sydney there is a pretty poem, by Mathew Roydon, which was published in *The Phoenix Nest*, in 1503, and which speaks of—

‘Alcides speckled poplar tree,
The palme that monarchs do obtain,
With love juice stain’d the Mulberie,
The fruit that dewes the poet’s braine,
And Phillis philbert there away,
Compar’d with myrtle and the bay.’

The fact, however, is that King James, in order to encourage the breeding of silk worms, sent circular letters all over England, in 1609, to incite the inhabitants to plant the mulberry tree. These letters, probably, induced Shakspeare, while he was writing his *Coriolanus*, to draw a comparison, from what was already known to graffers, and to poets:

‘Now humble, as the ripest mulberry.
That will not hold the handling.’

COLERIDGE in his attempts at classification of the Plays limits these merely to periods without assigning any definite dates. In his earliest list, 1802, the Roman Plays are given under one head following *Tro. & Cress.* and preceding *King John* in the Fifth, or last, Epoch. In his later Classification, 1819, *Coriolanus* is again assigned to the Last Epoch, ‘when the energies of intellect in the cycle of genius were, though in a rich and more potentiated form, becoming predominant over passion and creative self-manifestation.’ In the Plays of this period Coleridge places *Coriolanus* third in order, preceded by *Meas. for Meas.* and *Timon*, and followed by *Jul. Cæs.*, *Ant. & Cleo.*, and *Tro. & Cress.* He concludes with this remark: ‘Merciful, wonder-making Heaven! What a man was this Shakspeare! Myriad-minded, indeed, he was!’

DRAKE places *Coriolanus* No. 31 in his list of thirty-five plays following *Ant. & Cleo.* and preceding *Winter’s Tale*, with the date 1609.

KNIGHT: We state, unhesitatingly, that there is no internal evidence whatever for the dates of any of the three Roman plays. We believe that they belong to the same cycle; but we would place that later in Shakspeare’s life than is ordinarily done. Malone places them together, properly enough; but in assuming that they

* Combrune’s Chron. Prices, p. 38. There was an insurrection, in Northamptonshire, on account of inclosures, in May, 1607.

† *Ib.*, 39.

were written in 1607, 1608, and 1609 his theory makes Shakspeare almost absolutely unemployed for the last seven years of his life. We hold that his last years were devoted to these plays. The proof which Chalmers offers that *Coriolanus* was written in 1609 is one of the many ingenious absurdities with which he has surrounded the question of the chronological order of Shakspeare's plays. The citizens, he says, are resolved rather to die than to famish—they require corn cheap; there is a dearth. He adds, very gravely, 'Now the fact is, that the years 1608 and 1609 were times of great dearth. . . . And therefore the play was probably written in 1609 while the pressure was yet felt.' We say, now the fact is, the original story turns upon the dearth. In North's *Plutarch* we have the causes assigned 'which made the extreme dearth'; and Plutarch also tells us there was great scarcity of corn within the city. If Shakspeare found the dearth in the original story, what could the dearth of 1608 possibly have to do with the mode in which he dramatized it?

COLLIER: Malone supposed that *Coriolanus* was written in 1610; but we are destitute of all evidence on the point beyond what may be derived from the style of composition; this would certainly induce us to fix it somewhat late in the career of our great dramatist.

DELIUS: The several passages in this play which are difficult of explanation are not so much so on account of misprints, although these are not lacking, as on account of the involved and elliptical style, which is characteristic of Shakespeare's last period. And to this period, which begins about the year 1608, *Coriolanus* undoubtedly belongs; and while no definite year is furnished us by any notice of a representation of the tragedy during Shakespeare's lifetime, the composition itself allows us to allot only an approximate date.

LLOYD (ap. SINGER ii, p. 478): Malone points out that the Apologue of Shakespeare's Menenius bears as evident traces of obligations to *Camden's Remains concerning Great Britain, &c.*, as to North's *Plutarch*. If this be so, it fixes the date of the play at least after 1605, which is in every way probable—more so, I think, than that the coincidences are due to Camden's memory of the play.

It is with regret that I pass from the question of the date of the play with so unsatisfying result, but as matters stand there is no help for it. Not alone the excellence of the play in itself renders it desirable to fix it to a year, but from the subject matter of it there would be great interest and instruction in knowing precisely the current page of contemporary history that was open before the dramatist when he embodied in living action this illustration of the virtues and the vices that are shared and contrasted in the factions of the many and the few.

GERVINUS (p. 746): We have no certain external means of settling the date of *Coriolanus*, but the style, and a few expressions and passages which recall contemporary plays, allow of a few conjectures, and these almost all combine to place the piece about the year 1610.

R. G. WHITE: This play first appeared in the folio of 1623; and as no mention of it at an earlier date is known, and it is without allusions to contemporary matters, the period of its production cannot be determined with any approach of accuracy. Its style, however, clearly shows that it is the fruit of Shakespeare's later years. It was probably written after 1610.

HUDSON: As to the date of the writing of *Coriolanus* we have no external evidence whatsoever. The internal evidence of metre, diction, and temper refers it to the Poet's latest period of composition. In all the qualities of style and versification it clearly falls into the same class with *The Tempest*, *The Winter's Tale*, and *King Henry VIII.* in being as nearly like them as the difference of the subject-matter would readily admit. Malone, accordingly, assigns the year 1610 as the probable date of the writing. We should be strongly inclined to place it some three or four years later, partly from the ease and texture of the workmanship itself, and partly from the tradition that Shakespeare continued to write for the stage after his retirement to Stratford. The most, however, that we can affirm with any great degree of confidence is that *Coriolanus* was written somewhere between 1610 and the time of the Poet's death, which, as every reader ought to know, took place in April, 1616.

FURNIVALL and HALLIWELL-PHILLIPPS (*New Sh. Trans.*, 1874, p. 367): Mr Halliwell—for that is still his name to Shaksperians, though he is now by law a Phillipps—had long promist me a Letter on the date of the Roman Plays. But family-business, and Stage- and Shakspeare-searches, having prevented him from writing the letter, he was good enough to tell me last Wednesday-week, June 17, what he had intended to write, namely, that on comparing the different early editions—1579, 1595, 1603, 1612—of Sir Thomas North's englishing of Amyot's French translation of Plutarch's Lives, to find out which of these editions Shakspeare used for his Roman plays, he (Mr Halliwell) had noticed many small differences between these editions of North, and had in one case, in *Coriolanus*, hit on a word, 'vnfortunate,' altered by the 1612 edition from the former one's 'vnfortunatly,' which 'vnfortunate' was the word used by Shakspeare in his Tragedy of *Coriolanus*. This was therefore *primâ facie* evidence that Shakspeare used the 1612 edition of North for his *Coriolanus*, if not for his other Roman Plays. Here are the extracts:

Shakspeare. *Coriolanus*, Act V, sc. iii, ll. 94-98, Tragedies, p. 27, or 625, ed. Booth:

'Volum. Should we be silent & not speak, our Raiment
And state of Bodies would bewray what life
We haue led since thy Exile. Thinke with thy selfe,
How more vnfortunate then all liuing women
Are we come hither.' . . .

Sir T. North's *Plutarch*, 1612, p. 254:

'The oration of Volumnia, vnto her sonne Coriolanus.'

Then she spake in this sort: 'If we held our peace (my sonne) and determined not to speake, the state of our poore bodies, and present sight of our raiment, would easily bewray to thee what life we haue led at home, since thy exile and abode abroad; but think now with thy selfe, how much more vnfortunate then all the women liuing, we are come hither.' . . .

Ed. 1603:

'But think now with thy selfe how much more vnfortunately then all the women liuing we are come hither.'

Ed. 1595:

'But thinke now with thy selfe, how much more vnfortunately then all the women liuing we are come hither.'

Ed. 1579:

'But thinke now with thy selfe, howe much more vnfortunately, then all the women liuinge we are come hether.'

Coupling this fact with the other that Mr Paton claims to have establisht, namely, that Shakspeare's own copy of the 1612 edition of North's *Plutarch*, with his initials W. S., is now in the Greenock Library, we have a strong *primâ facie* case for the use of that edition by Shakspeare in his *Coriolanus*; for, as Dyce well says, this Play 'is proved by the style to have been one of the author's latest compositions.' Now, as we know at present no other allusion or entry to fix the date of *Coriolanus*, we must all be grateful to Mr Halliwell for his discovery of the present one. But is the evidence anything more than *primâ facie*? Without doubt, Shakspeare may have altered the 'vnfortunately' of the earlier editions, to the happier 'vnfortunate' of his text, from his own instinct and ear, without seeing the edition of 1612, just as he altered, by ear, 'the naughtie seede and cockle of insolencie and sedition' (North, p. 229, ed. 1612) of the earlier editions (the 1595, at least) into

'The cockle of Rebellion, Insolence, Sedition,' III, i, 70.

Mr Skeat tells me this.

But if we compare the long line with 'vnfortunately,' with other like ones that Dr Abbott has collected, *Shak. Gram.*, pp. 405-407, we may see that it is at least allowable.

1. If the extra syllable is to come in the middle, the line being scanned with a central pause:

How more | unfor|tunately | than all | living | women.—Cor.

Shall I | attend | your lordship? | | at an|y time | fore noon.

M. for M., II, ii, 160; see II, iv, 141, 142.

For end|ing thee | no sooner. | | Thou hast | nor youth | nor age.

M. for M., III, i, 32.

That I | am touch'd | with madness. | | Make not | impos|sible.

Ib., V, i, 51.

Did in | your name | receive it: | | pardon | the fault | I pray.

T. G. of V., I, i, 40.

Be gen|tle grave | unto me. | | Rather | on Ni|lus mud.

A. and C., V, ii, 58.

2. If the extra syllable is to come at the end, and the beats may run thus:

How more | unfortunate|ly than | all liv|ing wom|en.—Cor.

Upon | our hous|es' thatch, | whiles a | more fros|ty peop|le.

Hen. V.: III, v, 24.

Unto | a poor | but worth|y gent|leman | she's wed|ded.

Cymb., I, i, 7.

I do | beseech | you, par|don me, | I may | not show | it.

Rich. II.: V, ii, 70.

The monk | might be | receiv'd; | | and that | 'twas dang'|rous for | him.

Hen. VIII.: I, ii, 179, Shakspeare.

Anon | expect | him here; | | but if | she be | obdur|ate.

1 Rich. III.: III, i, 39.

Neither Mr Halliwell nor I have any desire to special-plead the point, or to strain the evidence beyond the presumption for the late date of *Coriolanus* that it justifies.

Professor J. R. INGRAM's table of the numbers of the light and weak endings in the Plays (*New Sh. Soc. Trans.*, p. 450) yields the following results:

1. During the first three-fourths (or thereabouts) of Shakspeare's poetic life he used the light endings very sparingly, and the weak endings scarcely at all.

2. The last fourth (or thereabouts) is obviously and unmistakably distinguished from the earlier stages by the very great increases of the number of light endings, and, still more, by the first appearance in any appreciable number, and afterwards the steady growth, of the weak endings.

3. Hence, in any discrimination of periods which is founded on metrical consideration, this last may be called the 'weak-ending Period.'

In this tabular list *Coriolanus* stands No. 27, with these percentages: Light endings, 2.34; Weak endings, 1.71; percentage of both, 4.05; following *Ant. & Cleo.* and preceding *Pericles* (Sh's part); *Tempest*; *Cymbeline*, and *Winter's Tale*.

FLEAY (*Sh. Manual*, p. 52): *Coriolanus* is usually dated 1609-10; I prefer 1609. Menenius' fable (Act I, sc. i.) is taken from Camden's *Remaines* (1605), and not from North's *Plutarch*. The play must have been written before 1612 for this reason; Mr Halliwell has found that in every edition of North's *Plutarch* up to 1603 'unfortunately' is printed for 'unfortunate' in the passage corresponding to Act V, sc. i, l. 98. This is an evident misprint, as it spoils the meaning. Shakespeare corrected it, and wrote 'unfortunate,' which was adopted in the 1612 edition of North's *Plutarch*. As to Shakespeare's own copy being the one in the Greenock library dated 1612, if it was so, he must have used another. He did not write *Julius Cæsar* after that date. [This is, substantially, Fleay's opinion as given in his *Introduction to Sh. Study*, published the following year, but in his *Sh's Life, Art, and Work* issued four years later the date for this play is given as 1608, with no reasons or grounds for this change.—ED.]

BRANDES (ii, p. 231) takes exception to the use of a word being applied by Halliwell as a test of chronology, and says: 'When we consider how very slight the deviation is, and how it was practically necessitated by the metre, we see what a poor criterion it is of the date of production. Moreover, precisely the opposite conclusion might be drawn from a comparison of North's translation with other details of the play. In the fourth Act (sc. 5) we find, for example,

"—For if
I had feared death, of all men i' the world
I would have 'voided thee; but in mere spite
To be quit of those my banishers
Stand I before thee here."

'In the 1579 edition of North it stands thus: "For if I had feared death, I would not have come thither to have put myself in hazard, but prickt forward *with spite*."

In all later editions the italicised words are omitted, "with desire to be revenged" being substituted in their stead. According to this method a very much earlier date might be assumed for *Coriolanus*, but both arguments are equally worthless.

We have, therefore, no occasion to abandon 1608 on that ground, and we have certainly no need to do so for the sake of a fanciful approximation of the position of *Coriolanus* to that of *James* at the dissolution of Parliament in 1614.

Thus much, at any rate, can be declared with absolute certainty, that the anti-democratic spirit and passion of the play sprang from no momentary political situation, but from Shakespeare's heart of hearts. We have watched its growth with the passing of years. A detestation of the mob, a positive hatred of the mass as mass, can be traced in the faltering efforts of his early youth. We may see its workings in what is undoubtedly Shakespeare's own description of Jack Cade's rebellion in the Second Part of *Henry VI.*, and we divine it again in the conspicuous absence of all allusion to *Magna Charta* displayed in *King John*.

DOWDEN (*Sh. Primer*, p. 140): *Coriolanus* was written about 1608, as appears from the metrical characteristics. The light-ending test puts it next after *Antony and Cleopatra*, and it is probable that such is its actual place in the chronological order.

STOKES (p. 149): We must allow for considerable change and growth of mind before Shakespeare would choose such a story as this, and treat it in the way he has treated it; that an interval should be allowed between, say, the emotional phases of *Antony* and the peculiar mental attitude of *Coriolanus*; and so with regard to minor characters, for instance, between the feeble and pompous garrulity of *Polonius* and the sarcastic wit and shrewd good sense of *Menenius*. Again, the fact that there is no entry of it on the *Stationers' Register*, coupled with the circumstance that after 1609 no entry (with the single exception of *Othello* in 1621) of any of Shakespeare's plays occurs, favours a date later than 1609; while I cannot but think, comparing the position of *The Tempest* (also late) in the arrangement of the comedies in the First Folio, with that of *Coriolanus* at the beginning of the tragedies, that this arrangement was due to the fact that each of these plays had been produced late in Shakespeare's writing days. These facts, and the peculiar diction alluded to above, lead me to date the drama at least as late as 1610.

W. A. WRIGHT (*Clarendon Sh.*, p. v.): In the Register of the Stationers' Company for Nov. 8, 1623, *Coriolanus* is enumerated as one of sixteen plays of which copies had not been formerly entered to other men. Of the date of its composition nothing is known. It is conjectured that it may have been written from about 1608 to 1610, and although the evidence is not sufficiently strong for any positive conclusion, it appears that these limits represent with sufficient accuracy the time to which the play belongs, corresponding roughly to the close of the third period in Shakespeare's career of authorship. Malone, in his essay on the 'Chronological Order of Shakespeare's Plays,' assigned *Coriolanus* to the year 1610, but in his notes to the play itself he puts it to 1609. He seems to have been guided to the latter date by a theory that mulberries were not much known in England before 1609, and that therefore the comparison in III, ii, 98, 99, to

'The ripest mulberry
That will not hold the handling,'

could not have been written previously to that date. But Shakespeare was familiar with mulberries at least fifteen years before, as is evident by the mention of them in *Venus and Adonis*, 1103, and *Midsummer Night's Dream*, III, i, 170; and a refer-

ence to Gerarde's *Herball* (1597) will shew that the mulberry-tree was well known in England before the end of the sixteenth century. It is quite true that in 1609 especial attention was called to it by an attempt made by the King to encourage the breeding of silkworms, and 'there were many hundred thousands of young Mulberrie trees brought out of France, and planted in many Shires of this land' (Stow's *Annales*, ed. Howes, 1615, p. 894).

But to assume that, in consequence of this, Shakespeare wrote the line which has just been quoted is to infer too much; for if mulberry-trees were first planted in England in 1609 he would have had very little opportunity of observing how the fruit ripened and hung before writing his play or even before his own death seven years after, for the mulberry does not bear fruit till the tree is of a certain age. In all probability, however, he had a mulberry-tree in his own garden at New Place, Stratford, which he bought in 1597, whether it was the tree of which relics are still shewn or not.

ROLFE: We may place the date of composition of *Coriolanus* between 1607 and 1610.

STRÄTER (p. 174): I place *Macbeth* between the years 1606 to 1608, between *Lear* and *Cymbeline*. In the same period and directly after *Macbeth* I must place *Coriolanus* and *Antony and Cleopatra*—on external proofs of language and composition, since in both pieces also there is no extant quarto, the Folio text of 1623 being the first issue. Also there is no notice of any first performance in Shakespeare's lifetime. Directly after this we must place *Coriolanus*, of which there is no external notice. Our modern poet (Freytag), who has perhaps the finest perception for technique of dramatic composition, places this tragedy very high, and says besides that the cumulative construction of the first scene and act is absolutely masterly. According to my own feelings *Coriolanus* has therein much of the greatness of composition of *Macbeth*. The commencement of elliptical and involved construction in language is manifest soon after the time of *Macbeth*. This is the last and highest point of Shakespeare's poetical development. Directly after that there begins to be perceived a gradual decline of poetical craft, until in *Troilus and Cressida* and *Timon of Athens* the last period has already begun to mark clearly the ageing poet, that is, from 1608 to about 1609.

GARNETT (*Universal Review*, April, 1889): We may, if we like, revert to the old belief that in 'The Tempest' Shakespeare took a formal leave of the stage, that his magic staff was broken along with Prospero's, and that the wondrous book, drowned 'deeper than did ever plummet sound,' was no other than his own. A worthier consummation of the great magician's career cannot be desired; and though 'Henry the Eighth' was probably later than 'The Tempest,' being described as a new play in June, 1613, Fletcher's share in it is so considerable that it hardly counts. One of Shakespeare's greatest plays, however, may have been later still. 'Coriolanus,' to our apprehension, manifestly reflects the feelings of a conservative observer of the contests between James and his refractory Parliaments. Two such conflicts occurred in Shakespeare's time, in 1610 and 1614. The former date would at first sight seem the more probable. But a minute circumstance observed by Mr Halliwell suggests, though it does not quite prove, that Shakespeare read North's 'Plutarch' for this drama in the edition of 1612; and it is worthy of remark that he is known to have been in London in November, 1614, just at the time when a

new play would begin to be rehearsed in preparation for the Christmas holidays. The dissolution of Parliament had taken place in June.

BRANDES (ii, 228): Shakespeare's mother was buried on the 9th of September, 1608. He had travelled about the country of late, playing with his company, from the middle of May until far into the autumn, during which period court and aristocracy were absent from the capital.

In the midst of the prevailing gloom and bitterness of his spirit this fresh blow fell upon him, and, out of his weariness of life as his surroundings and experiences showed it to him, recalled this one mainstay to him—his mother. He remembered all she had been to him for forty-four years, and the thoughts of the man and the dreams of the poet were thus led to dwell upon the significance in a man's life of this unique form, comparable to no other—his mother.

Thus it was that, although his genius must follow the path it had entered upon and pursue it to the end, we find, in the midst of all that was low and base in his next work, this one sublime mother-form, the proudest and most highly wrought that he has drawn—Volumnia.

The tragedy of *Coriolanus* was first published in 1623 in the folio edition, but 1608 is the generally accepted date of its production, partly because a speech in Ben Jonson's *The Silent Woman* (1609) seems to indicate a reminiscence of *Coriolanus*, and partly because many different critics concur in the opinion that its style and versification point to that year.

How came this work to emerge from the depths of all the discontent, despondency, hatred of life, and contempt for humanity which went at this time to make up Shakespeare's soul? He was angry and soured, and the sources of his embittered feelings are embodied in his plays, seeking outlet now under one, now under another form. In *Troilus and Cressida* it was the relation of the sexes; here it is social conditions and politics.

His point of view is as personal as it well could be. Shakespeare's aversion to the mob was based upon his contempt for their discrimination, but it had its deepest roots in the purely physical repugnance of his artist nerves to their plebeian atmosphere. It was obvious in *Troilus and Cressida* that the irritation with public stupidity was at its height. He now, for the third time, finds in his Plutarch a subject which not only responds to the mood of the moment but also gives him an opportunity for portraying a notable mother; and he is irresistibly drawn to give his material dramatic style.

It is the old traditional story of Coriolanus, great man and great general, who, in the remote days of Roman antiquity, became involved in such hopeless conflict with the populace of his native city, and was so roughly dealt with by them in return, that he was driven, in his bitterness, to reckless deeds.

Was it Shakespeare's intention to allude to the strained relations existing between James and his Parliament? Does *Coriolanus* represent an aristocratically-minded poet's side-glance at the political situation in England? I fancy it does. Heaven knows there was little resemblance between the amazingly craven and vacillating James and the haughty, resolute hero of Roman tradition, who fought a whole garrison single handed. Nor was it personal resemblance which suggested the comparison, but a general conception of the situation as between a beneficent power on the one hand and the people on the other. He regarded the latter wholly as a mob, and looked upon their struggle for freedom as mutiny, pure and simple.

GARNETT (*Jahrbuch*, 1901, p. 209): Although the main current of tradition respecting Shakespeare may be accepted as throwing real light on Shakespeare the man, it contributes hardly anything to illustrate Shakespeare the author. It is chiefly derived from Stratford, and but few of the people of Stratford can ever have seen his plays performed, nor can it be thought that First Folios were at any time very common among them. If the local tradition can tell us anything about the dramas, it must be on some point that brings these into connection with the poet's native place, as in the tradition preserved by the Rev. John Ward, Vicar of Stratford in the latter part of the seventeenth century, that Shakespeare when living at New Place regularly supplied the London stage with two plays a year.

The existence of a tradition to this effect is unquestionable. It comes to us from the man of all others most likely to have heard it, and least likely to have invented or disfigured it. But its authenticity is another matter. It is not, and it hardly could be, confirmed by any external testimony. The only way of testing it is to enquire whether it agrees with what we already know respecting the dramatic productiveness of Shakespeare's latter years; and whether it does or does not involve any chronological impossibilities.

As respects the first point, the tradition is entirely in harmony with a remarkable phenomenon attending Shakespeare's later dramatic work which has not yet attracted sufficient attention. This is the extent to which he endeavours to diminish the labour of dramatic composition. In every play known with certainty to have belonged to his later period, *The Winter's Tale* only excepted, recourse is had to some device tending to save trouble to the author. In *Troilus and Cressida*, as now generally admitted, he revives a former play. *The Tempest* is much the shortest of his dramas. Parts of *Cymbeline* seem to be from another hand. In *Antony and Cleopatra* and *Coriolanus* he follows Plutarch, and, although with exquisite judgment, transcribes freely from his author. In *Pericles* and *Timon* he either adapts an old play, completes the work of a contemporary, or hands his own drafts over to be pieced out by another. In *Henry the Eighth* and *The Two Noble Kinsmen* (if he had any hand in the latter) he collaborates with Fletcher. Except for the use of Plutarch in *Julius Cæsar*, and of Holinshed in the English historical plays, there is no trace in the earlier works of the procedure which we find so nearly universal in the later.

The causes of this comparative slackness are in some measure obvious. Shakespeare had had enough of literary distinction; his share in his theatre made him independent of the proceeds of his pen; living more and more at Stratford he was gradually losing touch with the stage, and becoming a country gentleman. The addition of another reason may seem a transgression of Newton's injunction not to assign more causes than are necessary to explain the phenomena. It must, nevertheless, be allowed that the tradition reported by Ward fits in admirably with the acknowledged cause for resort to extraneous aid. It would further solve the question why, when so many motives co-operated to render him indifferent to the stage, Shakespeare did not retire from it, but, so far as regards the number of his pieces, evinced even more fertility than at any previous epoch. The obligation he had contracted would pull both ways. Its fulfilment would sometimes be irksome, but would always be necessary. The natural resource would be the employment of any device by which the dramatist's labour might be diminished without lowering the standard of his art. A close analogy would be the conduct of Pope when, finding that no version of the *Odyssey* could enhance the fame he had won by the *Iliad*, he turned a portion of the work over to Fenton and Broome.

Ward's tradition, therefore, seems to harmonise with indubitable facts, and it does not require us to modify our estimate either of Shakespeare or of his plays in the smallest degree, except as regards chronology. The labour-saving tendency of his later period, although sufficient attention has not been paid to it, must be recognised as undeniable; and an obligation to produce two plays a year with or without the goodwill of Minerva affords as plausible a way of accounting for it as can be conceived.

A few words may be said about *Coriolanus*, the present writer in the first edition of his essay on *The Tempest* having hazarded the opinion that it might be as late as 1614. The arguments of Professor Brandes have convinced him that this theory is untenable, while at the same time he must continue to think that the drama has a distinct political tendency, bespeaking its production at a period of political excitement. Such excitement prevailed during the contests between James I. and his Parliament in 1610 and 1611, terminated by the dissolution in February of the latter year. The play, as Brandes points out, is strongly antidemocratic, and breathes exactly the spirit with which such a breach between the executive and legislative authorities might be expected to inspire a conservative statesman. Brandes places it in 1608, but to the present writer the difference in spirit and execution seems to forbid such close juxtaposition with *Antony and Cleopatra*, which we know to have been produced in or about that year.

It may be that in this and other determinations of date criticism has relied too exclusively upon the metrical test, which will seem to many conclusive as regards the period of *Othello* and *Macbeth* as well as that of *Coriolanus*. This test is indeed a most important element in the question of chronology, but is itself subject to limitation. It is too often forgotten that the preponderance of single or double endings is partly governed by the character of the play. The double ending, communicating a buoyant elasticity to the verse in virtue of the catalectic syllable, is more appropriate to lively spirits and enthusiastic romance; while the close ending rather befits tragic passion and solemn pathos. The character, therefore, of most of Shakespeare's later compositions—*Cymbeline*, *The Winter's Tale*, *The Tempest*—is sufficient reason for the growing fondness for double endings which they display, while he would instinctively recur to a stricter system of versification when he had to deal with a *Macbeth* or a *Coriolanus*.

We conclude, therefore, that the tradition recorded by Ward is intrinsically probable, that it explains some remarkable phenomena connected with Shakespeare's later plays, and that it might very well be accepted if we could see our way to bring the dates of *Othello* and *Macbeth* a few years lower. Quite independently of Ward's tradition there is, we think, sufficient reason for reconsidering the accepted chronology of these dramas, although it may never be possible to arrive at an entirely satisfactory solution of the question. Assuming provisionally that Ward is to be relied upon, and that Shakespeare did for some time contribute to the stage at the rate of two plays a year, we append a table showing the most probable order of their production:

1607

Pericles.

Antony and Cleopatra.

1608

Timon of Athens.

Othello.

1609

Troilus and Cressida (revival).

Macbeth.

1610

Cymbeline.

Winter's Tale.

1611

Coriolanus.

Two Noble Kinsmen (?).

Here Shakespeare's regular activity as a writer for the stage terminates. In 1613 he produced *The Tempest* and *King Henry VIII.*, but both are occasional pieces. *The Tempest* is entirely from his pen, but his share in *Henry VIII.* is not considerable.

S. LEE (*Jefferson Sh.: Introd.*, p. x.): Internal evidence points with no uncertain finger to the late months of 1608 or early months of 1609 as the period of the play's birth.

Ben Jonson's *Silent Woman*, which is known to have been first acted in 1609, seems to echo a phrase of Shakespeare's play. In II, ii, 105 Cominius says of the hero's feats in youth that 'he lurch'd [*i. e.*, deprived] all swords of the garland.' The phrase has an uncommon ring and it would be in full accordance with Jonson's habit to have assimilated it when he penned the sentence, 'Well, Dauphine, you have lunched your friends of the better half of the garland' (*Silent Woman*, V, iv, 227, 228). It is difficult to take seriously the suggestion that 1612 must be the date of composition because in a new edition, first published in that year, of North's translation of Plutarch's *Lives*, a passage which had previously read 'How more unfortunately than all living women' was altered to 'How more unfortunate than all living women,' in which shape the line figures in Shakespeare's play (V, iii, 97). It is fatuous to deny Shakespeare the power of making for himself (without recourse to the 1612 edition of North) a correction which metrical exigencies made almost imperative.

The tragedy forms with *Julius Caesar* and *Antony and Cleopatra* a virtual trilogy which is based in its main features on Plutarch's biographical narratives of Roman history. Although Coriolanus' career belongs to a far earlier period of history than either of the two companion pieces, there is reason to believe that it was undertaken last. The irregularities of metre, the ellipses of style, closely associate it with *Antony and Cleopatra* and separate it by a wide interval from *Julius Caesar*. But alike in prosody and verbal construction, *Coriolanus* seems to accentuate the peculiarities of *Antony and Cleopatra*, and encourage the inference that it followed rather than preceded that great tragedy of passion. Statistics show that weak or unaccented syllables, the presence of which at the end of lines marks for the most part a new departure in *Antony and Cleopatra*, are perceptibly greater in *Coriolanus*. A similar ratio of increase may be assigned to the syntactical ellipses and harsh contractions of language. It cannot be asserted that the dramatist's thought flows through *Coriolanus* with any such distinctive acceleration of pace as positively to indicate a precise sequence in workmanship. Rather the flashing intellectual

vigour gives in *Coriolanus* new signs of restraint, but the development of control may well mark a stage of advance in the flood of inspiration.

The sharp contrast, too, between the subject-matter of *Antony and Cleopatra* and that of *Coriolanus* points plainly to some intervening space of time in the composition of the two plays, and suggests that *Coriolanus* is the later of the two. The simple austerity of Coriolanus' tragic career is the ethical antithesis of the passionate subtlety of the story of Antony and his mistress. Turbulent as are the emotional storms which overwhelm Coriolanus, they break in an atmosphere of sombre clarity, out of which the voluptuous fire may well have lately died.

The imagery, which reflects the sterner sentiment, confirms the impression that the tide of emotional impulse is just on the ebb. The metaphors and similes of *Coriolanus* are hardly less *abundant* than in *Antony and Cleopatra* and no less vivid. But, save in the final crisis, they lack the lyric warmth of colour which characterises the former piece. Their vitality is often due to their unromantic homeliness; they are at times impressive from an almost prosaic directness. Coriolanus' wounds are compared to 'graves i' the holy churchyard' (III, iii, 69). He conquers like the osprey, who takes the fish 'by sovereignty of nature' (IV, vii, 37). There is no more pity in him than 'milk in a male tiger' (V, iv, 28). Soldiers follow him

'with no less confidence
Than boys pursuing summer butterflies
Or butchers killing flies' (IV, vi, 118-120).

In his most impassioned moods the hero develops a noble grandeur of figurative utterance. But, in spite of its dignity and its magnificent range, it still savours for the most part of a sculpturesque, albeit colossal, severity. He goes into solitary banishment 'like to a lonely dragon' (IV, i, 35). His mother on her knees at his feet is 'Olympus nodding in supplication to a molehill' (V, iii, 34, 35). His emotions, strained almost to breaking point by Volumnia's appeal, make it difficult for him to believe the sight of her prostration, and his incredulity carries him involuntarily beyond the limits of earth to celestial altitudes:

Then let the pebbles on the hungry beach
Fillip the stars; then let the mutinous winds
Strike the proud cedars 'gainst the fiery sun' (V, iii, 64-66).

But such outbursts are rare. In his penultimate utterance he resumes the more normal and more mundane strain, and meets death with the glorious boast

'That, like an eagle in a dove-cote, I
Flutter'd your Volscians in Corioli;
Alone I did it' (V, vi, 137-139).

Lyric digression is outside the scope of the play, and the lyric glow which fires the emotional speech of *Antony and Cleopatra* is exchanged for the chastened heat of classic sublimity.

MISS C. PORTER (*First Folio Sh.*): The likelihoods given by Malone, involving a date towards the close of the Poet's career, are reinforced by general characteristics

of maturity in style, diction, and metre denoting 1608-1610 as the probable period of composition.

MACCALLUM (p. 459): To begin with, there is what Coleridge describes in *Antony and Cleopatra* as the 'happy valiancy of style,' which first becomes marked in that play, which is continued in this, and which henceforth in a greater or less degree characterises all Shakespeare's work. Then even more conclusive are the peculiarities of metre, and especially the increase in the total of weak and light endings, together with the decrease of the light by themselves. Finally, there is the conduct of the story to a conclusion that proposes no enigma and inflicts no pang, but even more than in the case of *Macbeth* satisfies, and even more than in the case of *Antony and Cleopatra* uplifts the heart, without troublesome questionings on the part of the reader. 'As we close the book,' says Mr Bradley, 'we feel more as we do at the close of *Cymbeline* than as we do at the close of *Othello*.' We cannot be far wrong in placing it in the last months of 1608 or the first months of 1609.

GORDON (*Introd.*, p. xxiv.): Are there any events to which Shakespeare may be thought to refer in the course of the play? To this question, as might be expected, there is no lack of answers. It is no sooner asked than the air is filled with voices. The play was written about 1608, shout three at once; or at any rate not much later. This is fair enough. But why? Because, says one, Shakespeare talks of 'the coal of fire upon the ice' (I, i, 185), and in January, 1608, the Thames was frozen over. Very well, says another; but you have not observed the still more curious fact that when Coriolanus lived there was a famine in Rome, and that in 1608-09 there was a famine in England! You have both missed it, says the third; the true reason is much more pretty and sad: Shakespeare's mother died in September, 1608; that is why he makes Volumnia so prominent. After listening to these voices it would be undemocratic not to listen to all. There is the 1609 faction to be heard. It has less to say, but it belongs to the same school of thought. It relies neither on ice nor famine nor autumn. It rests its whole case on mulberries. 'Humble thy head,' says Volumnia to her son,

'as the ripest mulberry
That will not bear the handling' (III, ii, 98, 99).

Who does not see in this the compliment to King James for his bringing out of France in the year 1609 so many hundred thousands of young mulberry trees to feed silkworms? These are strange voices. To refute them is no part of my design, though they may still be heard echoing in our text-books. They refute themselves, for they have indeed the very accent of folly.

The critics who look for parallels in political history are on safer ground. There is a constitutional problem in *Coriolanus*, and there was a constitutional problem in the reign of James. It was certainly a critical time. The struggle of King and Commons, which broke the Stuarts and changed the Constitution, had begun before Shakespeare left London. In 1610 one Parliament was dissolved; in 1614 James dissolved another. Was it likely, we are asked, when events of such consequence were being enacted, that Shakespeare would sit still and say nothing? This is an odd question. I cannot think that it would have been understood in

Shakespeare's age. The dramatists of that age, however freely they may have disputed in their taverns and merry meetings about affairs of state, were seldom tempted to exhibit them on the boards. It is one thing to 'sit by the fire and presume to know what's done i' the Capitol'; it is quite another thing to put your presumptions on the stage. The law on the matter was sharp and sudden; and nothing is better known than that contemporary politics make bad plays. That Shakespeare shared these feelings in a degree unusual even in that age has never been doubted. He is the last man we go to if we wish to hear the din of Tudor and Jacobean controversy. To suppose, therefore, that in a play concerned with a well-known story of early Rome, fully set forth in an author whom he discreetly follows, he should have been dependent for his motive on a parliamentary struggle which was still far from assuming an appearance of national danger, is to distort the evidence of human nature. No one would deny that in dealing with politics in his plays Shakespeare must have drawn on his experience of politics in life. In this matter, as in others, the citizen helped the playwright. But we cannot proceed on that ground alone to cite particular events as the inspiration of particular plays. Even the advocates of 1610 and 1614 must confess that there is nothing in the political situation of *Coriolanus* which may not come out of Plutarch, and that it is an odd way of expressing one's mind about James and his parliaments—James who shuddered at a sword, and his unwilling assemblies of country gentlemen—to select for the one part *Coriolanus*, and for the other the tribunes and their mob.

Let us, then, relinquish these hopes, and since other events have failed us, let us study the play as an event in its author's life. Here is a play written by Shakespeare, in a certain style of diction, of metre, and of sentiment, one of more than thirty of which he was the undoubted author. We are asked to tell its age. The problem is a familiar one. We solve it daily when we tell the age of men by their looks. For a sincere piece of writing may be as tell-tale as a face, and to a man who has followed the sincerest of authors (as Shakespeare is) through his twenty years of incessant writing, a line may be as good as a wrinkle to tell its age by, and a jest, a speech, a sentiment, the same thing as your three gray hairs on your bald crown. To such a man Shakespeare's plays pass as definitely through the series of the ages as he does himself, and are young, not so young, mature, and middle aged, like his acquaintances in life.

Coriolanus, it is readily seen, is a play of middle life, of the settled years on the other side of maturity. We feel it in the moral gravity of the piece and its military march of action, in its senatorial disregard for the niceties of speech and the vanities of poetry, in its knotty language, its heavy irony, and its sarcastic humour. Of these signs of age I shall examine only two—its speech and its verse. They are equally removed from the style of speech and verse with which readers of Shakespeare are most familiar, the style of the plays in the ten years between *The Merchant of Venice* (1595-96) and *Macbeth* (1606). The difference shows itself in a very practical way. You could fill an anthology with extracts from these plays, extracts that could give pleasure by themselves, that could be recited by themselves, often without regard either to the character who spoke them or to the situation which gave them birth. There are no such extracts to be made from *Coriolanus*, no set speeches, no polished declamations, no flights of poetry rising above the matter and scorning to be relevant. The anthologist must go elsewhere for his posies and the reciter for his periods, for there is literally nothing in *Coriolanus* that will bear removal. Every word uttered is rooted in its context, 'an

oak, not to be wind-shaken.' If you take anything you must take everything. It is the whole scene or nothing.

The verse of *Coriolanus* has the same character as its speeches, of which it may be said that though they are as fine as any in Shakespeare, yet no one knows them apart from the play. No one learns them, no one quotes them. The reason is that they are most of them business speeches, which begin and end with the occasion. The verse of the play is equally business-like and self-denying. To linger in the memory and live in random quotation is no part of its function. Its function, which it discharges to admiration, is to fit the speech of the actors, nothing more. The meditative and romantic graces of Shakespeare's earlier verse are all absent from these scenes, and they are absent for the best of reasons, because they are not wanted. Fancy, meditation, and romance have no part in the motives of the play. The current of the verse is like the current of the action, now sullen, now torrential. It stays to kiss no sedges on its way to the sea. To be poetry, it might almost be said, is not so much its concern as to be the perfectly expressive servant of thoughts and deeds. That such verse could only be written late no one can doubt. None but an old craftsman could so subjugate his verse to the expression of pure action and idea. *Julius Cæsar*, which was written in 1601, reads like a young man's work beside it.

We are now within sight of a conclusion. We agreed to think, on external evidence, that the play was written between 1605 and 1610. We are inclined to think, on the evidence of style and idea, that the date which we seek is the latest possible between these years. The confirmation desired is furnished by a peculiarity in the verse of *Coriolanus*, a peculiarity which it shares with all Shakespeare's latest plays: I mean the great number of unemphatic monosyllables at the end of lines. This had long been observed and remarked upon as one of several devices employed by Shakespeare to assimilate his verse to the rhythm of dramatic conversation. Extra syllables, both within and at the end of the lines and trisyllabic feet, are other devices which might be named; devices designed to the same end, the loosening of the blank verse line, and used by Shakespeare more frequently the longer he wrote.

VERITY (*Introd.*, p. x.): We can hardly be far wrong in accepting 1608 (late) or 1609 (early) as the year when *Coriolanus* was written; preferably, I think, 1609.

It is ill-luck that the date of *Timon of Athens*, and Shakespeare's share in it, should be uncertain. The play has much affinity to *Coriolanus*. The story comes in North's *Plutarch*, and Timon's railing at humanity in general is of a piece with Coriolanus's railing at the Roman 'people.' The banishment of Alcibiades, even his retort to the Senate at his banishment (III, v, 98, 99), and their embassy (V, i.) to Timon, praying him return to Athens and intercede for them with Alcibiades, all have a pretty close parallel in *Coriolanus*.

RHODES (*Sh's First Folio*, p. 131): *Coriolanus* is the last exception to the general rule that no locality was indicated in stage-directions. Now, the 'stagery' of *Coriolanus*, with its continuous exploitation of the peculiar features of the old Elizabethan playhouse, bears a close affinity to that of *1 King Henry VI*. The text is corrupt, perhaps, because of revision, which, however, does not prove that the abridgment was not the author's. There is no reason that its first form should not belong to the days before 1598, for in many ways it is one of the worst of the tragedies.

RECAPITULATION:

1790	MALONE.....	1609
1792	HURDIS.....	before 1609
1799	CHALMERS.....	1609
1802	COLERIDGE.....	in last epoch
1817	DRAKE.....	1609
1821	MALONE.....	1610
1841	KNIGHT.....	after 1609
1842	COLLIER.....	among late plays
1855	DELIUS.....	1608
1856	LLOYD.....	after 1605
1863	GERVINUS.....	1610
1865	WHITE }	after 1610
1867	HUDSON }	
1874	HALLIWELL.....	after 1612
1874	INGRAM.....	among late plays
1876	FLEAY }	1608
1877	DOWDEN }	
1878	SCHMIDT.....	between 1606 and 1610
1878	STOKES.....	1610
1879	WRIGHT.....	between 1608 and 1610
1881	ROLFE.....	between 1607 and 1610
1881	STRÄTER.....	after 1608
1889	GARNETT.....	1614
1900	BRANDES.....	1608
1901	GARNETT (<i>Jahrbuch</i>).....	1611
1906	S. LEE.....	late in 1608 or early in 1609
1908	Miss C. PORTER.....	1608-1610
1910	MACCALLUM.....	late in 1608 or early in 1609
1912	GORDON.....	1610
1913	VERITY.....	1609
1923	RHODES.....	1598

SOURCE OF THE PLOT

COURTENAY (ii, 224): It has been often, and correctly, observed that Volumnia's earnest and finally successful address to her son is taken from Plutarch. And the murder of the Roman general by the Volscians, at the instigation of the jealous Tullus Aufidius, is equally conformable to the old book.

Such is the use which Shakespeare has made of that which is now called *The Legend of Coriolanus*. Certainly the story must be founded upon legends or traditions, and these passing over a great number of years; for its date is given at the 260th or, according to some, the 290th year of Rome, being nearly five hundred years before the Christian era. Plutarch flourished in the time of the Emperor Claudius; nor have we any historian earlier than Livy, who preceded Plutarch by little more than a century. The story in Livy is not materially different from Plutarch's, and includes the enmity between Coriolanus and the commons, the successful embassy of the women, and various other particulars.

But the Greek has improved upon the Roman almost as much as the Englishman has improved upon the Greek; the hero's peculiar devotion to his mother, and all the nicer traits of his character, are worked out by Plutarch. Of those who preceded, Dionysius Halicarnessensis comes nearest to him, who describes Coriolanus as one of the 'oligarchical patricians,' who spoke openly and boldly against the plebeians and their tribunes.

Plutarch's work is more evidently wrought up for effect; otherwise Livy is hardly better authority for what passed in the third century of Rome. He is said to have founded his history, in great part, upon the writings of older authors, of which extracts have been given; but none of these go farther back than the sixth century; indeed, if any written annals of the early Roman history existed, it is not probable that they survived the burning of Rome by the Gauls in the year of Rome 372. If any less perishable records of brass or stone survived the conflagration they can be depended upon for nothing beyond a name or a date.

F. A. LEO (*Four Chapters of North, etc.: Introd.*): If we consider the minuteness with which our poet utilized his sources, and keep in mind that he never forbore from availing himself of the smallest effect that could impart a new and characteristic life to his portrait, we are forced to suppose that, had he perused the edition in question, he would have made use of some highly interesting touches in the likeness of Octavius Cæsar, found among the 'newly added lives' of the edition of 1603. And if these touches be wanting in the picture, otherwise so true to its original, we are entitled to believe that the painter had no opportunity of seeing them, *i. e.*, that he made use of an edition into which this new biography of Octavius Cæsar was not yet admitted.

So our researches are confined to the two editions of 1579 and 1595, and there I have found one word that induces me to fix my opinion upon the present question. In the edition of 1579, page 237, we read:

Of the same house were Publius, and Quintus, who brought to
ROME their best water they had by conducts.

In the margin:

Publius and Quintus Martius, brought the water by conducts to
Rome.

In the edition of 1595, page 235:

Of the same house were Publius, and Quintus, who brought to
ROME their best water they had by conduites.

In the margin:

Publius and Quintus Martius, brought the water by conduites to
Rome.

In the I. Folio, *Coriolanus*, Act II, page 14, we read:

Of the same House Publius and Quintus were,
That our best Water, brought by Conduits hither,

and so perhaps we have some right, or at least some inducement, to receive the conformity of the text of 1595 with the I. Folio, concerning the orthography of the word 'conduits' as a support of some moment for the opinion that the edition of Plutarch of 1595 has been Shakespeare's source. I will not lay too great a stress on this perhaps accidental conformity, especially since Shakespeare uses the same word 'conduits,' even in plays prior to the year 1595; but perhaps I shall be per-

mitted to pronounce this conjecture the best, so long as no better shall have been advanced.

VERITY (*Introd.*, p. xvii.): It has been justly said that Shakespeare's deviations from history in his historical plays, Roman and English, are mainly changes of time and place, and seldom involve misrepresentation of character or fact. I presume that Shakespeare regarded Plutarch's story of *Coriolanus* as not less historical than his story of *Julius Caesar* or *Antony and Cleopatra*. Shakespeare's Coriolanus seems to me essentially, if with some heightened traits, the Coriolanus of Plutarch; and he reproduced no less closely Plutarch's picture of the son's subjection to the mother. Plutarch puts this relation in the foreground. He tells us at the outset that Coriolanus's deeds were done for Volumnia's sake alone, and 'at her desire he took a wife also, and yet never left his mother's house therefore.' From this presentment of Volumnia's fatal sway and from her great speech Shakespeare built up his characterisation of Volumnia, adding the one point which distinguishes her, not to her advantage, from her son. The admirable scene in which Volumnia urges Coriolanus to dissimulate has no parallel in Plutarch's Life.

The Aufidius-element in *Coriolanus* is an expansion of Plutarch's account. We see in Shakespeare's Aufidius the struggle between a certain generosity of nature, which compels him, as a soldier, to admire Coriolanus' soldierly grandeur, and the gradual ascendancy of his personal bitterness. This struggle is outlined by Plutarch. He speaks of Aufidius first as 'a man of a great mind,' and then shows how this greatness of mind succumbed to that last infirmity—jealousy. 'Though he had received no private injury or displeasure of Martius, yet the common fault and imperfection of man's nature wrought in him, and it grieved him to see his own reputation blemished through Martius' great fame and honour.' Observe how early in the tragedy the Aufidius-element is brought in.

Virgilia and Menenius are practically new characters. In Plutarch Virgilia is a *muta persona*, referred to on two or three occasions, once by name. The fact that in Plutarch's narrative she is so overshadowed by Volumnia gave Shakespeare his cue. Also, insight would tell him what type of woman were most likely to be chosen for wife by a mighty warrior. Somehow Virgilia and Coriolanus turn our thoughts to Desdemona and Othello.

Menenius illustrates more than any other character in Shakespeare that occurs to me how a seed of suggestion will fructify in Shakespeare's imagination. All that Plutarch says about Menenius is that he was 'chief man' of the embassy of 'the pleasantest old men and the most acceptable to the people' who were sent by the Senate to remonstrate with them after their secession to the Mons Sacer outside Rome; that he used successfully 'many good persuasions and gentle requests to the people'; and ended with his 'notable tale' of the belly and the other members of the body.

Of Valeria we may just note that in Plutarch it is she, not Volumnia, who proposes the embassy of the Roman ladies to plead with Coriolanus. Shakespeare does not expressly say that the idea originated with Volumnia, but he certainly creates that impression in our minds. The dramatic scheme required that the credit should be transferred to Volumnia; subordinate characters must not detract from the importance of the protagonists.

In the construction of the tragedy the great thing is the concentration of the interest on Coriolanus himself. The historical material furnished by Plutarch appeals to Shakespeare only in so far as it shows up the character of Coriolanus

and the causes of his downfall. Everything is subordinated to this purpose, everything alien to it eliminated. This method runs throughout his dramatisations of history. What fascinates Shakespeare is history as the revelation of individual character: of personal strength, as in *Henry V.*; of personal weakness, as in *Richard II.*

Some of Shakespeare's omissions are interesting. Thus, Plutarch says that directly after Coriolanus's banishment, when 'Rome was in marvellous uproar and discord' between nobles and people, the Senate was further troubled by reports of 'sights and wonders.' Perhaps the reason why Shakespeare does not allude to these omens, though he could easily have done so in IV, vi. or V, i, was that he had worked this motive so thoroughly in the first two acts of *Julius Cæsar*. The relation of plays which have some community of source or subject is always interesting.

Plutarch mentions that when Coriolanus first invaded the Roman territory 'he was very careful to keep the noblemen's lands and goods safe from harm and burning, but spoiled all the whole country besides,' and that he acted thus 'to increase still the malice and dissension between the nobility and the commonalty.' The Coriolanus of the tragedy rages against Rome with a resentment that disdains such devices, and he curses not least the pusillanimous betrayers among his own class.

Of actual additions to the story the most notable are the scenes of 'relief,' viz., the domestic interlude, the unconscious absurdities of the servants of Aufidius's house, and the humour (culminating in pathos) of Menenius's self-assurance with the sentinels. The whole representation, too, of the Roman people imparts an element of humour edged with raillery. And Shakespeare may claim for his own the handling of the child-motive, so wonderfully effective, especially where the boy's high paternal spirit serves to break the tension. Plutarch mentions several times Coriolanus's 'young children' (two); for dramatic purposes the half was certainly better than the whole.

Finally, even where Shakespeare draws largely upon North's *Plutarch*, he lends his own heightening touches that spell 'Shakespeare,' e. g.,

'Come, let us go:

This fellow had a Volscian to his mother.'

What a contrast too between Menenius's 'tale' as told by Plutarch and as worked up into a vivid and closer parallel by means of dialogue and interruptions and picturesque expansion, such as the First Citizen's enumeration of the 'discontented members.'

GORDON (*Introd.*, p. vi.): North was a master of English. In many places Shakespeare found his language too good to be improved. No man could open a narrative better than North. 'It was even twilight when he entered the city of Antium, and many people met him in the streets, but no man knew him' (p. 154). This has the unmistakable mark of all great openings; there is the hush of listeners in it. You may hear it again, among the moderns, in the opening of Stevenson's *Pavilion on the Links*: 'I was a great solitary when I was young.' North is more vigorous and vernacular than Amyot, as befits the genius of our tongue. His epithets are more picturesque and his sentences more concrete. Everything must be definite in North. An ordinary writer would have been content to say of Coriolanus at Antium that 'no man could ever have known him, seeing him in that apparel.' What North says is this: 'no man could ever have known him for

the person he was, seeing him in that apparel he had upon his back.' Even fact must bend to his passion for reality. Plutarch and Amyot speak of Coriolanus's 'children.' North, impatient of so indefinite a plural, made the children 'two.' He is the same in words. He will have nothing technical or colourless in his vocabulary. Rather than use a dull name he will describe the thing. Plutarch speaks somewhere in his *Life of Coriolanus* of 'gladiatorial shows.' Amyot, heightening a little, makes it 'fencers to the death' (escrimeurs à oultrance). North makes a picture of it: 'the cruel fight of fencers at unrebatd swords.' He is never the mere servant of his original. He takes sides. When his blood is up he has his fling. Amyot, speaking of the priests who went on embassy to Coriolanus, calls them simply 'men of religion' (ces gens de religion). To North, seeing them in his mind's eye and scorning them, they are 'this goodly rabble of superstition and priests'; a hendiadys which would scarcely have approved itself to Bishop Amyot. His imagination seldom sleeps. He is on his feet at every turn of the drama to assist the speakers. Finding in Amyot the sentence, 'for necessity demands that your wife and children should be deprived of one of the two, either of you or of their country' (pour ce qu'il est force à ta femme & à tes enfans qu'ilz soient privez de l'un des deux, ou de toy, ou de leur pais), he must needs turn it into such great-hearted rhetoric as this: 'for the bitter sop of most hard choice is offered thy wife and children, to forgo the one of the two: either to lose the person of thy self, or the nurse of their native country.' One of the most vivid phrases in the whole *Life* is wholly his. It is a wonder that Shakespeare did not use it. It is in that part of the narrative where Coriolanus invades the Antiates and brings back 'all his men that went out with him safe and sound to Rome, and every man rich and loaden with spoil.' Then, says North, 'the home-tarriers and house-doves that kept Rome still, began to repent them that it was not their hap to go with him.' Of 'home-tarriers' and 'house-doves' there is not a suggestion in either Plutarch or Amyot. They are the contribution of that Thomas North who captained a volunteer band of three hundred men from the Isle of Ely in the days of the Great Armada. North, indeed, treated Amyot as Amyot had treated Plutarch. They had a common desire to make Plutarch a national possession. Both were successful. North's *Plutarch* is as certainly English as Amyot's is French. This was the old theory of translation, and a noble one. Translation in this view became a form of patriotism comparable to the opening of new trade-routes and the annexing of islands in the name of the Virgin Queen. To enrich one's country with the best that the Ancients had thought and done seemed a mission worthy of a lifetime. Plutarch, so treated, lost his Græco-Roman look, and became in the sixteenth century what he had been in his own, a citizen of the world. It is to this result that we owe the plays of Shakespeare, for this was the only Plutarch whom Shakespeare would have cared to read.

MACCALLUM (p. 484): The first impression produced by a comparison of the biography and the play is that the latter is little more than a scenic replica of the former. Shakespeare has indeed absorbed so many suggestions from the translation that it is difficult to realise how much he has modified them, or to avoid reading these modifications into his authority when we try to distinguish what he has received from what he has supplied. And the illusion is confirmed by the frequency with which we light on familiar words, familiar traits, familiar incidents. For the similarity seems at first to pervade the language, the characterisation, and the action.

It is unfair to quote the parallel passages without the context, for, apart from the subtle transmutation they have undergone, they are preludes to original utterance, and almost every one of them is a starting point rather than the goal. Shakespeare's normal practice is illustrated in the fable of Menenius, in which, with every allowance made for possible assistance from Camden, the words of his authority or authorities are only so many spur-pricks that set his own imagination at a gallop. And what goes before and comes after is pure Shakespeare.

And it should be noticed that his textual appropriations from North, long or short, obvious or covert, never clash with his more personal contributions, which in bulk are far more important. They are all subdued to the tone that the purpose of the dramatist imposes. Delius says with absolute truth: 'This harmonious colouring would make it impossible for us, in respect of style, to discover real or supposititious loans from Plutarch in Shakespeare's drama, and definitely identify them as such, if by chance North's translation were inaccessible.' Yet this harmonious colouring, that has its source in the author's mind and that is required by the theme, does not prevent an individualisation in the utterance, whether wholly original or partly borrowed, that fits it for the lips of the particular speaker. The language, even when it is suggested by North, is not only spontaneous and consistent, it is dramatic as well, and apposite to the strongly marked characters of whom the story is told.

To these characters, and their development by Shakespeare, we now turn. It may be remarked that all of them, except the quite episodic Adrian and Nicanor, are nominally to be found in Plutarch, by whom the hero himself is drawn at full length and in great detail. For his delineation then there was a great deal to borrow, and Shakespeare has borrowed a great deal. In his general bearing and in many of his features the Coriolanus of the play is the Coriolanus of the Life, though, of course, imagined with far more firmness and comprehension. Only on very close scrutiny do we see that each has a physiognomy of his own, and that the difference in the impressions they produce is due, not merely to the execution, but to the conception. This will become clear as the general discussion proceeds and will incidentally occupy our attention from time to time. Meanwhile it should be noticed that, Coriolanus excepted, Plutarch's persons are very shadowy and vague. If we compare this biography with those that Shakespeare had used for his earlier Roman plays, it is obvious that it is much more of a monograph. In the others room is found for sketches of many subordinate figures in connection with the titular subject, but Marcius stands out alone and the remaining personages are scarcely more than names. In the tragedy, too, he is in possession of the scene, but his relatives, his friends, and his enemies are also full of interest and life; and for their portraiture Shakespeare had to depend almost entirely on himself.

Next to the hero, for example, it is his mother who is most conspicuous in the play; and how much did Plutarch contribute to the conception of her concrete personality? He supplies only one or two hints, some of which Shakespeare disregards or contradicts. They both attribute to her the sole training of the boy, but Plutarch implies that her discipline was slack and her instruction insufficient, while in Shakespeare she incurs no such blame except in so far as we infer a certain lack of judiciousness from her peculiar attitude to her grandson and from her son's exaggeration of some of her own traits. But injudiciousness is not quite the same as the laxity that Plutarch's apologetic paragraph would insinuate.

In the play it is not with tears of joy that Volumnia welcomes her warrior home.

In Shakespeare there is no word of Marcius's marrying at his mother's desire, and though she apparently lives with him, it is in his, not in her house.

All these notices occur in the first pages of the *Life*. Thenceforward till her intervention at the close there is only a passing mention of her affliction at her son's banishment.

Even in regard to the intercession, where Shakespeare follows Plutarch most closely, he makes one significant omission. In the original it is the suggestion of Valeria, 'through the inspiration of some god above,' that the women should sue for peace, and she visits Marcius's kinswomen to secure their help; by the suppression of this circumstance the prominent place is left to Volumnia. And in the appeal itself Shakespeare, besides the various vivifying and personal touches, makes one important addition. In Plutarch her words are throughout forcible and impassioned, but they do not burst into the wrathful indignation of the close, which alone is sufficient to break down Coriolanus' resolution.

Now it is clear that the presence of Volumnia does not pervade the *Life* as it does the play, and she has not nearly so much to do. Moreover, besides being less important, she is less masculine and masterful. Indeed, from Plutarch's hints it would be possible to construct for her a character that differed widely from that of Shakespeare's heroine. She is like the latter in her patriotism, her love for the delight in her son, and, at the critical moment, in her influence over him. But even her influence is less constant, and seems to be stronger in the way of unconscious inspiration than of positive direction. It would be quite legitimate to picture her as an essentially womanly woman, high-souled and dutiful, but finding her chosen sphere in the home, overflowing with sympathy and affection, and failing in her obligations as widowed mother only by a lack of sternness.

And if Shakespeare has given features to Volumnia, much more has he done so to Virgilia and young Marcius. Both, of course, are presented in the merest outline, but in Plutarch the wife is only once named and the children are not named at all. Shakespeare's Virgilia, on the other hand, by the few words she speaks and the few words spoken to her, by her very restraint from speech and the atmosphere in which she moves, produces a very definite as well as a very pleasing impression. Ruskin, after enumerating some other of Shakespeare's female characters, concludes that they 'and last and perhaps loveliest, Virgilia, are all faultless; conceived in the highest heroic type of humanity.' This enthusiasm may be, as Ruskin's enthusiasms sometimes were, exaggerated and misplaced, but it could not be roused by a non-entity; and a non-entity Plutarch's Virgilia is.

Young Marcius, again, is not merely one of the two children mentioned in the *Life*. As Mr Verity remarks, in this case 'the half is certainly better than the whole'; and the named half has a wholeness of his own that an anonymous brace can lay no claim to. He is a thorough boy, and an attractive though boisterous one. If he is cruel to winged things, he is brave and circumspect withal. He has a natural objection to be trodden on even for a patriotic cause; if the risk is too great, 'he'll run away till he's bigger, but then he'll fight.'

S. P. SHERMAN (*Tudor Sh.: Introd.*, p. ix.): The relationship between the tragedy and the life of Caius Martius Coriolanus in North's *Plutarch* is remarkably close. On a casual comparison one might be tempted to assert that Shakespeare merely translates his material from the biographical to the dramatic form. He adds scarcely a stroke to the richly detailed characterization of the hero, and he is anticipated in the names and at least a hint of the nature of virtually all the other

actors. The main incidents—the struggle between the classes, the siege of Corioli and the disposition of the battle, the candidacy for the consulship, the banishment, the union with Tullus Aufidius, the siege of Rome, the embassy of friends and family, the compromise, the conspiracy of the Volscians—all these are to be found in the original. Furthermore, the essence of the tragedy for Plutarch no less than for Shakespeare is moral rather than political; the strife of patricians and populace is but as the sound of drums and cymbals accompanying the conflict in the spirit of the protagonist. Finally, Shakespeare takes over from North's translation many passages almost word for word, including parts of some of the finest speeches. It is not more than justice to say that he must share his triumph with two brilliant coadjutors, North and Plutarch.

Yet there is a great gulf between biographical narration and dramatic action. Examined more narrowly, Coriolanus reveals everywhere as compared with Plutarch—in suppression as well as in addition, in compression, emphasis, and intensification—a more exigent mind controlling a far more difficult art, a genius of higher pitch evoking a far more complex harmony.

Thus at the beginning of the play Shakespeare condenses the three popular uprisings recorded by Plutarch into one, because that suffices for his purpose. In Plutarch the banishment of Coriolanus follows some time after his failure to secure the consulship and in consequence of his opposition to a free distribution of corn. Shakespeare makes the banishment fall on his hero at the pinnacle of glory, hot on the heels of his candidacy. The omens and supernatural visions following the exile and made prominent by Plutarch, Shakespeare suppresses in the interest of the sternly realistic mood in which he has conceived the drama. He makes no use of 'Martius Coriolanus's crafty accusation of the Volscians,' perhaps thinking it inconsistent with the fiery frankness of his hero. He transfers the scene of the Volscian conspiracy from Antium to Corioli in the interest of tragic irony. His are the speeches of citizens and officers interpreting the mind of the people; the dialogue of servants in the house of Aufidius; the household scene between Volumnia, Virgilia, and Valeria; the effective scene in which Coriolanus reveals his poignant physical repugnance to exhibiting his scars to the people; the scene in which Coriolanus's family and friends entreat him to temporize and assume humility; the scene in which Menenius is rebuffed. Most important of all is his development of the minor characters. Menenius, save for a hint two or three lines long, is his own creation. He replaces the vague 'children' of Plutarch by the delightful sketch of the young Marcius. He subdues Valeria, who is the real heroine of the original, and brings Volumnia into the foreground, transforming her from a tearful suppliant into a matron of heroic mould and temper—such a woman as Cato would have a Roman mother. He disposes all the persons of the play in such a way that like so many mirrors they reflect the countenance of the hero and flash their light back upon his face.

The more closely these alterations are studied—the list is by no means exhaustive—the more indispensable they appear, and the more clearly it becomes evident that Shakespeare did not, as some of the elder commentators declared, take Plutarch over bodily and exactly, but, highly as he prized his material, transformed it to his own uses, dealt with it freely, imaginatively, creatively in his own imperial way.

TUCKER BROOKE (*Sh's Plutarch*, ii, x.): A comparison of the many passages in the lives of Antonius and of Coriolanus with the corresponding lines in Shakespeare shows that the dramatist was satisfied in no small number of cases to incorporate

whole speeches from North with the least change consistent with the production of blank verse. The description of Cleopatra's first visit to Antony, the dying speech of Antony, and the few noble lines that glorify the passing of Cleopatra, the address of Coriolanus to Tullus Aufidius when he throws himself upon the latter's hospitality, and the last all-decisive speech of Volumnia to her son—these passages, all of which rank among the special treasures of Shakespearean poetry, come straight and essentially unaltered out of North.

Nowhere else in Shakespeare is there an instance of verbal borrowing at the height of dramatic intensity which is comparable to these. Even the speech of Portia to Brutus in *Julius Cæsar* offers no parallel, for there we can see plainly the deliberate poetic handling which North's words suffered, fine though they are, before they were allowed a place in the drama. In the passages I have cited there is little evidence of any attempt at improvement; indeed, it may be held in regard to several of them that the palm belongs rather to North's prose than to Shakespeare's poetry. That this should be so is a fact worthy of all wonder and attention, for the like can be said of no other of Shakespeare's rivals or assistants.

Yet it is easy to misinterpret woefully the meaning of phenomenon. The criticism that blatantly advertises North as the writer who has surpassed Shakespeare in his own art is illogical as well as foolish. It rests on a wrong conception of the nature of Shakespeare's latest work. The probable date of *Antony and Cleopatra* is 1607, and *Coriolanus* is somewhat later. During this his last period the poet's manner is characterized; it is not, however, marked by minute attention to details. In structure as in versification we find a certain looseness; the carelessness of conscious mastery overrides trifling rules before which immaturity had bent. After all, North's style, as we see it in these four Lives, is pretty much of a piece, and what Shakespeare had been able to improve on in 1601, when he wrote *Julius Cæsar*, was assuredly not beyond him in 1607. The truth is that Shakespeare's interest in the last two Roman plays is centred nearly exclusively in character, in Antony and Cleopatra, Volumnia, and Coriolanus. He has earned the right to ignore rules of syntax and of scansion. He may at this time appropriate without scruple whatever North has written that will serve his purpose and would cost him pains to write better. It is no more than the assertion of genius's privilege of indifference to non-essentials—the natural corollary of the 'infinite capacity for taking pains,' where the pains are worth the taking.

The borrowing is a deservedly high compliment to North; it is far from being a reproach to Shakespeare. It is as Archbishop Trench has said in his lectures on Plutarch: 'Shakespeare does not abdicate his royal pre-eminence, but resumes it at any moment that he pleases.' To take the dying speech of Charmion and fit it indistinguishably into a setting worthy of it, to borrow nearly unchanged the words of Coriolanus to Aufidius, and then to give them their needed consummation in the answer of Aufidius—this surely is a greater achievement than to have new-written the two scenes.

[The following *Transcript* is taken from the *Photolithograph of Four Chapters of North's Plutarch*, of the edition of 1595, published in 1878 by Dr F. A. Leo of Berlin.]

PLUTARCH

The house of the Martians at Rome was of the number of the Patricians, out of the which hath sprong many noble personages, whereof *Ancus Martius* was one, king *Numaes* daughters sonne, who was king of Rome after *Tullus Hos-*

tilius. Of the same house were *Publius*, & *Quintus*, who brought to Rome their best water they had by conduites. *Censorinus* also came of that familie, that was so surnamed, because the people had chosen him Censor twice. Through whose persuasion they made a lawe, that no man

II, iii,
253-262.

from thenceforth might require, or enjoy the Censorshippe twice. *Caius Martius*, whose life we intend now to write, being left an orphan by his father, was brought up under his mother a widowe, who taught us by experience, that orphanage bringeth many discommodities to a childe, but doth not hinder him to become an honest man, and to excell in vertue above the common sorte: as they that are meanelly borne, wrongfully doe complaine, that it is the occasion of their casting awaye, for that no man in their youth taketh any care of them to see them well brought up, and taught that were meete. This man also is a good prooffe to confirme some mens opinions. That a rare and excellent witte untaught, doth bring forth many good and evill things together: like a fat soile bringeth forth herbes & weedes that lieth unmanured. For this *Martius* naturall wit and great hart did marvellously sturre up his courage to doe and attempt notable actes. But on the other side for lacke of education, he was so chollericke and impacient, that he would yeeld to no living creature: which made him churlishe, uncivil, and altogether unfit for any mans conversation. Yet men marvelling much at his constancie, that he was never overcome with pleasure, nor money, and how he would endure easilie all manner of paines and travaill: thereupon they well liked and commended his stowtnes and temperancie. But for all that, they could not be acquainted with him, as one citizen useth to be with another in the cittie. His behaviour was so unpleasant to them by reason of a certaine insolent and sterne manner he had, which because it was too lordly, was disliked. And to say truly, the greatest benefite that learning bringeth men unto, is this: that it teacheth men that be rude and rough of nature, by compasse and rule of reason, to be civill and curteous, & to like better the meane state, then the higher. Now in those dayes, valiantnes was honoured in Rome above all other vertues:

II, ii, 95-97. which they call *virtus*, by the name of vertue it selfe, as including in that generall name, all other speciall vertues besides. So that *virtus* in the Latin, was as much as valiantnesse. But *Martius* being more inclined to the warres, then any other gentleman of his time: beganne from his childehood to give himselfe to handle weapons, and dayly did exercise himselfe therein. And outward he esteemed armour to no purpose, unles one were naturally armed within. Morover he did so exercise his bodie to hardnes and all kind of activitie, that he was very swift in running, strong in wrestling, & mightie in griping, so that no man could ever cast him. Insomuch as those that would trie masteries with him for strength and nimblenes, would saye when they were overcome: that al was by reason of his natural strength, and hardnes of warde, that never yeelded to any paine or toyle he tooke upon him. The first time he went to the warres, being but a stripling, was when *Tarquine* surnamed the prowde (that

II, ii, 100. had bene king of Rome, and was driven out for his pride, after many attemptes made by sundry battelles to come in againe, wherein he was ever overcome) did come to Rome, with all the ayde of the Latines, & many other people of Italie: even as it were to set up his whole rest upon a battell by them, who with a great & mightie armie had undertaken to put him into his kingdome againe, not so much to pleasure him, as to overthrow the power of the Romaines, whose greatness they both feared and envied. In this battell, wherein were many hotte and sharpe encounters of either partie, *Martius* valliantly fought

in the sight of the Dictator: & a Romaine souldier being thrown to the ground even hard by him, *Martius* straight bestrid him, and slew the enemy with his owne handes that had before overthrown the Romaine. Hereupon, after the battell was wonne, the Dictator did not forget so noble an acte, and therefore first of all he crowned *Martius* with a garland of oken boughs. For whosoever saue the life of a Romaine, it is a maner among them, to honour him with such a garland. This was, either because the lawe did this honour to the oke, in favour of the Arcadians, who by the oracle of *Apollo* were in olde time called eaters of akornes: or else because the souldiers might easily in every place come by oken boughes: or lastly, because they thought it very necessarie, to give him that had saved a cittizens life, a crowne of this tree to honour him, being properly dedicated unto *Jupiter*, the patron and protectour of their citties, and thought amongst other wilde trees to bring forth a profitable frute, and of plantes to be the strongest. . . . Moreover, it is daily seene, that honour and reputation lighting on yong men before their time, and before they have no great courage by nature: the desire to winne more, dieth straight in them, which easily happeneth, the same having no deepe roote in them before. Where contrarie wise, the first honour that valliant mindes do come unto, doth quicken up their appetite, hasting them forward as with force of winde, to enterprise thinges of high deserving praise. For they esteeme not, to receive reward for service done, but rather take it for a remembrance and encouragement, to make them doe better in time to come: and be ashamed also to cast their honour at their heeles, not seeking to increase it still by like desert of worthie valiant deedes. This desire being bred in *Martius*, he strained still to passe himselfe in manlines: and being desirous to shew a daylie increase of his valiantnesse, his noble service did still advance his fame, bringing in spoyles upon spoyles from the enemy. Whereupon, the captaines that came afterwards (for envie of them that went before) did contend who should most honour him, and who should beare most honorable testimonie of his valiantnes. Insomuch the Romaines having many warres and battells in those dayes, *Coriolanus* was at them all: and there was not a battell fought, from whence he returned not without some reward of honour. And as for other, the only respect that made them valiant, was they hoped to have honour: but touching *Martius*, the onely thing that made him to love honour, was the joy he sawe his mother did take of him. For he thought nothing made him so happie and honorable, as that his mother might heare everie body praise and commend him, that shee might alwayes see him returne with a crowne upon his head, and that she might still imbrace him with teares running downe her cheekes for joye. . . . But *Martius* thinking all due to his mother, that had bene also due to his father if he had lived: did not only content himselfe to rejoyce and honour her, but at her desire took a wife also, by whome he had two children, and yet never left his mothers house therefore. Now he being growen to great credit & authoritie in Rome for his valiantnes, it fortuneth there grewe sedition in the cittie, because the Senate did favour the rich against the people, who did complaine of the sore oppression of usurers, of whom they borrowed money. For those that had litle, were yet spoyled of that litle they had by their creditours, for lacke of abilitie to paye the usurie: who offered their goodes to be solde to them that would give most. And such as had nothing left, their bodies were layed hold on, and they were made their bondmen, notwithstanding all the woundes and cuttes they shewed, which they had received in

II, ii,
104-110.

I, i, 40-42.

I, i, 83-88.

many battells, fighting for defence of their countrie and common wealth: of the which, the last warre they made was against the Sabines, wherein they fought upon the promise the rich men had made them, that from thenceforth they would intreate them more gently and also upon the word of *Marcus Valerius* chiefe of the Senate, who by authoritie of the Counsell, & in the behalfe of the rich, sayed they should performe that they had promised. But after that they had faithfully served in this last battell of all, where they overcame their enemies, seeing they were never a whit the better, nor more gently intreated, and that the Senate would give no care to them, but made as though they had forgotten their former promise, and suffered them to be made slaves and bondemen to their creditors, and besides, to be turned out of all that ever they had: they fell

I, i, 3. then even to flat rebellion and mutinie, and to sturre up daungerous tumults within the cittie. The Romaines enemies hearing of this rebellion did straight enter the territories of Rome with a marvellous great power, spoyling and burning all as they came. Whereupon the Senate immediatly made open proclamation by sound of trumpet, that all those that were of lawfull age to carie weapon, should come and enter their names into the muster masters booke, to goe to the warres: but no man obeyed their commaundement. Whereupon their chiefe magistrates, and many of the Senate, began to be of divers opinions among themselves. For some thought it was reason, they should somewhat yelde to the poore peoples request, and that they should a little qualifie the severitie of the lawe. Other held hard against that opinion, and that was *Martius* for one. For he alleged, that the creditours losing their money they had lent, was not the worst thing that was thereby: but that the lenitie that was favored, was a beginning of disobedience, and that the proude attempt of the communaltie, was to abolish law, and to bring all to confusion. Therefore he sayed, if the Senate were wise, they should betimes prevent and quench this ill favored & worse ment beginning. The Senate met many dayes in consultation about it: but in the end they concluded nothing. The poore common people seeing no redresse, gathered themselves one day together, and one encouraging another,

I, i, 60-63. they all forsooke the cittie, and encamped themselves upon a hill, called at that daye the holy hill, alongest the river of Tyber, offering no creature any hurt or violence, or making any shewe of actual rebellion: saving that they cried as they went up and downe, that the rich men had driven them out of the cittie, and that all Italie through they should find aire, water, and ground to burie them in. Moreover, they sayed, to dwell at Rome was nothing else but to be slaine, or hurt with continuall warres, and fighting for defence of the rich mens goodes. The Senate being afeard of their departure, did send unto

I, i, 53. them certaine of the pleasantest olde men, and the most acceptable to the people among them. Of those *Menenius Agrippa* was he, who was sent for chiefe man of the message from the Senate. He,

I, i, 99. after many good persuasions and gentle requestes made to the people, on the behalfe of the Senate: knit up his oration in the end, with a notable tale, in this manner. That on a time all the members of mans body did rebell against the bellie, complaining of it, that it onely remained in the midst of the bodie, without doing anything, neither did beare any labour to the maintenance of the rest: whereas all other partes and members did labour paynefully, & were very carefull to satisfie the appetites and desires of the bodie. And so the bellie, all this notwithstanding laughed at their follie, and sayed. It is true, I first receive all meanes that norish mans bodie: but afterwarde I send it againe

to the norishment of other partes of the same. Even so (quoth he) o you, my maisters, and citizens of Rome: the reason is alike betweene the Senate & you. For matters being wel digested, their counsells throughly examined, touching the benefite of the common wealth: the Sena-
 I, i, 110.
 I, i,
 158-163.
 five magis-
 I, i,
 230-232.
 tates are cause of the common comoditie that cometh unto every one of you. These persuasions pacified the people, conditionally, that the Senate would graunt there should be yerely chosen
 five magistrates, which they now call *Tribuni plebis*, whose office should be to defend the poore people from violence and oppression. So *Junius Brutus*, and *Sicinius Vellutus*, were the first Tribunes of the people that were chosen, who had onely bene the causers & procurers of this sedition. Hereupon the citie being grown againe to good quiet and unitie, the people immediately went to the warres, shewing that they had a good will to do better than ever they did, and to be very willing to obey the magistrates in that they would commaund, concerning the warres. *Martius* also, though it liked him nothing to see the greatnes of the people thus increased, considering, it was to the prejudice, and imbasing of the nobilitie, and also sawe that other noble Patricians were troubled as well as himselfe: he did persuade the Patricians, to shew themselves no lesse forward and willing to fight for their countrie, then the common people were: and to let them know by their deedes and actes, that they did not so much passe the people in power and riches, as they did exceede them in true nobilitie and valiantnesse. In the countrie of the Volsces against whom the Romaines made war at that time, there was a principall cittie & of most fame, that was called Corioles, before the which the Consul *Cominius* did laye siege. Wherefore al the other Volsces fearing least that cittie should be
 I, iv.
 taken by assault, they came from all partes of the countrie to save it, entending to give the Romaines battell before the cittie, and to give an onset on them in two severall places. The Consul *Cominius* understanding this, devided his armie also into two partes, and taking the one part with himself, he marched towards them that were drawing to the cittie, out of the countrie: and the other part of the armie he left in the campe with *Titus Lati*us (one of the valiantest men the Romaines had at that time) to resist those that would make any saly out of the cittie upon them. So the *Coriolans* making small accompt of them that laye in campe before the cittie, made a salye out upon them, in the which at the first the *Coriolans* had the better, and drave the
 I, iv, 38-45.
 Romaines backe againe into the trenches of their campe. But *Martius* being there at that time, running out of the campe with a fewe men with him, he slew the first enemies he met withal, and made the rest of them stay upon the sodain, crying out to the Romaines that had turned their backes, and calling them againe to fight with a loud voyce. For he was even such another, as Cato would have a souldier and a captaine to be, not only terrible, and fierce to lay about him, but to make the enemie afearde with the
 I, iv, 82.
 sounde of his voyce, and grimnes of his countenance. Then there flocked about him immediately, a great number of Romaines: whereat the enemies were so afeard, that they gave backe presently. But *Martius* not staying so, did chase and followe them to their owne gates, that fled for life. And there perceiving that the Romaines retired backe, for the great number
 I, iv, 61-65.
 of dartes and arrowes which flew about their eares from the walles of the cittie, & that there was not one man amongst them that durst venter himselfe to follow the flying enemies into the cittie, for that it was full of men of warre,

very well armed, and appointed: he did encourage his fellows with words and deeds, crying out to them, that fortune had opened the gates of the citty, more for the followers then the flyers. But all this notwithstanding, few had the hartes to follow him. Howbeit *Martius* being in the throng among the enemies, thrust himselfe into the gates of the citty; and entred the same among them that fled, without that any one of them durst at the first turne their face upon him, or else offer to stay him. But he looking about him, & seeing he was entred the citty with very fewe men to helpe him, and perceiving he was environed by his enemies that gathered round about to set upon him: did thinges as it is written, wonderfull and incredible, as well for the force of his hand, as also for the agilitie of his body and with a wonderfull corage and valiantnes, he made a lane through the midst of them, and overthrew also those he layed at: that some he made runne to the furthest part of the citty and other for feare he made yeeld themselves, and to let fall their weapons before him. By this means, *Martius* that was gotten out, had some leisure to bring the Romaines with more safetie into the citty. The citty being taken in this sorte, the most part of the souldiers beganne incontinently to spoile, to carry away, and to looke up the bootie they had wonne.

I, v, 1-17. But *Martius* was marvellous angry with them, and cryed out of them, that it was no time now to looke after spoyle, and to runne stragling heere and there to enrich themselves, whilst the other Consul and their fellowe cittizens peradventure were fighting with their enemies: and how that leaving the spoyle, they should seeke to winde themselves out of danger and perill. Howbeit crie, and saye, to them what he could, very fewe of them would harken to him. Wherefore taking those that willingly offered themselves to follow him, he went out of the citty, and tooke his waye towards that part, where he understoode the rest of the armie was: exhorting and intreating them by the waye that followed him not to be fainte harted, and ofte holding up his handes to heaven, he besought the goddess to be gracious and favorable unto him, that he might come in time to the battell, and in a good houre to hazarde his life in defence of his countrie-men. Now the Romaines when they were put in battell raye, and readye to take their targettes on their arms, and to girde them upon their arming coates, had a custome to make their willes at that very instant, without any manner of writing, naming him only whom they would make their heir in the presence of three or foure witnesses. *Martius* came just to that reckoning, whilst the souldiers

were doing after that sorte, and that the enemies were approached

I, vi, 26. so neere, as one stoode in viewe of the other. When they sawe him at his first comming, all bloudy, and in a swet, and but with a fewe men following him: some thereupon beganne to be afeard. But soone after, when they sawe him runne with a lively cheere to the Counsul, and to take him by the hande, declaring howe he had taken the citty of Corioles, and that they sawe the Consul *Cominius* also kisse and imbrace him: then there was not a man but tooke harte againe to him, and beganne to be of a good courage, some hearing him report from poynt to poynt, the happie successe of this exployte, and other also coniecturing it by seeing their gestures a farre off. Then they all beganne to call upon the Consul to march forward, and to delaye no longer but to give charge upon the enemye. *Martius* asked him howe the order of their enemies

battell was, and on which side they had placed their best fighting

I, vi, 63-68. men. The Consul made him aunswer, that he thought the bandes which were in the vowe of their battell, were those of the Antiates, whom they esteemed to be the warlikest men, and which for valiaunt corage

would give no place, to any of the hoste of their enemies. Then prayed *Martius*, to be set directly against them. The Consul granted him, greatly praysing his courage. Then *Martius*, when both armies came almost to joyne, advaunced himselfe a good space before his companie, and went so fiercely to give charge on the voward that came right against him, that they could stand no longer in his handes: hee made such a lane through them, and opened a passage into the battell of the enemies. But the two winges of either side turned one to the other, to compasse him in between them: which the Consul *Cominius* perceiving, he sent thither straight of the best souldiers he had about him. So the battell was marvellous blouddie about *Martius*, and in a very short space many were slaine in the place. But in the end the Romaines were so strong, that they distressed the enemies, and brake their arraye: and scattering them, made them flye. Then they prayed *Martius* that he would retire to the campe, because they sawe he was able to do no more, he alreadie so wearied with the great paine he had taken, and so fainte with the great woundes he had upon him. But *Martius* aunswered them, that it was not for conquerours to yeelde, nor to be fainte harted: and thereupon beganne a freshe to chase those that fledde, untill such time as the armie of the enemies was utterly overthrowne, and numbers of them slaine and taken prisoners. The next morning betimes, *Martius* went to the Consul, and the other Romaines with him. There the Consul *Cominius* going up to his chayr of state, in the presence of the whole armie, gave thanks to the goddes for so great, glorious, and prosperous a victorie: then he spake to **I, ix, 5-15.** *Martius*, whose valiantnesse he commended beyond the moone, both for that he himselfe sawe him do with his eyes, as also for that *Martius* had reported unto him. So in the ende he willed *Martius*, that he should choose out of all the horses they had taken of their enemies, and of all their goodes they had wonne (whereof there was great store) tenne of everie **I, ix, 40.** sorte which he liked best, before any distribution should be made to other. Besides this great honourable offer he had made him, he gave him testimonie that he had wonne that daye the price of prowesse **I, ix, 18.** above all other, a goodly horse with a capparison, and all furniture to him: which the whole armie beholding, did marvellously praise and commend. But *Martius* stepping forth, told the Counsell, he most thankfully accepted the gift of his horse, and was a glad man besides, that his **I, ix, 46.** service had deserved his generalles commendation: and as for his other offer, which was rather a mercenarie rewarde, then an honorable recompence, he would have none of it, but was contented to have his equal part with other souldiers. Onely, this grace (sayed he) I crave and beseech you to graunt me. Among the Volsces there is an olde friend and hoast of mine, an honest **I, ix,** wealthie man, and now a prisoner, who living before in great wealth **98-103.** in his owne countrie, liveth nowe a poore prisoner, in the hands of his enemies: and yet notwithstanding all this his miserie and misfortune, it would do me great pleasure if I could save him from this one danger: to keepe him from being solde as a slave. The souldiers hearing *Martius* wordes, made a marvellous great shoute among them: and there were more that wondred at his great contentation and abstinence, when they sawe so little covetousnes in him, then they were that highly praised and extolled his valiantnes. For even they themselves, that did somewhat malice and envie his glorie, to see him thus honoured, and passingly praysed did thinke him so much the more worthie of an honorable recompence for his valiant service, as the more carelesly he refused the great offer

made unto him for his profite: and they esteemed more the vertue that was in him, that made him refuse such rewards, then that which made them to be offered to him, as unto a worthie person. For it is farre more commendable, to use riches well, then to be valiant: and yet it is better not to desire them then to use them well. After this shoute and noyse of the assembly was somewhat appeased; the Consul *Cominius* beganne to speake in this sorte. We cannot compell *Martius* to take these giftes wee offer him if he will not receive them: but we will give him such a reward for the noble service he hath done, as he cannot refuse. Therefore

we do order and decree, that henceforth he be called *Coriolanus*,
I, ix, 71-78. unlesse his valiant actes have wonne him that name before our nomination. And so ever since, he still bare the third name of *Corio-*

lanus. And thereby it appeareth, that the first name the Romaines have, as *Caius*: was our Christian name now. The second as *Martius*: was the name of the house and familie they came of. The third, was some addition given, either for some act or notable service, or for some marke on their face, or of some shape of their bodie, or else for some speciall vertue they had. Even so did the Grecians in olde time give additions to Princes, by reason of some notable acte worthie memorie. . . . Now when this warre was ended, the flatterers of the people began to sturre up sedition againe, without any new occasion, or just matter offered of complaint. For they did ground this second insurrection against the Nobilitie and Patricians, upon the peoples miserie and misfortune, that could not but fall out, by reason of the former discorde and sedition betweene them and the Nobilitie. Because the most part of the arable land within the territorie of Rome, was become heathie and barren for lacke of plowing, for that they had no time nor meane to cause corne to be brought them out of other countries to sowe, by reason of their wars which made the extreame dearth they had among them. Now those busie pratlers that sought the peoples good will, by such flattering words, perceiving great scarcitie of corne to be within the citie, and though there had bene plenty enough, yet the common people had no money to buie it: they spread abroad false tales and rumors against the Nobilitie, that they

I, i, 74. in revenge of the people, had practised and procured the extreame dearth among them. Furthermore, in the midst of this stir, there came ambassadours to Rome from the citie of Velitres, that offered up their citie to the Romaines, and praied them they would send new inhabitants to replenish the same: because the plague had bene so extreame among them, and had killed such a number of them, as there was not left alive the tenth person of the people that had bene there before. So the wise men of Rome began to thinke, that the necessitie of the Velitrians fell out in a most happy houre, and how by this occasion

it was very meere in so great a scarcitie of victuals, to disburden
I, i, 243. Rome of a great number of citizens: and by this meanes as well to take away this new sedition, and utterlie to rid it out of the citie, and also to cleare the same of many mutinous and seditious persons, being the superfluous ill humours that greevouslie fedde this disease. Hereupon the Consuls prickt out all those by a bill, whom they intended to send to Velitres, to go dwell there as in forme of a colonie: and they leaved out of all the rest that remained in the citie of Rome, a great number to go against the Volsces, hoping by the meanes of forraine warre, to pacifie their sedition at home. Moreover they imagined, when the poore with the riche, and the meane sorte with the Nobilitie, should by this devise be abroad in the warres, and in one campe, and in one service, and in one like danger: that then they would be more quiet and loving together. But

Sicinius and *Brutus*, two seditious Tribunes, spake against either of these devises, and cried out upon the noble men, that under the gentle name of a colonie: they would cloake and colour the most cruell and unnaturall fact as might be: because they sent their poore citizens into a sore infected citie and pestilent ayre, full of dead bodies unburied, and there also to dwell under the tuition of a strange god, that had so cruelly persecuted his people. This were (said they) even as much as if the Senate should headlong cast downe the people into a most bottomlesse pit. And are not yet contented to have famished some of the poore citizens heretofore to death, and to put other of them even to the mercie of the plague: but a fresh, they have procured a voluntarie warre, to the end they would leave behinde no kinde of miseries and ill, wherewith the poore sillie people should not be plagued, and onely because they are wearie to serve the riche. The common people being set on a broile and braverie with these wordes, would not appeare when the Consuls called their names by a bill, to prest them for the warres, neither would they be sent out to this new colonie: in so much as the Senate knewe not well what to say or do in the matter. *Martius* then, who was now growne to great credit, and a stoute man besides, and of great reputation with the noblest men of Rome, rose up, and openly spake against these flattering Tribunes. And for the replenishing of the citie of Velitres, he did compell those that were chosen, to go thither, and to depart the citie, upon great penalties to him that should disobey: but to the warres, the people by no meanes would be brought or constrained. So *Martius* taking his friends and followers with him, and such as he could by faire words intreate to go with him, did runne certaine forreys into III, iii, 5. the dominion of the Antiates, where he met with great plentie of corne, and had a marvellous great spoile, as well of cattell, as of men he had taken prisoners, whom he brought away with him, and reserved nothing for himselfe. Afterwards, having brought backe againe all his men that went out with him, safe and sound to Rome, and every man riche and loden with spoile: then the home-tarriers and house-doves that kept Rome still, began to repent them that it was not their hap to go with him, and so envied both them that had sped so well in this journey, and also of malice to *Martius*, they spighted to see his credit and estimation increase still more and more, because they accounted him to be a great hinderer of the people. Shortly after this, *Martius* stood for the Consulship: and the common people favoured his sute, thinking it would be a shame to them to denie, and refuse the chiefest noble man of bloud, and most worthie person of Rome, and specially him that had done so great service and good to her commonwealth. For the custome of Rome was at that time, that such as did sue for any office, should for certaine dayes before be in the market place, onely with a poore gowne on their backs, and without any coate under- II, ii, 155-165. neath, to pray the citizens to remember them at the day of election: which was thus devised, either to move the people the more, by requesting them in such meane apparell, or else because they might shew them their wounds they had gotten in the warres in the service of the commonwealth, as manifest marks and testimonie of their valiantnesse. Now it is not to be thought that the suters went thus lose in a simple gowne in the market place, without any coate under it, for feare, and suspition of the common people: for offices of dignitie in the citie were not then given by favour or corruption. It was but of late time, and long after this, that buying and selling fell out in election of officers, and that the voices of the electours were bought for money. . . . Now *Martius* following this custome, shewed many woundes and cuts upon his bodie, which he had received in

seventeene years service at the warres, and in many sundrie battels, being ever the foremost man that did set out feete to fight. So that there was not
 II, ii, a man among the people, but was ashamed of himselfe, to refuse so
 110-113. valiant a man: and one of them said to another, we must needes choose
 him Consull, there is no remedie. But when the day of election was come, and
 that *Martius* came to the market place with great pompe, accom-
 III, i, 35. panied with all the Senate, and the whole Nobilitie of the citie about
 him, who sought to make him Consul, with the greatest instance and
 intreatie they could, or ever attempted for any man or matter: then the love
 and good will of the common people, turned straight to hate and envie toward
 him, fearing to put this office of soveraigne authoritie into his hands, being a
 man somewhat partiall toward the nobilitie, and of great credit and authoritie
 amongst the Patricians, and as one they might doubt would take away altogether
 the libertie from the people. Whereupon for these considerations, they refused
Martius in the end, and made two other that were suters, Consuls. The Senate
 being marvellously offended with the people, did accompt the shame of this re-
 fusall, rather to redound to themselves, then to *Martius*: but *Martius* tooke it
 in farre worse parte then the Senate, and was out of all pacience. For he was a
 man too full of passion and choller, and too much given to over selfe will and
 opinion, as one of a high minde and great courage, that lacked the gravitie, and
 affabilitie that is gotten with judgement of learning and reason, which onely is
 to be looked for in a governour of state: and that remembred not how wilfulnesse
 is the thing of the world, which a governour of a commonwealth for pleasing should
 shun, being that which *Plato* called solitarinesse. As in the end, all men that are
 wilfully given to a selfe opinion and obstinate minde, and who will never yeeld
 to others reason, but to their owne: remaine without companie, and forsaken of
 all men. For a man that will live in the world, must needs have patience, which
 lustie blouds make but a mocke at. So *Martius* being a stoute man of nature,
 that never yeelded in any respect, as one thinking that to overcome alwaies,
 and to have the upper hand in all matters, was a token of magnanimitie, and of
 no base and faint courage, which spitteth out anger from the most weake and
 passioned part of the heart, much like the matter of an impostume: went home to
 his house, full fraughted with spight and malice against the people, being accom-
 panied with all the lustiest young gentlemen, whose mindes were nobly bent, as
 those that came of noble race, and commonly used for to follow and honour him.
 But then specially they flockt about him, and kept him companie, to his much
 harme: for they did but kindle and inflame his choller more and more, being sorie
 with him for the injurie the people offered him, because he was their captaine
 and leader to the warres, that taught them all marshall discipline, and stirred
 up in them a noble emulation of honour and valiantnesse, and yet without envie,
 praising them that deserved best. In the meane season, there came great plentie
 of corne to Rome, that had been bought part in Italie, and part was sent out of
 Sicile, as given by *Gelon* the tyrant of Syracusa: so that many stood in great
 hope, that the dearth of victuals being holpen, the civill dissention would also
 cease. The Senate sate in counsell upon it immediately, the common people stood
 also about the pallace where the counsell was kept, gaping what resolution would
 fall out: perswading themselves, that the corne they had bought should be solde
 good cheape, and that which was given should be devided by the polle, without
 paying any pennie, and the rather, because certaine of the Senatours amongst
 them did so wishe and perswade the same. But *Martius* standing upon his feete,

did somewhat sharply take up those, who went about to gratifie the people therein: and called them people pleasers, and traitours to the nobilitie. Moreover, he saied, they nourished against themselves, the III, i, 57-59. naughtie seede and cockle of insolencie and sedition, which had bene sowed and scattered abroad amongst the people whom they should have cut off, if they had bene wise, and have prevented their greatnesse: and not to their owne destruction to have suffered the people, to stablish a III, i, 88-95. magistrate for themselves, of so great power and authoritie, as that man had, to whome they had granted it. Who was also to be feared, because he obtained what he would, and did nothing but what he listed, neither passed for any obedience to the Consuls, but lived in all libertie, acknowledging no superiour to commaund him, saving the onely heads and authours of their faction, whom he called his magistrates. Therefore saied he, they that gave counsell, and perswaded that the corne should be given out to the common people *gratis*, as they used to do in the cities of Greece, where the people had more absolute power: did but onely nourish their disobedience, which would breake out in the ende, to the utter ruine and overthrowe of the whole state. For they will not think it is done in recompense of their service past, sithence they know well enough they have so oft refused to go the warres, when they were commanded: neither for their mutinies when they went with us, whereby they have rebelled and forsaken their countrie: neither for their accusations which their flatterers have preferred unto them, and they have received, and made good against the Senate: but they will rather judge, we give and grant them this, as abasing ourselves, and standing in feare of them, and glad to flatter them every way. By this meanes, their disobedience will still growe worse and worse: and they will never leave to practise new sedition, and uprores. Therefore it were a great follie for us, me thinkes to do it: yea, shall I say more? we should if we were wise, take from them their Tribuneship, which most manifestly is the embasing of the Consulship, and the cause of the division of the citie. The state whereof as it standeth, is not now as it was wonte to be, but becommeth dismembred in two factions, which maintains alwaies civill dissention and discorde betweene us, and will never suffer us againe to be united into one body. *Martius* dilating the matter with many such like reasons, wonne all the young men, and almost all the riche men to his opinion: in so much they range it out, that he was the only man, and alone in the city, who stood out against the people, and never flattered them. There were only a fewe old men that spake against him, fearing least some mischief might fall out upon it, as indeed there followed no great good afterward. For the Tribunes of the people, being present at this consultation of the Senate, when they sawe that the opinion of *Martius* was confirmed with the more voices, they left the Senate, and went downe to the people, crying out for helpe, and that they would assemble to save their Tribunes. Hereupon the people ran on head in tumult together, before whom the words that *Martius* spake in the Senate were openly reported: which the people so stomaked, that even in that furie they were ready to flie upon the whole Senate. But the Tribunes laide all the fault and burthen wholly upon *Martius*, and sent their sergeants forthwith to arrest him, presently to appeare in person before the people, to answer the words he had spoken in the Senate. *Martius* stoutly withstood these officers that

III, i,
128-132.

III, i,
138-140.

III, i,
147-157.

III, i,
160-166.

III, i,
195-201.

III, i,
131-136.

III, i,
205-260.

came to arrest him. Then the Tribunes in their owne persons, accompanied with the Ædiles, went to fetch him by force, and so laide violent hands upon him. Howbeit the noble Patricians gathering together about him, made the Tribunes give back, and laid it sore upon the Ædiles: so for that time, the night parted them, and the tumult appeased. The next morning betimes, the Consuls seeing the people in an uprore, running to the market place out of all parts of the citie, they were affraide least all the citie would together by the eares: wherefore assembling the Senate in all hast, they declared how it stood them upon, to appease the furie of the people, with some gentle words, or gratefull decrees in their favour: and moreover, like wise men they should consider, it was not no time to stand at defence and in contention, nor yet to fight for honour against the commualtie: they being fallen to so great an extremitie, and offering such imminent danger. Wherefore they were to consider temperately of things, and to deliver some present and gentle pacification. The most part of the Senatours that were present at this counsell, thought this opinion best, and gave their consents unto it. Whereupon the Consuls rising out of consull, went to speake unto the people as gently as they could, and they did pacifie their furie and anger, purging the Senate of all the unjust accusations laid upon them, and used great modestie in perswading them, and also in reproving the faults they had committed. And as for the rest, that touched the sale of corne: they promised there should be no disliking offered them in the price. So the most part of the people being pacified, and appearing so plainly by the great silence and still that was among them, as yeelding to the Consuls, and liking well of their words: the Tribunes then of the people rose out of their seates, and said. Forasmuch as the Senate yeelded unto reason, the people also for their part, as

III, i,
390-398.

became them, did likewise give place unto them: but notwithstanding, they would that *Martius* should come in person to aunswer to the articles they had devised. First, whether he had not solicited and procured the Senate to change the present state of the commonweale, and to take the soueraigne authoritie out of the peoples hands. Next, when he was sent for by authoritie of their officers, why he did contemptuously resist and disobey. Lastly, seeing he had driven and beaten the Ædiles into the market place before all the world: if in doing this, hee had not done as much as in him lay, to raise civill warres, and to set one citizen against another. All this was spoken to one of these two endes, either that *Martius* against his nature should be constrained to humble himself, and to abase his haughtie and fierce mind: or else if

II, iii,
275-284.

he continued still in his stoutnesse, he should incurre the peoples displeasure and ill will so farre, that he should never possibly win them againe. Which they hoped would rather fall out so, then otherwise: as in deede they gest unhappily, considering *Martius* nature and disposition. So *Martius* came, and presented himselfe, to answere their accusations against him, and the people held their peace, and gave attentive eare, to heare what he would say. But where they thought to have heard very humble and lowly wordes

III, iii,
91-97.

come from him, he beganne not only to use his wonted boldness of speaking (which of itselfe was very rough and unpleasant, and did more aggravate his accusation, then purge his innocencie) but also gave himselfe in his wordes to thunder, and looke therewithall so grimly, as though he made no reckoning of the matter. This stirred coales among the people, who were in wonderfull furie at it, & their hate and malice grew so toward him, that they could hold no longer, beare, nor indure his braverie and carelesse boldnes. Whereupon *Sicinius*, the cruellest and stoutest of the Tribunes, after he had

whispered a litle with his companions, did openly pronounce in the face of all the people, *Martius* as condemned by the Tribunes to die. Then presently he commaunded the *Ædiles* to apprehend him, and carie him straight to the rocke Tarpeian, and to cast him hedlong downe the same. When the *Ædiles* came to lay handes upon *Martius* to do that they were commanded, divers of the people themselves thought it too cruell and violent a deede. The noble men also being much troubled to see such force and rigour used, beganne to crie aloude, helpe *Martius*: so those that laide handes on him being repulsed, they compassed him in round among themselves, and some of them holding up their handes to the people, besought them not to handle him thus cruelly. But neither their words, nor crying out could ought prevaile, the tumult and hurly burley was so great, untill such time as the Tribunes owne friends and kinsemen weying with themselves the impossiblenesse to convey *Martius* to execution, without great slaughter & murder of the nobilitie: did perswade and advise not to proceede in so violent and extraordinarie a sort, as to put such a man to death, without lawfull processe in lawe, but that they should referre the sentence of his death, to the free voice of the people. Then *Sicinius* bethinking himselfe a litle, did aske the Patricians, for what cause they tooke *Martius* out of the officers handes that went to doe execution? The *Patricians* asked him againe, why they would of themselves so cruelly and wickedly put to death, so noble and valiant a Romaine as *Martius* was, and that without law or justice? Well, then said *Sicinius*, if that be the matter, let there be no more quarrell or dissention against the people: for they do grant your demaund, that his cause shall be heard according to the law. Therefore said he to *Martius*, we doe will and charge you to appeare before the people, the third day of our next sitting and assembly here, to make your purgation for such articles as shall be objected against you, that by free voice the people may give sentence upon you as shall please them. The noble men were glad then of the adjournment, and were much pleased they had gotten *Martius* out of this danger. In the meane space, before the third day of their next cession came about, the same being kept every ninth day continually at Rome, whereupon they call it now in Latin, *Nundinæ*: there fell out warre against the Antiates, which gave some hope to the nobilitie, that this adjournment would come to litle effect, thinking that this warre would hold them so long, as that the furie of the people against him would be well swaged, or utterly forgotten, by reason of the trouble of the warres. But contrarie to expectation, the peace was concluded presently with the Antiates, and the people returned again to Rome. Then the *Patricians* assembled oftentimes together, to consult how they might stand to *Martius*, and keepe the Tribunes from occasion to cause the people to mutinie againe, and rise against the nobilitie. And there *Appius Clodius* (one that was taken ever as an heavie enemy to the people) did avow and protest, that they would utterly abase the authoritie of the Senate, and destroy the common weale, if they would suffer the common people to have authoritie by voices to give judgement against the nobilitie. On the other side againe, the most auncient Senatours, and such as were given to favour the common people, saide: that when the people should see they had authoritie of life and death in their handes, they would not be so cruell and fierce, but gentle and civill. More also, that it was not for contempt of nobilitie or the Senate, that they sought to have the authoritie of justice in their handes, as a preheminance and prerogative of honour: but because they feared, that them-

III, iii,
100-107.

III, i,
250-278.

III, i,
338-361.

III, i,
395-412.

selves should be contemned and hated of the nobilitie. So as they were perswaded, that so soone as they gave them authoritie to judge by voices: so soone would they leave all envie and malice to condemne any. *Martius* seeing the Senate in great doubt howe to resolve, partly for the love and good will the nobilitie did

III, iii,
85-88.

beare him, and partly for the feare they stooode in of the people: asked aloud of the Tribunes, what matter they would burden him with? The Tribunes aunswered him, that they would shewe howe he did aspire to be king, and would prove that all his actions tended to usurpe tyrannicall power over Rome. *Martius* with that, rising up on his feete, saide: that thereupon he did willingly offer himselfe to the people, to be tried upon that accusation. And that if it were proved by him, he had so much as once thought of any such matter, that hee would then refuse no kinde of punishment they would offer him: conditionally (quoth he) that you charge me with nothing else besides, and that ye doe not also abuse the Senate. They promised they would not. Under these conditions the judgement was agreed upon, and the people assembled. And first of all the Tribunes would in any case (whatsoever became

III, iii,
12-16.

of it) that the people would proceede to give their voices by Tribes, and not by hundreds: for by this meanes the multitude of the poore needy people (and all such rable as had nothing to loose, and had lesse regard of honestie before their eies) came to be of greater force (because their voices were numbred by the polle) then the noble honest citizens, whose persons and purse did dutifully serve the common wealth in their warres. And then when the Tribunes saw they could not prove he went about to make himselfe King: they beganne to broach a fresh the former wordes that *Martius* had spoken in the Senate, in hindering the distribution of the corne at meane price unto the common people, and perswading also to take the office of Tribuneship from them. And for the third, they charged him a new, that he had not made the common distribution of the spoyle he had gotten in the invading the territories of the Antiates: but had of his owne authoritie devided it among them, who were with him in that journey. But this matter was most straunge of all to *Martius*, looking least to have bene burdened with that, as with any matter of offence. Whereupon being burdened on the sodaine; and having no readie excuse to make even at that instant: he beganne to fall a praising of the souldiers that had served with him in that journey. But those that were not with him, being the greater number, cried out so loud, and made such a noise that he could not be heard. To conclude,

III, iii, 130.

when they came to tell the voices of the Tribes, there were three voices odde, which condemned him to be banished for life. After declaration of the sentence, the people made such joy, as they never rejoyced more for any battell they had wonne upon their enemies, they were so brave and lively, and went home so jocondly from the assembly, for triumph of this sentence. The Senate againe in contrarie manner

IV, iii,
21-25.

were as sad and heavie, repenting themselves beyond measure, that they had not rather determined to have done and suffered anything whatsoever, before the common people should so arrogantly and outrageously have abused their authoritie. There needed no difference of garments I warrant you, nor outward shewes to know a *Plebeian* from a

IV, ii, 3-5.

Patrician, for they were easily discerned by their looks. For he that was on the peoples side, looked cheerely on the matter: but he that was sad, and hung downe his head, he was sure of the noble mens side. Saving *Martius* alone, who neither in his countenance nor in his gate, did ever shew him-

selfe abashed, or once let fall his great courage: but he onely of all other gentlemen that were angry at his fortune, did outwardly shew no manner of passion, nor care at all of himselfe. Not that he did patiently beare and temper his good hap, in respect of any reason he had, or by his quiet condition: but because he was so caried away with the vehemencie of anger, and desire of revenge, that he had no sense nor feeling of the hard state he was in, which the common people judge not to be sorow, although indeed it be the very same. For when sorow (as you would say) is set a fire, then it is converted into spite and malice, and driveth away for that time all faintnesse of heart and naturall feare. And this is the cause why the cholericke man is so altered and mad in his actions, as a man set on fire with a burning agew: for when a mans heart is troubled within, his pulse will beate marvellous strongly. Now that *Martius* was even in that taking, it appeared true soone after by his doings. For when he was come home to his house againe, and had taken his leave of his mother and wife, finding them weeping and shrieking out for sorrow, and had also comforted and perswaded them to be content with his chaunce: he went immediately to the gate of the citie, accompanied with a great number of *Patricians* that brought him thither, from whence he went on his way with three or foure of his friendes onely, taking nothing with him, nor requesting anything of any man. So he remained a few daies in the countrie at his houses, turmoyled with sundry sorts and kinds of thoughts, such as the fire of his choller did stirre up. In the end, seeing he could resolve no way, to take a profitable or honourable course, but onely was pricked forward still to be revenged of the Romaines: he thought to raise up some great wars against them, by their neerest neighbours. Whereupon he thought it his best way, first to stirre up the Volsces against them, knowing they were yet able enough in strength and riches to encounter them, notwithstanding their former losses they had received not long before, and that their power was not so much impaired, as their malice and desire was increased to be revenged of the Romaines. Now in the citie of Antium, there was one called *Tullus Aufidius*, who for his riches, as also for his nobilitie and valiantnesse was honoured among the Volsces as a King. *Martius* knewe very well that *Tullus* did more malice and envie him, then he did all the Romaines besides: because that many times in battels where they met, they were ever at the encounter one against another, like lustie couragious youthes, striving in all emulation of honour, and had encountered many times together. Insomuch as besides the common quarrell betweene them, there was bred a marvellous private hate one against another. Yet notwithstanding, considering that *Tullus Aufidius* was a man of a great mind, and that he above all other of the Volsces most desired revenge of the Romaines, for the injuries they had done unto them: hee did an acte that confirmed the true wordes of an auncient Poet, who saide:

It is a thing full hard, mans anger to withstand,
if it be stiffely bent to take an enterprise in hand.
For then most men will have, the thing that they desire,
although it cost their lives therefore, such force hath wicked ire.

And so did he. For he disguised himselfe in such array and attire, as he thought no man could ever have knownen him for the person he was, seeing him in that apparell he had upon his backe: and as Homer said of Ulysses, . . . So did he enter into the enemies towne.

I, i,
249-253.

I, viii.

I, x.

IV, iv, 1-30.

It was even twy-light when he entred the citie of Antium, and many people met him in the streets, but no man knew him. So he went directly to *Tullus Aufidius* house, and when he came thither, he got him up straight to

IV, v, 27. the chimney harth, and sate him downe, and spake not a word to any man, his face all muffled over. They of the house spying him, wondered what he should be, and yet they durst not bid him rise. For ill favour-

IV, v,
162-165. edly muffled and disguised as he was, yet there appeared a certaine majestie in his countenance, and in his silence: whereupon they went to *Tullus* who was at supper, to tell him of the strange disguising of this man. *Tullus* rose presently from the board, and comming towards him, asked him what he was, and wherefore he came. Then *Martius* unmuffled himselfe, and after he had paused a while, making no answer, he said unto him. If thou knowest me not yet, *Tullus*, and seeing me, dost not perhappes beleieve me to be the man I am indeede, I must of necessitie bewray myselfe to be that I am. I am *Caius Martius*, who hath done to thy selfe particularly, and to all the Volces generally, great hurt and mischief, which I cannot denie for my surname of *Coriolanus* that I beare. For I never had other benefite nor recompence, of all the true and painefull service I have done, and the extreme daungers I have bene in, but this only surname: a good memorie and wnesse of the malice and displeasure thou shouldest beare me. Indeede the name onely remaineth with me: for the rest, the envie and crueltie of the people of Rome have taken from me, by the sufferance of the dastardly nobilitie and magistrates, who have forsaken me, and let me be banished by the people. This extremitie hath now driven me

IV, v,
53-106. to come as a poore suter, to take thy chimney harth, not of any hope I have to save my life thereby. For if I had feared death, I would not have come hither to have put my life in hazard: but prickt forward with spite and desire I have to be revenged of them that thus have banished me, whom now I beginne to be avenged on putting my person betweene thy enemies. Wherefore, if thou hast any heart to be wrecked of the injures thy enemies have done thee, speede thee now, and let my miserie serve thy turne, and so use it, as my service may be a benefite to the Volsces: promising thee, that I will fight with better good will for all you, then I did when I was against you, knowing that they fight more valiantly, who knowe the force of the enemy, then such as have never proved it. And if it be so that thou dare not, and that thou art wearie to prove fortune any more: then am I also wearie to live any longer. And it were no wisdome in thee, to have the life of him, who hath bene heretofore thy mortall enemy, and whose service now can nothing helpe nor pleasure thee. *Tullus* hearing what he said, was a marvellous glad man, and taking him by the hande, he saide unto him. Stand up, o *Martius*, and be of good cheere, for in profering thyselfe unto us, thou dost us great honour: and by this meanes thou maiest hope also of greater things, at all the Volsces handes. So he feasted him for that time, and entertained him in the honourablest manner he could, talking with him in no other matters at that present: but within few daies after, they fell to consultation together in what sort they should beginne their warres. Now on the other side, the citie of Rome was in marvellous uprore & discord, the nobilitie against the communaltie, and chiefly for *Martius* condemnation and banishment. . . . Now *Tullus* and *Martius* had secret conference with the greatest personages of the citie of Antium, declaring unto them, that now they had good time offered them to make warre with the Romaines, while they were in dissention one with another. They answered them, they were ashamed to breake

the league, considering that they were sworne to keepe peace for two years. Howbeit shortly after, the Romaines gave them great occasion to make warre with them. For on a holy day common playes being kept in Rome, upon some suspicion, or false report, they made proclamation by sound of trumpet, that all the Volsces should avoide out of Rome before sunne set. Some thinke this was a craft and deceit of *Martius*, who sent one to Rome to the Consuls, to accuse the Volsces falsely, advertising them how they had made a conspiracy to set upon them, whilst they were busie in seeing these games, and also to set their city a fire. This open proclamation made all the Volsces more offended with the Romaines, then ever they were before: and *Tullus* aggravating the matter, did so inflame the Volsces against them, that in the end they sent their ambassadours to Rome, to summon them to deliver their lands and townes againe, which they had taken from them in times past, or to looke for present warres. The Romaines hearing this, were marvellously nettled: and made no other aunswer but thus. If the Volsces be the first that beginne warre: the Romaines will be the last will end it. Incontinently upon returne of the Volsces ambassadours, and deliverie of the Romaines aunswer: *Tullus* caused an assembly generall to be made of the Volsces, and concluded to make warre upon the Romaines. This done, *Tullus* did counsell them to take *Martius* into their service, and not to mistrust him for the remembrance of any thing past, but boldly to trust him in any matter to come: for he would doe them more service in fighting for them, then ever he did them displeasure in fighting against them. So *Martius* was called forth, who spake so excellently in the presence of them all, that he was thought no lesse eloquent in tongue, then warlike in shew: and declared himselfe both expert in warres, and wise with valiantnes. Thus he was joyned in commission with *Tullus* as generall of the Volsces, having absolute authority between them to follow and pursue the warres. But *Martius* fearing least tract of time to bring this army together with all the munition and furniture of the Volsces, would robbe him of the meane he had to execute his purpose and intent:

IV, vi,
83-101.

left order with the rulers and chiefe of the city, to assemble the rest of their power, and to prepare all necessary provision for the campe. Then he with the lightest souldiers he had, and that were willing to follow him, stale away upon the sodaine, and marched with all speede, and entred the territories of Rome, before the Romaines heard any newes of his comming. In so much as the Volsces found such spoile in the fields, as they had more then they could spend in their campe, and were weary to drive and cary away that they had. Howbeit the gaine of the spoile and the hurt they did to the Romaines in this invasion, was the least part of his intent. For his chieftest purpose was, to increase still the malice and dissention between the nobility, and the communalty: and to draw that on, he was very carefull to keepe the noble mens landes and goods safe from harme and burning, but spoiled all the whole countrey besides, and would suffer no man to take or hurt any thing of the noble mens. This made greater sturre and broile between the nobility & the people, then was before. For the noble men fell out with the people, because they had so unjustly banished a man of so great valure and power. The people on the other side, accused the nobility, how they had procured *Martius* to make these wars, to be revenged of them: because it pleased them to see their goods burnt and spoiled before their eyes, whilst themselves were well at ease, and did behold the peoples losses and misfortunes, and knowing their owne goods safe and out of daunger: and how the warre was not made against

IV, vi,
137-143.

IV, vi,
105-111.

the noble men, that had the enemy abroad, to keepe that they had in safety. Now *Martius* having done this first exploite (which made the Volsces bolder, and lesse fearefull of the Romaines) brought home all the army againe, without losse of any man. After their whole army (which was marvellous great, and very forward to service) was assembled in one campe: they agreed to leave part of it for garrison in the country about, and the other part should goe on, and make the warre upon the Romaines. So *Martius* bad *Tullus* choose, and take which of the two charges he liked best. *Tullus* made him aunswere, hee knew by experience that *Martius* was no lesse valiant than himselfe, and how hee ever had better fortune and good happe in all battells, then him selfe had. Therefore he thought it best for him to have the leading of those that should make the warres abroad: and him selfe would keep home, to provide for the safetie of the cities and of his countrey, and to furnish the campe also of all necessary provision abroad. So *Martius* being stronger then before, went first of all unto the city of Cercees, inhabited by the Romaines, who willingly yeelded them selves, and therefore had no hurt. From thence he entred the countrey of the Latines, imagining the Romaines would fight there, to defend the Latines, who were their confederates, & had many times sent unto the Romaines for their aide. But on the one side, the people of Rome were very ill willing to goe: and on the other side the Consuls being upon their going out of their office, would not hazard them selves for so small a time: so that the ambassadours of the Latines returned home againe, and did no good. Then *Martius* did besiege their cities, and having taken by force the townes of the Tolerinians, Vicanians, Pedanians, and the Bolanians, who made resistaunce: hee sacked all their goods, and tooke them prisoners. Such as did yeeld them selves willingly unto him, he was as carefull as possible might be, to defend them from hurt: and because they should receive no damage by his will, he removed his campe as farre from their confines as he could. Afterwards, he tooke the city of Boles by assault, being about an hundred furlong from Rome, where he had a marvellous great spoile, and put every man to the sword that was able to carie weapon. The other Volsces that were appointed to remaine in garrison for defence

IV, vii,
1-35.

of their countrey, hearing this good news, would tary no longer at home, but armed themselves, and ranne to *Martius* campe, saying they did acknowledge no other captaine but him. Hereupon his fame ranne through al Italie, and every one praised him for a valiant captaine, for that by change of one man for another, such and so straunge events fell out in the state. In this while, all went still to wracke at Rome. For, to come

V, i, 20-22.

into the field to fight with the enemy, they could not abide to heare of it, they were one so much against another, and full of seditious wordes, the nobility against the people, and the people against the nobility. Untill they had intelligence at the length that the enemies had laide siege to the city of Lavinium, in the which were all the temples and images of the goddes their protectours, and from whence came first their auncient originall, for that *Aeneas* at his first arrivall into Italie did builde that citie. Then fell there out a mar-

IV, vi,
174-197.

vellous sodaine chaunge of minde among the people, and farre more straunge and contrary in the nobility. For the people thought good to repeale the condemnation and exile of *Martius*. The Senate assembled upon it, would in no case yeeld to that. Who either did it of a selfe will to bee contrary to the peoples desire: or because *Martius* should not returne through the grace and favour of the people. Or else, because they were throughly angry and offended with him, that he would set upon the whole, being offended

but by a few, and in his doings would shew him selfe as open enemy besides unto his countrey: notwithstanding the most part of them tooke the wrong they had done him, in marvellous ill part, and as if the injurie had beene done unto themselves. Report being made of the Senates resolution, the people found themselves in a straight: for they coulde authorise and confirme nothing by their voices, unlesse it had beene first propounded and ordained by the Senate. But *Martius* hearing this sturre about him, was in a greater rage with them then before: in so much as he raised his siege incontinently before the city of Lavinium, and going towardes Rome, lodged his campe within forty furlong of the citie, at the ditches called *Cluiliae*. His incamping so neare Rome, did put all the whole city in a wonderfull feare: howbeit for the present time it appeased the sedition and dissention betwixt the Nobility and the people. For there was no Consull, Senatour, nor Magistrate, that durst once contrary the opinion of the people, for the calling home againe of *Martius*. When they saw the women in a marvellous feare, running up and downe the city: the temples of the goddes full of olde people, weeping bitterly in their prayers to the goddes: and finally, not a man either wise or hardy to provide for their safety: then they were all of opinion, that the people had reason to call home *Martius* againe, to reconcile them selves to him, and that the Senate on the contrary part, were in marvellous great fault to bee angry and in choller with him, when it stoode them uppon rather to have gone out and intreated him. So they all agreede together to send ambassadours unto him, to let him understand how his countrey men did call him home againe, and restored him to all his goods, and besought him to deliver them from this warre. The ambassadours that were sent, were *Martius* familiar friends, and acquaintaunce, who looked at the least for a curteous welcome of him, as of their familiar friend and kinseman. Howbeit they found nothing lesse. For at their comming, they were brought through the campe, to the place where he was set in his chaire of state, with a marvellous and an unspeakeable majesty, having the chieftest men of the Volsces about him: so hee commaunded them to declare openly the cause of their comming. Which they delivered in the most humble and lowly wordes they possibly could devise, and with all modest countenance and behaviour agreeable for the same. When they had done their message: for the injury they had done him, he aunswered them very whotly, and in great choller. But as generall of the Volsces, he willed them to restore unto the Volsces, all their landes and cities they had taken from them in former warres: and moreover, that they should give them the like honour and freedome of Rome, as they had before given to the Latines. For otherwise they had no other meane to end this warre, if they did not graunt these honest and just conditions of peace. Thereupon he gave them thirty daies respit to make him aunswere. So the ambassadours returned straight to Rome, and *Martius* forthwith departed with his army out of the territories of the Romaines. This was the first matter wherewith the Volsces (that most envied *Martius* glory and authority) did charge *Martius* with. Among those, *Tullus* was chief: who though hee had received no private injurie or displeasure of *Martius*, yet the common fault and imperfection of mans nature wrought in him, and it grieved him to see his owne reputation blemished, through *Martius* great fame and honour, and so him selfe to be lesse esteemed of the Volsces, then he was before. This fell out the more, because every man honoured *Martius*, and thought he only could do all, and that all other governors and captaines must be content with such credite

V, i.

V, iv, 21-44.

IV, vii,
18-28.

and authority, as he would please to countenance them with. From hence they derived all their first accusations and secret murmurings against *Martius*. For private captains conspiring against him, were very angry with him: and gave it

IV, vii,

3-10.

out, that the removing of the campe was a manifest treason, not of the townes, nor fortes, nor of armes, but of time and occasion, which was a losse of great importaunce, because it was that which in treason might both lose and binde all, and preserve the whole. Now *Martius* having given the Romaines thirty daies respite for their answer, and specially because the wars have not accustomed to make any great changes, in lesse space of time then that: hee thought it good yet, not to lie a sleepe and idle all the while, but went and destroyed the lands of the enemies allies, and tooke seven great cities of theirs well inhabited, and the Romaines durst not once put themselves into the field, to come to their aide and helpe: they were so fainte hearted, so mistrustfull, and loth besides to make warres. In so much as they properly resembled the bodies paralyticke, and losed of their limmes and members: as those which through the palsey have lost all their sence and feeling. Wherefore, the time of peace expired,

V, iii,

19-21.

Martius being returned into the dominions of the Romaines againe with all his army, they sent another ambassade unto him, to pray peace, and the remove of the Volsces out of their countrey: that afterwarde they might with better leysure fall to such agreements together, as should bee thought most meete and necessary. For the Romaines were no men that would ever yeelde for feare. But if he thought the Volsces had any ground to demaund resonable articles and conditions, all that they would reasonably aske should be graunted unto, by the Romaines, who of them selves would willingly yeelde to reason, conditionally, that they did lay downe armes. *Martius* to that aunswered: that as generall of the Volsces he would reply

V, i, 78-82.

nothing unto it. But yet as a Romaine citizen, he would counsell them to let fall their pride, and to be conformable to reason, if they were wise: and that they should returne againe within three daies, delivering up the articles agreed upon, which he had first delivered them. Or otherwise, that hee would no more give them assuraunce or safe conduite to returne againe into his campe, with such vaine and frivolous messages. When the ambassadours were returned to Rome, and had reported *Martius* aunswer to the Senate: their city being in extreame daunger, and as it were in a terrible storme or tempest, they threw out (as the common proverbe saieth) there holy ancker. For then they appointed all the bishoppes, priestes, ministers of the gods, and keepers of holy thinges, and all the augures or soothsayers, which foreshew thinges to come by observation of the flying of birdes (which is an olde auncient kinde of prophecying and divination amongst the Romaines) to goe to *Martius* apparelled, as when they doe their sacrifices: and first to intreate him to leave off warre, and then that hee would speake to his countrey men, and conclude peace with the Volsces. *Martius* suffered them to come into his campe, but yet he granted them nothing the more, neither did he entertaine them or speake more curteously to them, then he did the first time that they came unto him, saving onely that hee willed them to take the one of the two: eyther to accept peace under the first conditions offered, or else to receive warre. When all this, goodly rable of superstition and priestes were returned, it was determined in counsell that none should goe out of the gates of the citie, and that they should watch and ward uppon the walls, to repulse their enemies if they came to assault them: referring themselves and all their hope to time, and fortunes uncertaine favour, not knowing otherwise how to remedy the

daunger. Now all the city was full of tumult, feare, and marvellous doubt what would happen: untill at the length there fell out such a like matter, as Homer oftimes saide they would least have thought of. For in great matters, that happen seldome, Homer saieth, and crieth out in this sort.

V, iv,
35-40.

The goddesse Pallas she, with her faire glistering eyes,
did put into his minde such thoughts, and made him so devise.

Now the Romaine ladies and gentlewomen did visite all the temples and gods of the same, to make their praier unto them: but the greatest ladies (and more part of them) were continuallie about the aulter of *Jupiter Capitolin*, among which troope by name, was *Valeria*, *Publicolaes* owne sister. The selfe same *Publicola*, who did such notable service to the Romaines, both in peace and warres: and was dead also certaine yeares before, as we have declared in his life. His sister *Valeria* was greatly honoured and revered among all the Romaines: and did so modestly and wisely behave herselfe, that she did not shame nor dishonour the house she came off. So she sodainly fell into such a fansie, as we have rehearsed before, and had (by some god as I thinke) taken hold of a noble devise. Whereupon she rose, and the other ladies with her, and they all together went straight to the house of *Volumnia*, *Martius* mother: and comming in to her, found her, and *Martius* wife her daughter in law set together, and having her husband *Martius* young children in her lap. Now all the traine of these ladies sitting in a ring round about her: *Valeria* first began to speake in this sort unto her. We ladies, are come to visite you ladies (my lady *Volumnia* and *Virgilia*) by no direction from the Senate, nor commaundement of other magistrate: but through the inspiration (as I take it) of some god above. Who having taken compassion and pittie of our praier, hath moved us to come unto you, to intreate you in a matter, as well beneficiall for us, as also for the whole citizens in general: but to yourselves in especiall (if it please you to credit me) and shall redound to our more fame and glorie, then the daughters of the Sabynes obtained in former age, when they procured loving peace, instead of hatefull war, between their fathers and their husbands. Come on good ladies, and let us go altogether unto *Martius*, to intreat him to take pittie upon us, and also to report the trothe unto him, how much you are bound unto the citizens: who notwithstanding they have sustained great hurt and losses by him, yet they have not hitherto sought revenge upon your persons by any discourteous usage, neither ever conceived any such thought or intent against you, but do deliver you safe into his hands, though thereby they looke for no better grace or clemencie from him. When *Valeria* had spoken this unto them, all the other ladies together with one voice confirmed that she had said. Then *Volumnia* in this sort did aunswer her. My good ladies, we are partakers with you of the common miserie and calamitie of our countrie, and yet our grieve exceedeth yours the more, by reason of our particular misfortune: to feele the losse of my sonne *Martius* former valiancie and glorie, and to see his person environed now with our enemies in armes, rather to see him forth comming & safe kept, then of any love to defend his person. But yet the greatest grieve of our heaped mishaps is, to see our poore country brought to such extremitie, that all the hope of the safetie and preservation thereof, is now unfortunately cast upon us simple women: because we know not what account he will make of us, since he hath cast from him all care of his naturall countrie and common weale, which heretofore he hath holden more deere and precious, then either his mother,

V, iii, 71-74.

wife or children. Norwithstanding, if ye thinke we can do good, we will willingly do what you will have us: bring us to him I pray you. For if we cannot prevaile, we may yet dye at his feete, as humble suters for the safetie of our countrie. Her aunswer ended, she tooke her daughter in lawe, and *Martius* children with her, and being accompanied with all the other Romaine ladies, they went in troupe together unto the Volsces campe: whom when they sawe, they of themselves did both pittie and reverence her, and there was not a man among them that once durst say a word unto her. Now was *Martius* set then in his chaire of state, with all the honours of a generall, and when he had spied the women coming a farre off, he marvelled what the matter ment: but afterwards knowing his wife which came formost, he determined at the first to persist in his obstinate and inflexible

V, iii, rancker. But overcome in the end with natural affection, and being
25-40. altogether altered to see them: his heart would not serve him to tarie
their comming to his chaire, but comming downe in hast, he went

to meete them, and first he kissed his mother, and imbraced her a prety while, then his wife and little children. And nature so wrought with him, that the teares fell from his eyes, and he could not keepe himself from making much of them, but yeilded to the affection of his bloud, as if he had bene violently caried with the furie of a most swift running streame. After he had thus lovingly received them, and perceiving that his mother *Volumnia* would begin to speake

V, iii, 102. to him, he called the chiefest of the counsell of the Volsces to heare
what she would say. Then she spake in this sort. If we helde our
peace (my sonne) and determined not to speake, the state of our poore bodies,

V, iii, and present sight of our raiment, would easily bewray to thee what
104-135. life we have led at home, since thy exile and abode abroad. But
thinke now with thy selfe, how much more unfortunately, then all
the women living we are come hither, considering that the sight which should be
most pleasant to all other to behold, spightfull fortune hath made most fearefull
to us: making my selfe to see my sonne, and my daughter here, her husband, be-
sieging the walles of his native countrie. So as that which is the onely comfort
to all other in their adversitie and miserie, to pray unto the gods, and to call to
them for aide: is the onely thing which plungeth us into most deepe perplexitie.
For we cannot (alas) together pray, both for victorie, for our countrie, and for
safetie of thy life also: but a world of grievous curses, yea more then any mortall
enemie can heape upon us, are forcibly wrapt up in our praiers. For the bitter
sop of most harde choice is offered thy wife and children, to forgo the one of the
two; either to lose the person of thy selfe, or the nurse of their native countrie.
For my selfe (my sonne) I am determined not to tarie, till fortune in my life time
do make an end of this warre. For if I cannot perswade thee, rather to do good
unto both parties, then to overthrow and destroy the one, preferring love and
nature, before the malice and calamitie of warres: thou shalt see, my sonne,
and trust unto it, thou shalt no sooner marche forward to assault thy countrie,
but thy foote shall treade upon thy mothers wombe, that brought thee first into
this world. And I may not deferre to see the day, either that my sonne be led
prisoner in triumph by his naturall countrymen, or that he himselfe do triumphe
of them, and of his naturall countrie. For if it were so, that my request tended
to save thy country, in destroying the Volsces: I must confesse, thou wouldst
hardly and doubtfully resolve on that. For as to destroy thy naturall countrie,
it is altogether unmeete and unlawfull: so were it not just, and lesse honorable,
to betray those that put their trust in thee. But my only demaund consisteth,

to make a gaile deliverie of all evils, which delivereth equall benefit and safetie, both to the one and the other, but most honorable for the Volsces. For it shall appeare, that having victorie in their hands, they have of speciall favour granted us singular graces: peace, and amitie, albeit themselves have no lesse part of both, then we. Of which good, if so it came to passe, thy selfe is the onely author, and so hast thou the only honour. But if it faile, and fall out contrarie: thy selfe alone deservedly shall carie the shamefull reproach and burthen of either partie. So, though the end of warre be uncertaine, yet this notwithstanding is most certaine: that if it be thy chance to conquer, this benefit shalt thou reape of thy goodly conquest, to be chronicled the plague and destroyer of thy countrie. And if fortune also overthrow thee, then the world will say, that through desire to revenge thy private injuries, thou hast for ever undone thy good friends, who did most lovingly and courteously receive thee. *Martius* gave good eare unto his mothers words, without interrupting her speach at all: and after she had said what she would, he held his peace a pretty while, and answered not a word. Hereupon she began againe to speak unto him, and said. My sonne, why doest thou not answer me? doest thou thinke it good altogether to give place unto thy choller and desire of revenge, and thinkest thou it no honestie for thee to graunt thy mothers request, in so weighty a cause? doest thou take it honorable for a noble man, to remember the wrongs and injuries done him: and doest not in like case thinke it an honest noble mans parte, to be thankfull for the goodnesse that parents do shew to their children, acknowledging the dutie and reverence they ought to beare unto them? No man living is more bound to shew himselfe thankfull in all parts and respects, then thy selfe: who so unnaturally sheweth all ingratitude. Moreover (my sonne) thou hast sorely taken of thy country, exacting grievous paiments upon them, in revenge of the injuries offered thee: besides, thou hast not hitherto shewed thy poore mother any courtesie. And therefore, it is not only honest, but due unto me, that without compulsion I should obtaine my so just and reasonable request of thee. But since by reason I cannot perswade thee to it, to what purpose do I defer my last hope? And with these words, her selfe, his wife and children, fell downe upon their knees before him. *Martius* seeing that, could refraine no longer, but went straight and lift her up, crying out: Oh mother, what have you done to me? And holding her hard by the right hand, oh mother, said he, you have wonne a happy victorie for your countrie, but mortall and unhappy for your sonne: for I see my selfe vanquished by you alone. These words being spoken openly, he spake a litle apart with his mother and wife, and then let them returne againe to Rome, for so they did request him: and so remaining in campe that night, the next morning he dislodged, and marched homewards into the Volsces countrie againe, who were not all of one minde, nor all alike contented. For some misliked him, and that he had done. Other being well pleased that peace should be made, said: that neither the one, nor the other, deserved blame nor reproche. Other, though they misliked that was done, did not thinke him an ill man for that he did, but said: he was not to be blamed, though he yeilded to such a forcible extremitie. Howbeit no man contraried his departure, but all obeyed his commandement, more for respect of his worthinesse and valiancie, then for feare of his authoritie. Now the citizens of Rome plainly shewed, in what feare and danger their citie stood of this war, when they were delivered. For so soone as the watch upon the wals of the citie perceived the Volsces campe to remove, there

V, iii,
165-193.

V, iii,
195-200.

V, iii,
211-213.

was not a temple in the citie but was presently set open, and full of men, wearing
 V, iv, garlands of flowers upon their heads sacrificing to the gods, as they
 42-69. were wont to do upon the newes of some great obtained victorie. And
 this common joy was yet more manifestly shewed, by the honour-
 able courtesies the whole Senate, and people did bestow on their ladies. For they
 were all thoroughly perswaded, and did certainly beleieve, that the ladies onely
 were cause of the saving of the citie, and delivering themselves from the instant
 danger of the war. Whereupon the Senate ordained, that the magistrates to
 gratifie and honour these ladies, should grant them all that they would require.

V, iii, And they onely requested that they would builde a temple of Fortune
 221, 222. of the women, for the building whereof they offered themselves to
 defray the whole charge of the sacrifices, & other ceremonies belonging
 to the service of the gods. Neverthelesse, the Senate commending their good
 will and forwardnesse, ordained, that the temple and image should be made at the
 common charge of the citie. . . . Now when *Martius* was returned againe into
 the citie of Antium from his voyage, *Tullus* that hated and could no longer abide
 him for the feare he had of his authoritie: sought diverse meanes to make him
 out of the way, thinking if he let slip that present time, he should

V, vi, 2-56. never recover the like and fit occasion againe. Wherefore *Tullus*
 having procured many other of his confederacie, required *Martius*
 might be deposed from his estate, to render up account to the Volsces of his charge
 & government. *Martius* fearing to become a private man again under *Tullus*
 being generall (whose authority was greater otherwise, then any other among all
 the Volsces) answered: he was willing to give up his charge, and
 V, vi, would resigne it into the hands of the lords of the Volsces, if they did
 79-85. all command him, as by all their commandement he received it.

And moreover, that he would not refuse even at that present to give up an account
 unto the people, if they would tarie the hearing of it. The people hereupon called
 a common counsell, in which assembly there were certaine oratours appointed,
 that stirred up the common people against him; & when they had told their tales,
Martius rose up to make them answer. Now, notwithstanding the mutinous people
 made a marvelous great noise, yet when they saw him, for the reverence they bare
 unto his valiantnesse, they quieted themselves, and gave still audience to alledge
 with leasure what he could for his purgation. Moreover, the honestest men of
 the Antiates, and who most rejoyced in peace, shewed by their countenance that
 they would heare him willingly, and judge also according to their conscience.
 Whereupon *Tullus* fearing that if he did let him speake, he would prove his inno-
 cencie to the people, because amongst other things he had an eloquent tongue,
 besides that the first good service he had done to the people of the Volsces, did
 win him more favour, then these last accusations could purchase him displeasure:
 and furthermore, the offence they laide to his charge, was a testimonie of the good
 will they ought him, for they would never have thought he had done them wrong
 for that they tooke not the citie of Rome, if they had not bene very neere taking
 of it, by meanes of his approache and conduction. For these causes *Tullus*
 thought he might no longer delay his pretence and enterprise, neither to tarie
 for the mutining and rising of the common people against him: wherefore, those

V, vi, that were of the conspiracie, beganne to crie out that he was not to
 145-156. be heard, nor that they would not suffer a traytour to usurpe ty-
 rannicall power over the Tribe of the Volsces, who would not yeeld up
 his estate and authoritie. And in saying these words, they all fell upon him, and

killed him in the market place, none of the people once offering to rescue him. Howbeit it is a clere case, that this murder was not generally consented unto, of the most part of the Volsces: for men came out of all partes to honour his bodie, and did honourably burie him, setting out his tombe with great store of armour and spoiles, as the tombe of a worthy person and great captaine.

V, vi,
175-189.

FABLE OF BELLY AND MEMBERS

JACOBS (*Fables of Æsop*, i, 82) gives the following variants of this fable, beginning with the earliest version (see his note on I, i, 99):

'Trial of Belly v. Head—wherein are published the pleadings made before the supreme judges—while their President watched to unmask the liar—his eye never ceased to watch. The due rites having been done—in honour of the god who detests iniquity—after the Belly had spoken his plea—the Head began a long harangue:

"Tis I, the rafter of the whole house—whence the beams issue and where they join together—all the members . . . on me and rejoice. My forehead is joyous—members are vigorous—the neck stands firm beneath the head—my eye sees afar off—the nostril expands and breathes the air—the ear opens and hears—the mouth sends forth sound and talks—the two arms are vigorous—and cause a man to be respected—he marches with head erect—looks the great in the face as well as the lowly. . . . 'Tis I that am their queen—'tis I the head of my companions. . . . Who would play a trick—or is there any would say—"Is it not false?" Let them call me the head—'tis I that cause to live. . . .'

'Here,' adds Jacobs, 'the fragment breaks off, and we cannot tell if judgment went with the plaintiff as in the Roman fable.'

He continues with the fable as in the Upanishads:

Dispute of the Senses and the Soul.

The senses disputed among themselves saying, 'I am the first, I am the first.' They said: 'Let us go out of the body, whichever shall cause the body to fall by its departure shall be the first.' The word departed, the man spoke no more, but he still ate, drank, and lived; the sight departed, the man saw not, but still ate, drank, and lived; (and so with the hearing, &c.); the mind went forth, intelligence left the man, but he still ate, drank, and lived. The soul departed, no sooner was it without than the body fell. (They again disputed and tried who could raise the body, with the same result.)

Jacobs says further that a somewhat similar fable exists in the Chinese Buddhist work *Avadanas* (No. 105); and it occurs also in the *Pantschatantra*:

The Bird with Two Heads.

'Once on a time on Mount Himavat there was a bird named Jivanjiva. This had one body and two heads, one of which used to eat fine fruit to give strength and vigour to the body. The other became jealous and thought, "Why should that head always eat fine fruit, of which I never taste one?" Accordingly it ate a poisonous fruit and the two heads perished at the same time.

'I have also found a Jewish variant, though with a somewhat different moral:

The Tongue and the Members.

(Schocher Tob on Ps. xxxix, I.).

'A Persian King sick unto death was ordered the milk of a lioness (Heb. Lebia). (A man obtains it after many adventures.) On his return the members disputed in the night. The feet said, "Had we not gone the milk had not been got": the hands, "We milked; that was the chief thing": the eyes, "But for us the lioness could not have been found out." The heart reminds them of her wise counsels. At last spoke the tongue, "But for me where would you have been?" To the retorts of the other members, the only reply is, "You'll soon see!" Next morning the man came before the King and handing him the milk, said, "There is the milk of the bitch" (Heb. Kalba). (The man is ordered off to execution.) On the scaffold the members wept, but the tongue laughed. "What did I tell you? Are you not all in my power? However, I'll take pity on you." The tongue called out, "Lead me once more to the King." In his presence it said, "I have truly brought you the milk of a lioness, Sire. Kalba is Arabic for lioness." They tasted, and tried, and found it right, and sent the man away with great gifts. Then said the tongue, "See now, life and death are in my hand" (*Prov.* xviii, 21).

'There still remain a number of Indian parallels to our fables, in what I call the Mesozoic stratum of the Bidpai literature—passages, that is, which formed part of the original form of the book, but cannot be traced back among the Jatakas. Taken by themselves, they could scarcely be adduced as valid evidence, as they cannot be traced back even as early as 300 A. D., when the Greco-Roman collections were already in existence. But the Jatakas have shown us evidence of similar stories being current in India from five to seven centuries before that, and the analogues from the Indian epic can trace back nearly as far. Besides Indian writers were veritable Jeremy Diddlers in the way of literary borrowing, and the whole of the Bidpai, even in its earliest form, strikes one as a vast plagiarism. It becomes, therefore, probable that the Bidpai stories of the Mesozoic stratum have the same antiquity as the Jatakas or the Mahabharata. We may therefore proceed to add to our previous parallels such of these as have close analogy with Greek fables, being somewhat more particular as to the closeness of the parallelism than we were in the case of the Jatakas or the epic references.'

KELLETT (p. 27): We will consider the speech of the Second Citizen to Menenius in *Coriolanus* (I, i, 119-122), in reference to the latter's fable of the 'Belly and the Members':

'The kingly-crowned head, the vigilant eye,
The counsellor heart, the arm our soldier,
Our steed the leg, the tongue our trumpeter,
With other muniments and petty helps'—

a speech to which Menenius retorts by calling the citizen the great toe of the assembly.

It hardly needs to be said that this is medieval, in the full style of medieval allegory. It resembles the symbolism of the Two Lights, the Sun and the Moon, on which so much of the argumentation between the Empire and the Papacy was based, or that other symbolism of the Two Swords, of which Christ said 'It is enough,' and on which plenty will be found said in the controversies of Dante with

the Pope. The analogy of the body politic with the body physical is of course not only very old, but very natural; but in the Middle Ages it shared the fate of many analogies and was pressed to its utmost limits with scholastic thoroughness. As Taylor tells us (*Medieval Mind*, II, 276) it was used to symbolize the mystery of the oneness of all mankind in God, and the organic co-ordination of all sorts and conditions of men with one another in the divine commonwealth on earth; it was also drawn out into every detail of banal anthropomorphic comparison. From John of Salisbury to Nicholas Cusanus, Occam and Dante, no point of fancied analogy between the parts and members of the body and the various functions of Church and State was left unexploited.

And similarly Gierke (*Political Theories of the Middle Ages*, trans. Maitland, pp. 22 sq.) tells us that John of Salisbury made the first attempt to find some member of the natural body which would correspond to each portion of the State. . . . Later writers followed him, but with many variations in minor matters. The most elaborate comparison comes from Nicholas of Cusa, who for this purpose brought into play all the medical knowledge of his time.

As, in fact, we read the medieval political treatises, we are reminded of the monkish work, *De partibus Virginis Mariæ*, in which the limbs of the Virgin are tortured one by one into the most extraordinary mystical meanings. Some of the parallels, of course, are natural enough: that the head, for instance, should be the King is not surprising. The eye, again, might well be a sentry or a watchful magistrate, and the arm is easily supposed to be a soldier. But that the heart should be the counsellor or senator does a little astonish us; and it is precisely here that we begin to suspect Shakspeare of medievalism, and to see that he is not drawing out a symbolism of his own, but adopting one ready-made. For, in the medieval writings on law or politics, it is almost always *cor* or *pectus* that is *Senatus*. Take, for example, the *Policraticus* of John of Salisbury—perhaps the most representative of all these writings. Basing himself, as he professes, on the so-called Plutarch's *Institutio Trajani*, John writes as follows (*Policraticus*, ed. Webb, I, 283, section 540 c): 'Princeps vero capitis in re publica optinet locum uni subjectus Deo et his qui vices illius agunt in terris, quoniam et in corpore humano ab anima vegetatur caput et regitur. Cordis locum senatus optinet, a quo bonorum operum et malorum procedunt initia. Oculorum aurium et linguae officia vendicant sibi iudices et praesides provinciarum. Officiales et milites manibus coaptantur. Qui semper adstant principi, lateribus assimilantur. Quaestores et commentarienses (non illos dico qui carceribus praesunt, sed comites rerum privatarum) ad ventris et intestinorum refert imaginem. Quae, si immensa aviditate congesserint et congesta tenacius reservaverint, innumerabiles et incurabiles generant morbo, ut vitis eorum totius corporis ruina immineat. Pedibus vero solo jugiter inherentibus agricolae coaptantur.'

Here then we have the kingly-crowned head, the soldier hand, and above all the counsellor heart; while the slight differences between John and Shakspeare tend to diminish as we read the hundred odd following pages in which the conception is worked out in fuller detail. We even notice in a later sentence a suggestion for Menenius's gibe at the 'great toe of the assembly': 'Pedes quidem qui humiliora exercent officia, appellantur, quorum officia totius rei publicae membra per terram gradiuntur. His etiam aggregantur multae species lanificii artesque mechanicae, quae in ligno ferro ere metallisque variis consistunt' (Webb, II, 58, section 618 d), while the way in which Shakspeare's thoughts dwelt upon the symbolism is clearly shown in the famous passage in *Henry V.* about the advised head that defends

itself at home while the armed hand doth fight abroad: 'Manus itaque rei publicae aut armata est aut inermis. Armata quidem est quae castrensem et cruentam exercet militiam, inermis quae justitiam expedit' (Webb, II, 2, section 589 a); and the Archbishop's speech on the honey-bees, though doubtless directly derived from Lyly, owes something to the same metaphor. This is not, of course, to maintain that Shakspeare, like Chaucer, had studied John of Salisbury for himself; all we are here contending for is that, by some process of permeation or other, such medieval ideas as John expresses in a scholastic manner had reached Shakspeare as part and parcel of the general intellectual equipment of his time. It may well have been some homily or sermon that formed the channel of transmission—just as, in a very probable view, stories like those of the 'Cock and the Fox' came to the common people and to Chaucer through the sermons of Holkot. Theologians of the type of Dr Shaw or Vice-Chancellor Perne, preaching on politics as they so often did in those days, may well have made the conception familiar; nor is it the habit of preachers, when once they have got hold of a parable, to refrain from pressing its details.

It may be desirable here to say that I do not believe in a Jewish origin of the idea of the 'body politic.' In a note on the passage of *Coriolanus* which we are here considering Aldis Wright remarks that of the ten sephiroth or Intelligences spoken of in the Kabbala, the first, which is called the crown, is placed in the head, while the heart is the seat of understanding; and every reader of the Old Testament knows that 'men of heart' are really men of brain, while fools are spoken of as destitute of 'heart.' But in the form the idea assumes in the Kabbala there is every reason to believe that it was the Jews who borrowed from classical authors, and not *vice versâ*. Though Jewish scholars may have helped to spread such notions, yet (whatever we may think of the 'Plutarch' on whom John of Salisbury professes to rely) the ultimate source was certainly classical, and the method of developing it ecclesiastical.

Bearing in mind, then, that Shakspeare's view of the body politic was identical with this medieval one which we have sketched, we are now able to see a closer aptness than we might have expected in the speech of King Claudius to Laertes (*Hamlet*, I, ii, 45):

'What wouldst thou beg, Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.'

This is not a series of vague and general metaphors, but symbolism precise, definite, and technical; as technical, in fact, as one of Donne's medical or scientific similes. The 'head' is the King as the crowned chief of the State, Claudius himself; the 'heart' is the counsellor—it is indeed Polonius in his capacity as the Burleigh of Denmark. The next line puts the same thing once more, but with a slight alteration in the symbolism. Claudius now appears as 'hand,' that is, the King as soldier, who beareth not the sword in vain; while Polonius, who had just before been the senator or counsellor, takes now the allied character of the 'mouth' or orator—a description which, so far as it can be earned by verbosity, no one, surely, ever better deserved.

It is perhaps not too fanciful to compare here Milton's famous designation of the 'corrupted clergy' as 'blind mouths': gentry who, like Polonius, know how to

talk, but in their lack of foresight prove very bad sentries. This explanation is at any rate far less fantastic than that of Ruskin in *Sesame and Lilies*. It may interest Baconians to observe that Bacon's idea of Fortune, as given in his *Essays*, is quite different from Shakespere's.

CRITICISMS

GILDON (iii, p. 362): The Character of Martius is truly Dramatic, for his Manners are not only equal but necessary to his Misfortunes. His Pride and Rashness are what History gives him, but his Modesty and Aversion to Praise I cannot find in Plutarch, who makes him very well satisfy'd with the Praise given by Cominius. And indeed it seems something opposite to his Pride, which both in the Play and History was so signal in him. Our Poet seems fond to lay the Blame on the People, and everywhere is representing the Inconstancy of the People, but this is contrary to Truth; for the People have never discover'd that Changeableness which Princes have done. And Plutarch in the Life of Pyrrhus seems sensible of this when he says: Thus Kings have no Reason to Condemn the People for changing for their Interest, who in that do but imitate them, as the great Teachers of Unfaithfulness and Treachery, holding him the Bravest who makes the least Account of being an honest Man. And any one that will look over the Roman History will find such Inconstancy and such a perpetual Changeableness in the Emperors as cannot be parallel'd in the People of any Time or Country. What the Greeks or Romans have ever done against any of their fortunate or great Generals is easily vindicated from a guilty Inconstancy and Ingratitude. For the fault has always been in the great Men, who swelling in the Pride of their Success, have thought in deference to that, that they might and ought to do whatever they pleas'd; and so often attempted the Ruin of that Liberty themselves for the Preservation of which their warlike Actions were only valuable. And so it was their changing their Manners, and not the People, that produc'd their Misfortunes; they lov'd them for Defending their Country and Liberties, but by the same Principle must hate them when they sought by their Ambition and Pride to subvert them, and this by a Constancy, not variableness, of Principle or Temper.

This is plain in the very Story of this Play, for their Anger was just against Coriolanus, who thought so well of his own Actions as to believe that ev'n the Rights, Customs, and Priviledges of his Country were his due for his Valour and Success. His turning a Traytor to his Country on his Disgrace is a Proof of his Principle. Camillus, on the contrary, banish'd on far less Occasion or Ground, brought his Country in Distress Relief against the Gauls so far was he from joining them.

This Contempt of the People often proceeds from an over Value of our selves, and that not for our superiour Knowledge, Virtue, Wisdom, etc., but for the good Fortune of our Birth, which is a Trifle no farther valuable in Truth, than it is join'd to Courage, Wisdom or Honour; yet what, when blindly valu'd by the Possessor, sets aside all Thoughts and endeavour to obtain those nobler Advantages.

Our English Poets indeed to flatter Arbitrary Power have too often imitated Shakespear in this Particular, and preposterously brought the Mob on the Stage contrary to the Majesty of Tragedy, and the Truth of the Fact. Shakespear has

here represented, as in *Julius Cæsar*, the Commons of Rome, as if they were the Rabble of an Irish Village, as senseless, ignorant, silly and cowardly, not remembering that the Citizens of Rome were the Soldiers of the Common-wealth, by whom they Conquer'd the World; and who in Julius Cæsar's time were at least as Polite as our Citizens of London; and yet if he had but consulted them, he wou'd have found it a difficult Matter to have pick'd out such ignorant unlick'd Cubbs to have fill'd up his Rout.

It is no hard Matter to prove that the People were never in the Wrong but once, and then they were byass'd by the Priest to choose Barabas and cry out Crucify.

I have not room here to examine this Point with that Clearness that I might; nor is it so much to our present Purpose; and yet I presume the Digression is not so foreign to the Matter as to deserve a judicious Censure.

The Character of Martius is generally preserv'd, and that Love of their Country which is almost peculiar to Rome and Greece shown in the principal Persons. The Scene of the Mother, Wife, and Valeria is moving and noble; there are a great many fine Lines in this Play, tho' the Expression or Diction is sometimes obscure and puffy.

JOHNSON: The tragedy of *Coriolanus* is one of the most amusing of our author's performances. The old man's merriment in Menenius; the lofty lady's dignity in Volumnia; the bridal modesty in Virgilia; the patrician and military haughtiness in Coriolanus; the plebeian malignity and tribunitian insolence in Brutus and Sicinius make a very pleasing and interesting variety, and the various revolutions of the hero's fortune fill the mind with anxious curiosity. There is, perhaps, too much bustle in the first Act and too little in the last.

DENNIS (*Letters*, ii, 371): Shakespear was one of the greatest Genius's that the World e'er saw for the Tragick Stage. Tho' he lay under greater Disadvantages than any of his Successors, yet had he greater and more genuine Beauties than the best and greatest of them. And what makes the brightest Glory of his Character, those Beauties were entirely his own, and owing to the Force of his own Nature; whereas his Faults were owing to his Education, and to the Age that he liv'd in. One may say of him as they did of Homer, that he had none to imitate, and is himself inimitable. His Imaginations were often as just, as they were bold and strong. He had a natural Discretion which never cou'd have been taught him, and his Judgment was strong and penetrating. He seems to have wanted nothing but Time and Leisure for Thought to have found out those Rules of which he appears so ignorant. His Characters are always drawn justly, exactly, graphically, except where he fail'd by not knowing History or the Poetical Art. He has for the most part more fairly distinguish'd them than any of his Successors have done, who have falsified them, or confounded them, by making Love the predominant Quality in all. He had so fine a Talent for touching the Passions, and they are so lively in him, and so truly in Nature, that they often touch us more without their due Preparations than those of other Tragick Poets, who have all the Beauty of Design and all the Advantage of Incidents. His Master-Passion was Terror, which he has often mov'd so powerfully and so wonderfully that we may justly conclude that, if he had had the Advantage of Art and Learning, he would have surpass'd the very best and strongest of the Ancients. His Paintings are often so beautiful and so lively, so graceful and so powerful, especially where

he uses them in order to move Terror, that there is nothing perhaps more accomplish'd in our English Poetry. His Sentiments for the most part in his best Tragedies are noble, generous, easie and natural, and adapted to the Persons who use them. His Expression is in many Places good and pure after a hundred Years; simple tho' elevated, graceful tho' bold, and easie tho' strong. He seems to have been the very Original of our English Tragical Harmony; that is, the Harmony of Blank Verse, diversify'd often by Dissyllable and Trisyllable Terminations. For that Diversity distinguishes it from Heroick Harmony, and bringing it nearer to common Use makes it more proper to gain Attention and more fit for Action and Dialogue. Such Verse we make when we are writing Prose; we make such Verse in common Conversation.

If Shakespear had these great Qualities by Nature, what would he not have been if he had join'd to so happy a Genius Learning and the Poetical Art. For want of the latter, our Author has sometimes made gross Mistakes in the Characters which he had drawn from History, against the Equality and Conveniency of Manners of his Dramatical Persons. Witness Menenius in the following Tragedy, whom he has made an errant Buffoon, which is a great Absurdity. For he might as well have imagin'd a grave majestick Jack-Pudding, as a Buffoon in a Roman Senator. Aufidius the General of the Volscians is shewn a base and a profligate Villain. He has offended against the Equality of the Manners even in his Hero himself. For Coriolanus who in the first part of the Tragedy is shewn so open, so frank, so violent, and so magnanimous, is represented in the latter part by Aufidius, which is contradicted by no one, a flattering, fawning, cringing, insinuating Traytor.

For want of this Poetical Art, Shakespear has introduced things into his Tragedies, which are against the Dignity of that noble Poem, as the Rabble in *Julius Cæsar*, and that in *Coriolanus*; tho' that in *Coriolanus* offends not only against the Dignity of Tragedy, but against the Truth of History likewise, and the Customs of Ancient Rome, and the Majesty of the Roman people, as we shall have occasion to shew anon.

For want of this Art he has made his Incidents less moving, less surprizing, and less wonderful. He has been so far from seeking those fine Occasions to move with which an Action furnish'd according to Art would have furnish'd him that he seems rather to have industriously avoided them. He makes Coriolanus, upon his Sentence of Banishment, take his leave of his Wife and his Mother out of sight of the Audience, and so has purposely, as it were, avoided a great occasion to move. [Had another critic made a misstatement as apparent as this, Dennis would have justly censured him.—ED.]

If we are willing to allow that Shakespear, by sticking to the bare Events of History, has mov'd more than any of his Successors, yet his just Admirers must confess that, if he had had the Poetical Art, he would have mov'd ten times more. For 'tis impossible that by a bare Historical Play he could move so much as he would have done by a Fable.

We find that a Romance entertains the generality of Mankind with more Satisfaction than History if they read only to be entertain'd; but if they read History thro' Pride or Ambition, they bring their Passions along with them, and that alters the case. Nothing is more plain than that even in an Historical Relation some Parts of it, and some Events, please more than others. And therefore a Man of Judgment, who sees why they do so, may in forming a Fable, and disposing an Action, please more than an Historian can do. . . . For 'tis observable that both in a Poetical Fiction and an Historical Relation those Events are the most entertaining, the most

surprising, and the most wonderful, in which Providence most plainly appears. And 'tis for this Reason that the Author of a just Fable must please more than the Writer of an Historical Relation. The Good must never fail to prosper, and the Bad must be always punish'd. Otherwise the Incidents, and particularly the Catastrophe which is the grand Incident, are liable to be imputed rather to Chance than to Almighty Conduct and to Sovereign Justice. The want of this impartial Distribution of Justice makes the *Coriolanus* of Shakespear to be without Moral. 'Tis true indeed Coriolanus is kill'd by those Foreign Enemies with whom he had openly sided against his Country, which seems to be an Event worthy of Providence, and would look as if it were contriv'd by infinite Wisdom, and executed by supreme Justice, to make Coriolanus a dreadful Example to all who lead on Foreign Enemies to the Invasion of their native Country; if there were not something in the Fate of the other Characters, which gives occasion to doubt of it, and which suggests to the Sceptical Reader that this might happen by accident. For Aufidius the principal Murderer of Coriolanus, who in cold Blood gets him assassinated by Ruffians, instead of leaving him to the Law of the Country, and the Justice of the Volscian Senate, and who commits so black a Crime, not by an erroneous Zeal, or a mistaken publick Spirit, but thro' Jealousy, Envy, and inveterate Malice; this Assassinator not only survives, and survives unpunish'd, but seems to be rewarded for so detestable an Action by engrossing all those Honours to himself which Coriolanus before had shar'd with him. But not only Aufidius, but the Roman Tribunes, Sicinius and Brutus, appear to me to cry aloud for Poetick Vengeance. For they are guilty of two Faults, neither of which ought to go unpunish'd: The first in procuring the Banishment of Coriolanus. If they were really jealous that Coriolanus had a Design on their Liberties when he stood for the Consulship, it was but just that they should give him a Repulse; but to get the Champion and Defender of their Country banish'd upon a pretended Jealousy was a great deal too much, and could proceed from nothing but that Hatred and Malice which they had conceiv'd against him for opposing their Institution. Their second Fault lay in procuring this Sentence by indirect Methods, by exasperating and inflaming the People by Artifices and Insinuations, by taking a base Advantage of the Open-heartedness and Violence of Coriolanus, and by oppressing him with a Sophistical Argument, that he aim'd at Sovereignty, because he had not delivered into the Publick Treasury the Spoils which he had taken from the Antiates. As if a Design of Sovereignty could be reasonably concluded from any one Act; or any one could think of bringing to pass such a Design, by eternally favouring the Patricians, and disobliging the Populace. For we need make no doubt but that it was among the young Patricians that Coriolanus distributed the Spoils which were taken from the Antiates; whereas nothing but caressing the Populace could enslave the Roman People, as Cæsar afterwards very well saw and experienc'd. So that this Injustice of the Tribunes was the original Cause of the Calamity which afterwards befel their Country, by the Invasion of the Volscians, under the Conduct of Coriolanus. And yet these Tribunes at the end of the Play, like Aufidius, remain unpunish'd. . . . The Good and the Bad then perishing promiscuously in the best of Shakespear's Tragedies, there can be either none or very weak Instruction in them: For such promiscuous Events call the Government of Providence into Question, and by Scepticks and Libertines are resolv'd into Chance. I humbly conceive therefore that this want of Dramatical Justice in the Tragedy of *Coriolanus* gave occasion for a just Alteration, and that I was oblig'd to sacrifice to that Justice Aufidius and the Tribunes, as well as Coriolanus.

WILLIAM HAZLITT (*Characters of Sh's Plays*, p. 69): Shakespear has in this play shewn himself well versed in history and state-affairs. *Coriolanus* is a store-house of political common-places. Any one who studies it may save himself the trouble of reading Burke's *Reflections*, or Paine's *Rights of Man*, or the Debates in both Houses of Parliament since the French Revolution or our own. The arguments for and against aristocracy or democracy, on the privileges of the few and the claims of the many, on liberty and slavery, power and the abuse of it, peace and war, are here very ably handled with the spirit of a poet and the acuteness of a philosopher. Shakespear himself seems to have had a leaning to the arbitrary side of the question, perhaps from some feeling of contempt for his own origin; and to have spared no occasion of bating the rabble. What he says of them is very true: what he says of their betters is also very true, though he dwells less upon it. The cause of the people is indeed but little calculated as a subject for poetry: it admits of rhetoric, which goes into argument and explanation, but it presents no immediate or distinct images to the mind, 'no jutting frieze, buttress, or coigne of vantage' for poetry 'to make its pendant bed and procreant cradle in.' The language of poetry naturally falls in with the language of power. The imagination is an exaggerating and exclusive faculty: it takes from one thing to add to another: it accumulates circumstances together to give the greatest possible effect to a favourite object. . . . Poetry is right-royal. It puts the individual for the species, the one above the infinite many, might before right. A lion hunting a flock of sheep or a herd of wild asses is a more poetical object than they; and we even take part with the lordly beast, because our vanity or some other feeling makes us disposed to place ourselves in the situation of the strongest party. So we feel some concern for the poor citizens of Rome when they meet together to compare their wants and grievances, till Coriolanus comes in and with blows and big words drives this set of 'poor rats,' this rascal scum, to their homes and beggary before him. There is nothing heroical in a multitude of miserable rogues not wishing to be starved, or complaining that they are like to be so: but when a single man comes forward to brave their cries and to make them submit to the last indignities, from mere pride and self-will, our admiration of his prowess is immediately converted into contempt for their pusillanimity. The insolence of power is stronger than the plea of necessity. The tame submission to usurped authority or even the natural resistance to it has nothing to excite or flatter the imagination: it is the assumption of a right to insult or oppress others that carries an imposing air of superiority with it. We had rather be the oppressor than the oppressed. The love of power in ourselves and the admiration of it in others are both natural to man: the one makes him a tyrant, the other a slave. Wrong dressed out in pride, pomp, and circumstance has more attraction than abstract right. Coriolanus complains of the fickleness of the people: yet the instant he cannot gratify his pride and obstinacy at their expense, he turns his arms against his country. If his country was not worth defending, why did he build his pride on its defence? He is a conqueror and a hero; he conquers other countries, and makes this a plea for enslaving his own; and when he is prevented from doing so, he leagues with its enemies to destroy his country. He rates the people 'as if he were a God to punish, and not a man of their infirmity.' He scoffs at one of their tribunes for maintaining their rights and franchises: 'Mark you his absolute shall?' not marking his own absolute will to take every thing from them, his impatience of the slightest opposition to his own pretensions being in proportion to their arrogance and absurdity. If the great and powerful had the beneficence

and wisdom of Gods, then all this would have been well: if with a greater knowledge of what is good for the people, they had as great a care for their interest as they have themselves, if they were seated above the world, sympathising with the welfare, but not feeling the passions of men, receiving neither good nor hurt from them, but bestowing their benefits as free gifts on them, they might then rule over them like another Providence. But this is not the case. Coriolanus is unwilling that the senate should shew their 'cares' for the people, lest their 'cares' should be constructed into 'fears,' to the subversion of all due authority; and he is no sooner disappointed in his schemes to deprive the people not only of the cares of the state, but of all power to redress themselves, than Volumnia is made madly to exclaim,

'Now the red pestilence strike all trades in Rome,
And occupations perish.'

This is but natural: it is but natural for a mother to have more regard for her son than for a whole city; but then the city should be left to take some care of itself. The care of the state cannot, we here see, be safely entrusted to maternal affection or to the domestic charities of high life. The great have private feelings of their own, to which the interests of humanity and justice must courtesy. Their interests are so far from being the same as those of the community that they are in direct and necessary opposition to them; their power is at the expense of our weakness; their riches, of our poverty; their pride, of our degradation; their splendour, of our wretchedness; their tyranny, of our servitude. If they had the superior knowledge ascribed to them (which they have not) it would only render them so much more formidable; and from Gods would convert them into Devils. The whole dramatic moral of *Coriolanus* is that those who have little shall have less, and that those who have much shall take all that others have left. The people are poor; therefore they ought to be starved. They are slaves; therefore they ought to be treated like beasts of burden. They are ignorant; therefore they ought not to be allowed to feel that they want food, or clothing, or rest, that they are enslaved, oppressed, and miserable. This is the logic of the imagination and the passions, which seek to aggrandise what excites admiration and to heap contempt on misery, to raise power into tyranny, and to make tyranny absolute; to thrust down that which is low still lower, and to make wretches desperate; to exalt magistrates into kings, kings into gods; to degrade subjects to the rank of slaves, and slaves to the condition of brutes. The history of mankind is a romance, a mask, a tragedy, constructed upon the principles of poetical justice; it is a noble or royal hunt, in which what is sport to the few is death to the many, and in which the spectators halloo and encourage the strong to set upon the weak, and cry havoc in the chase, though they do not share in the spoil. We may depend upon it that what men delight to read in books they will put in practice in reality.

One of the most natural traits in this play is the difference of the interest taken in the success of Coriolanus by his wife and mother. The one is only anxious for his honour; the other is fearful for his life.

Coriolanus himself is a complete character; his love of reputation, his contempt of popular opinion, his pride and modesty are consequences of each other. His pride consists in the inflexible sternness of his will; his love of glory is a determined desire to bear down all opposition, and to extort the admiration both of friends and foes. His contempt for popular favour, his unwillingness to hear his own praises, spring from the same source. He cannot contradict the praises

that are bestowed upon him; therefore he is impatient at hearing them. He would enforce the good opinion of others by his actions, but does not want their acknowledgments in words.

‘Pray now, no more: my mother,
Who has a charter to extol her blood,
When she does praise me, grieves me.’

His magnanimity is of the same kind. He admires in an enemy that courage which he honours in himself; he places himself on the hearth of Aufidius with the same confidence that he would have met him in the field, and feels that by putting himself in his power he takes from him all temptation for using it against him.

DRAKE (*Sh. and His Times*, ii, p. 493): This play, which refers us to the third century of the Republic, is of a very peculiar character, involving in its course a large intermixture of humorous and political matters. It affords us a picture of what may be termed a Roman electioneering mob; and the insolence of newly acquired authority on the part of the tribunes, and the ungovernable licence and malignant ribaldry of the plebeians, are forcibly but naturally expressed. The popular anarchy, indeed, is rendered highly diverting through the intervention of Menenius Agrippa, whose sarcastic wit and shrewd good sense have lent to these turbulent proceedings a very extraordinary degree of interest and effect. His ‘pretty tale,’ as he calls it, of the belly and the members, which he recites to the people during their mutiny occasioned by the dearth of corn, is a delightful and improved expansion of the old apologue, originally attributed to Menenius by Dionysius of Halicarnassus, but taken immediately by Shakspeare from Plutarch’s *Life of Coriolanus*, and from Camden’s *Remains*.

The serious and elevated persons of the drama are delineated in colours of equal, if not superior, strength. The unrivalled military prowess of Coriolanus, in whose nervous arm ‘Death, that dark spirit,’ dwelt; the severe sublimity of his character, his stern and unbending hauteur, and his undisguised contempt of all that is vulgar, pusillanimous, and base, are brought before us with a raciness and power of impression, and, notwithstanding a very liberal use both of the sentiments and language of his Plutarch, with a freedom of outline which, even in Shakspeare, may be allowed to excite our astonishment.

The representation of the Character of Coriolanus by Mr. Kemble, which realises the very conception of the poet, and which in spirit, manner, and costume can scarcely be deemed susceptible of improvement, has rendered this drama very popular in our own day.

Among the female characters a very important part is necessarily attached to the person of Volumnia, the fate of Rome itself depending upon her parental influence and authority. The poet has accordingly done full justice to the great qualities which the Cheronean sage has ascribed to this energetic woman; the daring loftiness of her spirit, her bold and masculine eloquence, and, above all, her patriotic devotion, being marked by the most spirited and vigorous touches of his pencil.

The numerous vicissitudes in the story; its rapidity of action; its contrast of character; the splendid vigour of its serious, and the satirical sharpness and relish of its more familiar scenes, together with the animation which prevails throughout all its parts, have conferred on this play, both in the closet and on the stage, a remarkable degree of attraction.

KNIGHT (*Studies in Sh.*, p. 406): The leading idea of *Coriolanus*—the pivot upon which all the action turns, the key to the bitterness of factious hatred which runs through the whole drama—is the contest for power between the patricians and plebeians. This is a broad principle, assuming various modifications in various states of society, but very slightly varied in its foundations and its results. He that truly works out the exhibition of this principle must paint men, let the scene be the Rome of the first Tribunes or the Venice of the last Doges. With the very slightest changes of accessories the principle stands for the contests between aristocracy and democracy, in any country or in any age, under a republic or a monarchy. The historical truth and the philosophical principle which Shakspeare has embodied in *Coriolanus* are universal. But suppose he had possessed the means of treating the subject with what some would call historical accuracy; had learnt that Plutarch, in the story of *Coriolanus*, was probably dealing only with a legend; that, if the story is to be received as true, it belongs to a later period; that in this later period there were very nice shades of difference between the classes composing the population of Rome; that the balance of power was a much more complex thing than he found in the narrative of Plutarch; further, suppose that, proud of this learning, he had made the universal principle of the plebeian and patrician hostility subsidiary to an exact display of it, according to the conjectures which modern industry and acuteness have brought to bear on the subject. It is evident, we think, that he would have been betrayed into a false principle of art, and would necessarily have drawn Roman shadows instead of vital and enduring men. As it is, he has drawn men so vividly—under such permanent relations to each other—with such universal manifestations of character, that some persons of strong political feelings have been ready to complain, according to their several creeds, either that his plebeians are too brutal or his patricians too haughty. A polite democracy, a humane oligarchy, would be better.

BATHURST (p. 126): *Coriolanus* must have been after 1605, according to Malone, from the resemblance, in the speech of Menenius to the people, to certain passages in Camden's *Remains*.

He is evidently stiffened by writing from a history. His art, as he says in his sonnets, is 'made tongue-tied by authority.' The first part of the mother's speech might almost have been another poet's; though the other part of it, which is separated, could not. He thought that he was bound to the words which he found in the book, and had only to make verse of it. He is also stiffened by having to write on a high political subject. But all this operates quite differently from what it does in his plays on the history of England, partly from falling upon a different time of his life, partly because the manners are not English. Instead of thinning off his multitude of ideas, the constraint of the subject seems only to increase the demand for a crowd and complication of them. Ideas, quite as much ratiocinative as imaginative, though there are passages that approach to rant. The subject took his mind in this direction rather than that of simple feeling. But the four lines on Valeria would be enough to show that he has still the same sweetness of character. The love of thought and knowledge, which he seems always to have possessed, must have immensely increased the stores of his mind, and the materials, either for good or bad illustration, as he lived longer, and in so very learned an age. Perhaps the example of Jonson led him to require of himself more of dry thought (yet Jonson does not think deeply, as he does). In this play there is a good deal of character and prodigious spirit in many places, but which seems

obstructed and kept down by the loaded state of mind I have mentioned, and by the exceedingly over-forced system of metre. With all the interest of the story, it is, to me, an uninviting and unremembered play. I speak of the serious passages in verse except the last scene of the killing. The scenes of the mob are excessively natural and spirited, and are among those I have always found to give that impression of reality, when acted, which the works of no other writer can do.

It is a much better play, no doubt, than *Timon of Athens*, which is something of the same class; or *Troilus and Cressida*, which is not. There is a great deal more in it. It is hard; every sentence, almost, asks some pains to take in its meaning wholly.

The verse of this play is somewhat like that of *Henry VIII.*, but the matter in *Henry VIII.* is thin in comparison, and the meaning, consequently, clear; and it is far more prosaic and matter-of-fact. Here we have the fourth style completely.

The speeches, too, break and fit together regularly, and double endings are frequent.

The poetry and the thoughts in *Coriolanus* arise out of the business of the scene; there are not many excursive passages, and those are mostly of feeling, not reasoning or imagery.

H. COLERIDGE (ii, 179): First and best in the series of Roman plays appears *Coriolanus*. As far as incident is concerned, it is Plutarch's *Life of Coriolanus* described in scenes. The character, too, is exactly Plutarch's Coriolanus talking English blank verse. In fact, Plutarch was the Shakspeare of biography. What a volume of politics, what a searching examen of humanity might be made in form of a commentary on this play! In *Coriolanus* the Roman and the man are so finely blended that not a thread avows whether it be woof or warp.

WHITE LAW (*Introduction*, p. xii.): This is the tragedy. Coriolanus is first starved and impoverished by an ideal from which he has no escape, an ideal which as in duty bound he satisfies, and more than satisfies: and then he is annihilated by it. And the cruellest of the tragedy is this, that he possesses in himself in high perfection that very capacity—namely, of sympathy—which the ideal proscribes, the obedient renunciation of which is his ruin. Consider his beautiful love and reverence for 'the most noble mother of the world'—Volumnia, the splendid Patrician woman without sympathy, who 'framed' him. Three times in the Play she, for a purpose, untightens the strain of his nature; and he, for his love for her, submits. Or his still more beautiful and tender love for his wife Virgilia, Patrician indeed, but so unlike the type—'best of his flesh,' and 'Gracious silence,' whose kiss is sweeter to him than revenge. Or, again, his friendship for Menenius, the old man who worships him, whose heart is cracked by his enforced unkindness. How alien all this is from the mere Patrician mould of selfish isolation into which his nature is, for the rest, compressed. But it may be urged that, had his nature been truly generous, he would have practically recoiled from such excesses of insolence and of revenge—however logically forced upon him by the triple combination of aggressive Plebeians, narrow Patrician ideal, and boiling pent-up energy of soul. Can we not, on the contrary, almost put ourselves at his standpoint and sympathize with him? Are not the Tribunes ignoble, malevolent, treacherous, mean? Are not the people cowardly, foolish, fickle, without an ideal, led through the nose by demagogues? He seems not to have believed in the starvation and misery of the commons when they clamoured for corn; and it is certain that the

idea of patriotism, in the largest sense, was impossible to him. The Patricians were, to him, his countrymen; and the Plebeians, since the institution of the Tribune, his countrymen's worst enemies. This misconception was at the root of the mischief; but his sin, his treason, was not that he was ready to fight against his country, but that he was ready to involve his friends in one common destruction with his foes.

Compare Coriolanus, lastly, with Aufidius. The hearts of both men are set upon glory. Both men are cruelly revengeful. Aufidius too is noble sometimes, but only sometimes. He can be envious; and this (in spite of his accusation of himself, 'I sin in envying his nobility,' and the slander of the Tribunes, that he submits to be commanded by Cominius only that he may have the honours for himself and let the faults be charged to his superior), Coriolanus cannot be. And, what is most unlike the true Coriolanus, the Volscian can conceal a purpose, calculate an opportunity, spring treacherously upon an unsuspecting foe. He has, nevertheless, bursts of nobleness. His welcome of Coriolanus (the most eloquent passage in the Play) is the expression of a real, though transient, enthusiasm.

What is the dramatic fitness, dramatic teaching, of the death of Coriolanus by the hand of Aufidius? Is it not that Coriolanus is in this most false to himself—that, to effect his revenge, he allies himself with, so debases himself to the level of, a meaner nature? How unlike him, how like Aufidius, the silence as to his purpose of revenge in which he parts from his friends when he leaves Rome; the silence of his journey to Antium; and, most of all, the cynical cold speech which breaks the silence as he passes through the streets of Antium to the house of Aufidius. In all this he is dishonest, unnatural; revenge has warped the straightness of his soul. Had he been true to his nature, he would have been still the foe of Aufidius, and, as a foe, he leads a life charmed against all possible assaults. It is as if his magnificent honesty had been the panoply of the man, and that here he discovers for the first time a vulnerable point. It seems that his nobleness, exaggerated by all the circumstances of his life—the milk he has sucked, the very air he has breathed—gives away at last and cracks under the over-strain of the conflict with the Tribunes; and though, when the strain has abated, the man becomes natural again, himself again, the fatal crack remains, and admits the knife of the assassin.

We have seen how stormy excesses of passion, through the shock and breach of the sacred ties of country and of blood, avenge themselves—in *Coriolanus*, as in *Lear* and in *Macbeth*. We do not know what it was that, in this latest period of his works, so constantly attracted Shakspeare to the theme of impiety, of unnatural hate and ingratitude and treason. Events may to some extent have shaped his thoughts. It has been suggested that *Julius Cæsar* was written not without reference to the rebellion of the Earl of Essex. And we may suppose that in *Coriolanus* Shakspeare intended a twofold warning, to the pride of James and to the gathering resistance of the Commons. The first of the Stuart kings had lost no time in propounding his theory of kingship. From the first meeting of his first parliament to its dissolution in this year 1610, there were continual bickerings between King and Commons. 'His command upon our allegiance,' they said, 'is like the roaring of a lion.' The straining of the prerogative and the doctrine of the duty of passive obedience were met by statements of grievances, by the assertion of the privileges of parliament, and in February of this year by a Remonstrance against illegal impositions.

But the lesson of *Coriolanus* (standing as it does among the plays of this period) is less political than moral. Between the haughtiness of the aristocrat and the

clamour of the demagogue there is little to choose: both are excess. Man is violent, but the Erinyes of violence is sure: in moderation, not excess, is strength.

We do not find ideals, political or moral, upon the stage of Shakspeare. All that moves there is real. But it is there as in the life which is there portrayed: those who have eyes to see can discern, through the distempered atmosphere of the actual, the presence of an all-controlling law. Violence may drown the voice of reason and of conscience; but reason and conscience assert themselves at last. Disorder yields to order: and the anarchic impulses of men obey the calm supremacy of right.

For Shakspeare, like Sophocles, is a harmonist of discords: himself harmonious, whole, he sees the whole, and not the part, and sees that all is good.

HUDSON (*Sh's Life, Art, and Characters*, ii, 461): The tragedy is not heard of at all through any notice or allusion made during the author's life; in fact, we have no contemporary note of reference to it whatever, save in the elegy on Richard Burbadge, where we learn that the hero's part was sustained by that celebrated actor. So that we are left without any external evidence as to the date of the writing. Nor does the piece itself contain a traceable vestige of allusion to any known contemporary events; such, for instance, as that to the new creation of baronets in *Othello*. Our only argument, therefore, as regards the time of composition lies in marks of style, use of language, and complexion of imagery and thought; in all which respects it clearly falls among the very latest of the Poet's writing. Certainly no play of the series surpasses it, and very few, if any, equal it, in boldness of metaphor, in autocratic prerogative of expression, or in passages marked by an overcrowding of matter or an overcompression of language. The strength of civil wisdom, also, the searching anatomy of public characters and motives, the wide and firm grasp of social and political questions, in short, the whole moral and intellectual climate of the piece, all concur with the former notes in marking it off to the Poet's highest maturity of thought and power. Therewithal I hold it to be among his greatest triumphs in organization: I cannot point out, I believe no one has pointed out, a single instance where the parts might have been better ordered for the proper effect of the whole; while the interest never once flags or falters, nor suffers any break or diversion, from the beginning to the end; rather say, it holds on with ever-increasing force throughout, and draws all the details into its current; so that the unity of impression is literally perfect. In this great point of dramatic architecture I think it bears the palm clean away from both the other Roman tragedies; and indeed I am not sure but it should be set down as the peer of *Othello*, *Macbeth*, and *King Lear*.

FURNIVALL (*Introd. to Leopold's Sh.*, p. lxxxiii.): *Coriolanus*. Another Roman play from Plutarch; but how different in tone and colour from the last! An interval of 520 years separates the deaths of the two heroes (*Coriolanus's* was after 489 B. C.; *Antony's*, 30 A. D.). Antony lived in the decay of public spirit, the growth of luxury in Rome, and after his death Augustus became its first Emperor. *Coriolanus* lived in Rome's early austere days, just when she'd driven the lustful Tarquin from his throne, and established the Republic. And it was in the great battle against Tarquin endeavouring to recover the throne, that *Coriolanus* won his first garland of oak. But it is rather in the heroines than the heroes that the contrast of *Antony and Cleopatra* and *Coriolanus* is felt. Against the shifting colours of the kaleidoscope of Cleopatra's whims and moods, against the hail and storm of her passions, the lurid glow of her lust, the fierce lightning of her wrath, rises the pure

white figure of Volumnia, clad in the dignity of Honour and Patriotism, the grandest woman in Shakspeare, the embodiment of all the virtues that made the noble Roman lady. It is the heaven of Italy beside the hell of Egypt. And from mothers like Volumnia came the men who conquered the known world, and have left their mark for ever on the nations of Europe. Read her lines in their beautiful rhythmic prose, 'When yet | he was but | tender-bodied, | and the on | ly son | of my womb. | I | was pleased | to let him | seek danger | where | he was like | to find fame. | Had I | a doz | en sons, | each in | my love | alike. | I had rather | had eleven | die nobly | for their country, | than one | volup | tuously | surfeit | out of | action.' See her overcome her mother's righteous indignation against her townsmen's injustice to her gallant son; see her on her knees to that son, for her country's sake, pleading to him for mercy to her native land, appealing to him in words that all Shakspeare's last plays echo and re-echo to us: 'Think'st thou it honourable, for a noble man, still to remember wrongs?' See her win her happy victory, and then return with welcome into Rome, its life; and then acknowledge that no grander, nobler woman, was ever created by Shakspeare's art.

Her one fault, her son tells us of, her scorn of the common folk. And as his character was moulded on hers, this fault he shared, but he wilfully greatened it, while his pride and self-love stopt his reaching the height of his mother's patriotism. 'Flower of warriors' as he is, 'his nature (on one side) too noble for this world,' bravest of the brave, generous in his gifts, his pride—as well of person as of birth—flaws and ruins the jewel of his renown. Treated with ingratitude—base and outrageous though in his case it was—he cannot put his country above himself. As Hotspur would third England, so Coriolanus would destroy Rome. His grip is on her throat when his wife Virgilia, mov'd by the gods, stirs his mother to appeal to him. They are join'd by Valeria—

'The moon of Rome, chaste as the icicle
That's curd'd by the frost from purest snow,
And hangs on Dian's temple,'—

and they visit that Volscian camp. Coriolanus thought he was above nature, that he could hear them unmoved. But mother, wife, and boy prevail. Coriolanus is himself again, and takes death, as he should, from the hand of his country's foe, while his dear ones, unlike Portia, Cordelia, live on in Rome. The ingratitude of the Roman citizens, the cursings of them by Coriolanus, prepare us for the bitterer curses of the next play of this Group, [*Timon of Athens*].

SNIDER (ii, 225): *Coriolanus* is essentially a drama of Political Parties. Internal dissension, through partisan organizations, is shown in a variety of forms; also, other elements, as foreign war and the domestic relation, intermingle in the action and diversify its incidents and coloring. Moreover, the warring principles of the two parties are aristocracy and democracy—the conflict which has always in History been most prolific of political strife. The main characters are graded according to their partisan bias and intensity, for the essence of the conflict is party versus country. Finally, the heroic figure of the drama is a person who cannot subordinate his hatred against a party to his love for his country. Great as is Coriolanus, Rome must get rid of him, and all like him, before she can conquer the world.

It will be seen that the action exhibits two distinct movements—the one of which terminates in the banishment of the hero, the other in his death. Coriolanus

is portrayed as the great defender of his country, but also as the greater enemy of the plebeians; partisan rancor leads to his expulsion—to his separation from Family and State. Herein both sides commit wrong. Such is the first movement. The second movement shows Coriolanus passing over to the enemies of his country, in order to ruin it and thereby ruin the opposite party. Patriotism is subordinate to partisan hate; even attachment to his own class cannot outweigh his desire for revenge. His nation and his order, therefore, cannot mediate his hostility to a party, but his family can, though at the cost of the life of himself, one of its members.

On the other hand, the two threads which run through the whole play are the political and domestic, in their manifold relation and interaction. The political thread is shown in both its internal and external manifestations, namely, in partisan dissension and in foreign war; while the domestic thread—the Family—has its various sides represented in the mother, wife, husband, son, father, neighbor, and friend.

SWINBURNE (*Study of Sh.*, p. 187): I cannot but think that enough at least of time has been spent if not wasted by able and even by eminent men on examination of *Coriolanus* with regard to its political aspect or bearing upon social questions. It is from first to last, for all its turmoil of battle and clamour of contentious factions, rather a private and domestic than a public or historical tragedy. As in *Julius Cæsar* the family had been so wholly subordinated to the state, and all personal interests so utterly dominated by the preponderance of national duties, that even the sweet and sublime figure of Portia passing in her 'awful loveliness' was but as a profile half caught in the background of an episode, so here on the contrary the whole force of the final impression is not that of a conflict between patrician and plebeian, but solely that of a match of passions played out for life and death between a mother and a son. The partisans of oligarchic or democratic systems may wrangle at their will over the supposed evidences of Shakespeare's prejudice against this creed and prepossession in favour of that. A third bystander may rejoice in the proof thus established of his impartial indifference towards either; it is all nothing to the real point in hand. The subject of the whole play is not the exile's revolt, the rebel's repentance, or the traitor's reward, but above all it is the son's tragedy. The inscription on the plinth of this tragic statue is simply to Volumnia Victrix.

A loftier or a more perfect piece of man's work was never done in all the world than this tragedy of *Coriolanus*; the one fit and crowning epithet for its companion or successor is that bestowed by Coleridge—'the most wonderful.'

A. C. BRADLEY (*Shakespearean Tragedy*, p. 83): All of the later tragedies may be called tragedies of passion, but not all of them display these extreme forms of evil. Neither of the last two does so. Antony and Coriolanus are, from one point of view, victims of passion; but the passion that ruins Antony also exalts him, he touches the infinite in it; and the pride and self-will of Coriolanus, though terrible in bulk, are scarcely so in quality; there is nothing base in them, and the huge creature whom they destroy is a noble, even a lovable being. Nor does either of these dramas, though the earlier depicts a corrupt civilisation, include even among the minor characters anyone who can be called villainous or horrible. Consider, finally, the impression left on us at the close of each. It is remarkable that this impression, though very strong, can scarcely be called purely tragic; or,

if we call it so, at least the feeling of reconciliation which mingles with the obviously tragic emotions is here exceptionally well-marked. The death of Antony, it will be remembered, comes before the opening of the Fifth Act. The death of Cleopatra, which closes the play, is greeted by the reader with sympathy and admiration, even with exultation at the thought that she has foiled Octavius; and these feelings are heightened by the deaths of Charmian and Iras, heroically faithful to their mistress, as Emilia was to hers. In *Coriolanus* the feeling of reconciliation is even stronger. The whole interest towards the close has been concentrated on the question whether the hero will persist in his revengeful design of storming and burning his native city, or whether better feelings will at last overpower his resentment and pride. He stands on the edge of a crime beside which, at least in outward dreadfulness, the slaughter of an individual looks insignificant. And when, at the sound of his mother's voice and the sight of his wife and child, nature asserts itself and he gives way, although we know he will lose his life, we care little for that; he has saved his soul. Our relief, and our exultation in the power of goodness, are so great that the actual catastrophe which follows and mingles sadness with these feelings leaves them but little diminished, and as we close the book we feel, it seems to me, more as we do at the close of *Cymbeline* than as we do at the close of *Othello*. In saying this I do not in the least mean to criticise *Coriolanus*. It is a much nobler play as it stands than it would have been if Shakespeare had made the hero persist, and we had seen him amid the flaming ruins of Rome, awaking suddenly to the enormity of his deed and taking vengeance on himself; but that would surely have been an ending more strictly tragic than the close of Shakespeare's play. Whether this close was simply due to his unwillingness to contradict his historical authority on a point of such magnitude we need not ask. In any case *Coriolanus* is, in more than an outward sense, the end of his tragic period. It marks the transition to his latest works, in which the powers of repentance and forgiveness charm to rest the tempest raised by error and guilt.

A. C. BRADLEY (*Coriolanus*, p. 3): *Coriolanus* is beyond doubt among the latest of Shakespeare's tragedies; there is some reason for thinking it the last. Like all those that succeeded *Hamlet*, it is a tragedy of vehement passion; and in none of them are more striking revolutions of fortune displayed. It is full of power, and almost every one feels it to be a noble work. We may say of it, as of its hero, that, if not one of Shakespeare's greatest creations, it is certainly one of his biggest.

Nevertheless, it is scarcely popular. It is seldom acted, and perhaps no reader ever called it his favourite play. Indeed, except for educational purposes, I suppose it is, after *Timon*, the least generally read of the tragedies. Even the critic who feels bound to rank it above *Romeo and Juliet*, and even above *Julius Cæsar*, may add that he prefers those dramas all the same; and if he ignores his personal preferences, still we do not find him asking whether it is not the equal of the four great tragedies. He may feel this doubt as to *Antony and Cleopatra*, but not as to *Coriolanus*.

The question why this should be so will at once tell us something about the drama. We cannot say that it shows any decline in Shakespeare's powers, though in parts it may show slackness in their use. It has defects, some of which are due to the historical material; but all the tragedies have defects, and the material of *Antony and Cleopatra* was even more troublesome. There is no love-story; but then there is none in *Macbeth*, and next to none in *King Lear*. Thanks in part to the badness of the Folio text, the reader is impeded by obscurities of language

and irritated by the mangling of Shakespeare's metre; yet these annoyances would not much diminish the effect of *Othello*. It may seem a more serious obstacle that the hero's faults are repellent and chill our sympathy; but Macbeth, to say nothing of his murders, is a much less noble being than Coriolanus. All this doubtless goes for something; but there must be some further reason why this drama stands apart from the four great tragedies and *Antony and Cleopatra*. And one main reason seems to be this. Shakespeare could construe the store he found only by conceiving the hero's character in a certain way; and he had to set the whole drama in tune with that conception. In this he was, no doubt, perfectly right; but he closed the door on certain effects, in the absence of which his whole power in tragedy could not be displayed. He had to be content with something less, or rather with something else; and so have we.

Dr Johnson observes that 'the tragedy of *Coriolanus* is one of the most amusing of our author's performances.' By 'amusing' he did not mean 'mirth-provoking'; he meant that in *Coriolanus* a lively interest is excited and sustained by the variety of the events and characters; and this is true. But we may add that the play contains a good deal that is amusing in the current sense of the word. When the people appear as individuals they are frequently more or less comical. Shakespeare always enjoyed the inconsequence of the uneducated mind, and its tendency to express a sound meaning in an absurd form. Again, the talk of the servants with one another and with the muffled hero, and the conversation of the sentinels with Menenius, are amusing. There is a touch of comedy in the contrast between Volumnia and Virgilia when we see them on occasions not too serious. And then, not only at the beginning, as in Plutarch, but throughout the story we meet with that pleasant and wise old gentleman Menenius, whose humour tells him how to keep the peace while he gains his point, and to say without offence what the hero cannot say without raising a storm. Perhaps no one else in the play is regarded from beginning to end with such unmingled approval, and this is not lessened when the failure of his embassy to Coriolanus makes him the subject as well as the author of mirth. If we regard the drama from this point of view we find that it differs from almost all the tragedies, though it has a certain likeness to *Antony and Cleopatra*. What is amusing in it is, for the most part, simply amusing, and has no tragic tinge. It is not like the gibes of Hamlet at Polonius, or the jokes of the clown who, we remember, is digging Ophelia's grave, or that humour of Iago which for us is full of menace; and who could dream of comparing it with the jesting of Lear's fool? Even that Shakespearean audacity, the interruption of Volumnia's speech by the hero's little son, makes one laugh almost without reserve. And all this helps to produce the characteristic tone of this tragedy.

MACCALLUM (p. 467): Certainly *Coriolanus* is not meant to be a constitutional manifesto; probably it does not, even at unawares, idealise a contemporary dispute; it is hardly likely that Shakespeare so much as intrudes conscious allusions to the questions then at issue. And this on account not only of the particular opinions attributed to him, but, much more, of his usual practice in poetic creation. Do any of these alleged incentives in the circumstances, public or private, of his life go far to explain his attraction to a story and selection of it, its power over him and his power over it? Doubtless in realising the subject that took his fancy, he would draw on the stores of his experience as well as his imagination. In dealing with the tragedy of a proud and unpopular hero of antiquity, very possibly he would be helped by what he knew of the tragedy of a proud and unpopular worthy

of his own time. In dealing with the influence of a mother and the reverence of a son, very probably the memories of his own home would hover before his mind. In dealing with the plebeians and patricians of Rome, he would inevitably fill in the details from his knowledge of the burgesses and nobles of England, and he might get hints for his picture of the by-gone struggle, from the struggle that he himself could watch. But it is the story of *Coriolanus* that comes first and that absorbs all such material into itself, just as the seed in its growth assimilates nourishment from the earth and sunshine and rain. These things are not the seed. The experiences are utilised in the interest of the play; the play is not utilised in the interest of the experiences.

It is particularly important to emphasise this in view of the circumstance that *Coriolanus* has often been regarded as a drama of principles rather than of character, even by those who refrain from reading into it any particular reference. But Shakespeare's supreme preoccupation is always with his fable, which explains, and is explained by, human nature in action. He does not set out to commend or censure or examine a precept or a theory or a doctrine. Of course the life of men is concerned with such matters, and he could not exclude them without being untrue to his aim. Thus, to take the most obvious example, it is impossible to treat of character with a total omission of ethical considerations, since character is connected with conduct, and conduct has its ethical aspect; and, indeed, success in getting to the truth of character depends very much on the keenness of the moral insight. It is very largely Shakespeare's moral insight that gives him his unrivalled position among the interpreters of men; and we may, if we like, derive any number of improving lessons from his works. But he is an artist, not a moralist; and he wrote for the story, not for the moral. Just in the same way an architect seeks to design a beautiful or convenient building, not to illustrate mechanical laws. Nevertheless, in proportion as these are neglected, the building will not rise or will not last; and if they are obeyed, however unconsciously, the illustration of them will be provided. In Charlotte Brontë's *Shirley*, when Caroline gives Robert Moore this very play to read, he asks, 'Is it to operate like a sermon?' And she answers: 'It is to stir you; to give you new sensations. It is to make you feel life strongly' (that is the main thing, and then comes the indirect consequence), 'not only your virtues, but your vicious perverse points.'

Now just as in all Shakespeare's dramas, though or rather because they are personal, the ethical considerations cannot be excluded; so in a drama that moves through a constitutional crisis, though or rather because it, too, is personal, political considerations cannot be excluded. They are there, though it is on the second plane. And just as his general delineation of character would be unsatisfactory if his moral insight were at fault, so his delineation of the characters that play their part in this history would be unsatisfactory if his political insight were at fault. He is not necessarily bound to appreciate correctly the conditions that prevailed in reality or by report: that is required only for historical accuracy or fidelity to tradition. But he is bound to appreciate the conditions as he imagines them, and not to violate in his treatment of them the principles that underlie all political society.

DEIGHTON (*Introd.*, p. xiv.): It has been supposed by some that in *Coriolanus* the leading thought of the poet is a purely political one, and that we have here an exposition of Shakespeare's political faith. This appears to be a complete inversion of his method. It is true, no doubt, that in plays which turn upon polit-

ical issues Shakespeare's leanings may in some measure be seen, and that in *Coriolanus* those leanings are not towards democracy. But that he here or anywhere preached a political doctrine I disbelieve as entirely as I disbelieve that he ever preached a moral doctrine. A moral is of course to be found in all stories of human action. But it is there because the poet taking certain characters and certain incidents, whether from history, fiction, or his own imagination, shows us dramatically how those characters would act amidst those incidents; not because he has chosen those characters and incidents to illustrate a particular theory whether of ethics or of politics. In the present instance history is at hand with an outline of striking incidents, and characters strong in their individuality—in other words, with a subject eminently capable of dramatic handling. Shakespeare's tribunes are the tribunes of Plutarch, his hero Plutarch's hero, but with their souls laid bare, the working of their minds manifested in words as in actions. The play has, in fact, nothing more of set political purpose than, say, *The Tempest* or *Cymbeline*. . . . A great though far from flawless soul is brought in contact with mighty events, and the necessary results of position, nature, and training develop themselves.

J. MIDDLETON MURRY (*London Mercury*, Feb., 1922, p. 386): *Coriolanus* is, if not one of the greatest, one of the most masterly of Shakespeare's plays. If it does not hold all the spiritual significance of any of the three great tragedies, if it has not the profound emotional appeal of *Antony and Cleopatra* or *Julius Cæsar*, it indubitably belongs to the same period of serene mastery of mind and expression. French critics continually, and English critics occasionally—these last improperly obeisant before the prestige of French criticism—have said that *Coriolanus* is Shakespeare's most perfect work of art. While we deplore their language, we understand their meaning. *Coriolanus* is a magnificent example of creative control. Its design is, as Mr Walter Sickert has well said of Poussin's painting, 'marshalled.' Its economy, its swiftness, its solidity, its astonishing clarity and pregnancy of language are not only satisfying and exhilarating in themselves, but they have a peculiar and profound appropriateness to the martial argument. Just as the looser texture of *Antony and Cleopatra* seems to be the inevitable garment of the decaying soldiery of Antony, so the exact and unrelenting pattern of *Coriolanus* seems essential to the unfaltering decision and the unswerving success of the earlier Roman general. The play marches onward like a legion in the days when Roman soldiers were Romans still.

Perhaps it is this quality of Roman relentlessness and inevitability which has made it unsympathetic to the general English taste, for among us it is surely the least popular of Shakespeare's great plays. In France, on the contrary, it is said to be the most popular; probably not for the same reason. Beyond the fact that *Coriolanus* is a familiar and traditional hero of the French theatre, the concentrated and controlled dramatic action which distinguishes Shakespeare's *Coriolanus* from his other great dramas appeals directly to the French palate. Since, however, this only means that *Coriolanus* is an unusually well-constructed play, it cannot account for the general reluctance of English people to admit it to their affections. The reason, one imagines, is that it is too Roman. An English audience, and English readers for that matter, like to surrender themselves to their heroes. They can idolise Brutus as an Eloquent Hampden, and sympathise with an Antony lost in the embraces of his serpent of old Nile. A martyr for political liberty, a martyr for love, these are intimate and comprehensible to us; but a martyr to the

aristocratic idea is not. He is an alien; there is too much of the British constitution in our blood for him to warm it.

In other and more familiar terms Coriolanus is an unsympathetic hero, and all the characters of the play, save one, Virgilia, strike chill upon the general heart. Volumnia is altogether too much like that forbidding Spartan mother who haunted our schooldays with her grim farewell: 'Return with your shield or upon it'; Menenius is too cynical, too worldly-wise to move us humanly in his discomfiture; Brutus and Sicinius arouse neither sympathy nor disdain; and the emotion we feel at the knightly generosity of Aufidius is dashed too soon by his confession that, if he cannot overthrow Coriolanus by fair means, he will by foul. Coriolanus himself we cannot like, any more than a schoolboy can like Themistocles. One may despise one's country, one may hate one's country, but one may not lead an enemy against her. These are primitive ethics, no doubt, but they are profound, and though they may be alien to æsthetic criticism, they have their roots deep in the human heart. The writer who ignores them deliberately imperils the universality of his appeal.

HOOKHAM (p. 113): There are, roughly, three periods or stages in the development of Shakespearean drama. A period before the great inspiration, the period when it was in full force, and a period when it was on the wane or had even ceased. The first period contains, for instance, *Love's Labour's Lost*, *The Two Gentlemen*, *The Comedy of Errors*. These are youthful productions, not very great, but not distasteful; and, the critics seem agreed, not beyond the powers of other dramatists. Of the period of decline or even cessation I should select as the most important instance *Coriolanus*. *Coriolanus* is a play on the grand scale. It is one of the great plays, a great tragedy, or it is nothing. Now what do we look for in a great play by the greatest of poets? One would say, poetry: poetical imagination, poetical passion, poetical beauty. From beginning to end of *Coriolanus* there is none of these. From the poet of *Hamlet* we look for exalted sentiment. In *Coriolanus* we find its unpleasant opposite; there is more than defective taste, there is perverted moral sense. There is, morally, as wide a gulf between the character of Coriolanus, as there is, intellectually, between the wit of Falstaff and the malapropisms of Dogberry and Verges. Hamlet is what we call a gentleman, if ever there was one, Coriolanus is not. I take it that one indelible mark of the man we call a gentleman is that he never too obviously asserts himself. Hamlet is every whit as brave as Coriolanus; but he is not continually telling us how brave he is. We infer it from his actions, not from his proclamations. Coriolanus is blatant in his self-glorification. If we could imagine Pistol not a coward, he would be just such another.

Coriolanus has absolutely no good attribute except physical courage, which he shares with most men and many animals. It is only because the defect of it is such an object of contempt, that its possession is so much and so generally applauded. In her own way that horrible woman, Volumnia, is just as repulsive—fit mother of such a son. Indeed if we would mitigate our judgment of Coriolanus it would be on the ground of his unfortunate maternal parentage; we might conjecture whence he derived his unbridled rant. Lady Macbeth we always respect. We even, such is the magic of the great play, sympathise with her, in a way. For Volumnia we have neither sympathy nor respect. She sets every nerve on edge. She and her congenial friend, Valeria, gloating over a little wretch of a boy (son to Coriolanus), tearing a butterfly to pieces in a fit of passion, makes a picture that,

in this strange, decadent mood, Shakespeare seems to ask us to admire; but these mock-heroic women are in shocking contrast with other Shakespearean heroines. Even Lady Macbeth is murderous with a difference; she is not bloodthirsty. No horror will deter her; but she does not love horrors. These women do.

In order to extol Coriolanus Shakespeare defames the commons. To make the Romans cowards is a libel, and a ridiculous libel at that. They were not even fools, but, as a nation, courage they could not possibly have lacked. The whole picture is about as incongruous and untrue to life as perverted sympathy can make it; and it is as bad in art as in morals.

For with this perversion of moral sense perversion of style goes here hand in hand. The style of *Coriolanus* is turgid throughout. The language is everywhere stronger than the feeling; and what worse condemnation of a literary production could there be? There is a striving after the effect of excitement without genuine excitement. This leads to the most absurd contortions of language, and to wilful and unnecessary obscurity.

It is commonly said that there are some blunders that only a clever man can make. *Coriolanus* shows intellect, but intellect gone astray.

One would be glad to think, if it were thinkable, that *Coriolanus* was a spurious work wrongly credited—or debited—to Shakespeare; but that is impossible. Although it is what it is, it bears unmistakably the stamp of Shakespeare. So again, one would like to fancy it was Shakespeare's satire on the Jingos, male and female, of his day—for Jingos we always have with us; but neither is that possible. It stands for us a monument of fallen greatness. How great is that fall will be appreciated by any student of drama who shall read, first, the utterances of *Coriolanus*; and then any single scene in which Hamlet or Macbeth speaks; or who will first take a course of *Volumnia*, and, after, turn for refreshment to *Cleopatra*. If he does not then realise the difference between Shakespeare inspired and uninspired, it will be a pity.

TOLMAN (p. 102): The question naturally arises, how far is the drama indebted to Plutarch for its unity and power? But one has only to read the two accounts side by side to see in what an endless variety of ways Shakespeare has condensed, hastened, unified, intensified, and supplemented the somewhat wandering story of Plutarch. Shakespeare himself is the real source of the intimate, vigorous dramatic life that permeates the play. He recasts his material more freely here than in *Julius Caesar* or *Antony and Cleopatra*. He improves upon his original in the greater vividness of the characters and in the closeness and skill of the interweaving.

Excepting *Coriolanus* himself all the characters in Plutarch's sketch are faint and vague. In Plutarch Menenius does not appear again after telling the fable of the belly and the members. The tribunes disappear after Marcius is banished. Aufidius is not mentioned until Marcius goes to his house, and is not present at the great scene between *Coriolanus* and his mother. *Volumnia* has nothing to do with the suit of Marcius for the consulship; and his solicitation for that office is not brought into any connection either with the war against the Volscians or with the banishment of the hero.

That the speech in which *Coriolanus* announces himself to Aufidius follows Plutarch closely, and that 'nowhere has Shakespeare borrowed so much through so great a number of lines as in *Volumnia's* appeal to the piety of her son' are facts which easily mislead one as to the extent of the poet's indebtedness to his

source. And the telling close of Volumnia's plea, which finally overpowers the hero, is new to Shakespeare.

I must admit that the play seems to me defective at one point. In Plutarch the opportune and skillful recounting of the fable of the belly and the members by Menenius causes the plebeians to become reconciled to the patricians on condition that the people be granted the tribunes with ample power. In the play, while Menenius is talking to one body of plebeians, another company obtains from the hostile patricians the concession that they may have tribunes to protect them. This granting of tribunes has no natural relation to the bread-riot which Shakespeare has depicted. The populace 'ask for bread and get a magistrate.' Shakespeare makes the colloquy between Menenius and his audience supremely vivid and interesting. Hardly any serio-comic passage in the plays reads better. But because it is not made causative in any way, super-excellent as it is in itself, it is good for nothing. Surely this is an artistic mistake, an unfortunate alteration of the story of Plutarch.

Two closely related actions make up the drama. The main action, the strife between Brutus and Sicinius, the leaders of the plebeians, and Caius Marcius, is prepared for at once in the outspoken bitterness of the common people toward their especial enemy. The second action, the contest between Marcius and the Volscians under Aufidius, is so closely involved with the first that it does not impair the unity. The play is not divided because of this second line of interest; it is enriched and enlarged. The interweaving of the two strands is intimate, complete. The character, the deeds, and the fate of Caius Marcius constitute the absorbing interest in which both actions are united.

B. MATTHEWS (*Sh. as a Playwright*, p. 270): *Coriolanus* is a one-part play, as was *Richard III.*, but the Roman piece is without the theatric variety and the psychologic interest of the English history. It is intolerably monotonous in its insistence upon a single character, dominated by a single unlovely characteristic—an overmastering pride, supported by an inhuman contempt for all who do not belong to his own caste. Pride goes before a fall, and Coriolanus sinks to the infamy of becoming a traitor who takes command of the enemies of Rome and leads them victorious to her walls. For this baseness he may have provocation enough, but he has no real justification, and he admits himself that his revenge on his native city is due to spite.

Shakspeare exaggerates beyond belief the personal exploits of his hero. 'Coriolanus is a stalwart fighter, but he reveals none of the qualities of a great general. He has immense pride in his own prowess, in the strength of his thews; but he is narrow-minded and lacking in any genuine magnanimity of soul. He is ill-balanced and over-bearing; and such a character is too devoid of variety to attract playgoers, even if it had been exhibited in an artfully contrived plot, which *Coriolanus* has not. Moreover, the only really dramatic situation in the story that Shakspeare finds in Plutarch—the surrender of Coriolanus to the appeal of his mother to spare the Rome which has turned him out—even this is not made to yield its full effect. It is probably this situation which led Shakspeare to select the subject; and yet this scene is not as well done as Shakspeare had handled corresponding situations in other plays. The speech of Volumnia to Coriolanus is a specimen of swelling eloquence, a towering example of rhetorical amplification, a big speech in itself, but it is wanting in heartfelt sincerity. A few simple moving words would have served the purpose better than this sonorous oration. Although there is no weak-

ening here of the poet's power or of his intelligence, there seems to be a slackening of enthusiasm and a consequent diminution of emotional appeal.

To this we may also ascribe the hardness of the play as a whole, its metallic brilliancy, its repellent temper. The atmosphere is petty and the political conflict in Rome is but a paltry factional fight. In *Julius Cæsar* the clash of the contending parties is a struggle for imperial dominion; and in *Coriolanus* it is only an intramural squabble. In *Julius Cæsar* we have world-politics, and in *Coriolanus* only ward-politics. We do not sympathize with either party, and plainly enough Shakespeare does not mean us to do so. He does not take sides himself, and we do not. He is impartial, and we have an equal dislike for both of the contending groups. The plebeians are crass and cowardly, and the patricians are cowardly and incapable. The mob is as flighty and as feather-brained as the mob in *Julius Cæsar*; and the fathers of the city act rather as stepfathers, selfish and self-seeking. On both sides there is a plentiful lack of common sense and of right feeling.

F. HORN (iv, 35): Shakespeare has with so clear a mind apprehended the historical material, and has set it forth in such a masterly manner, that in looking back we feel that hardly a wish is left unfulfilled. Besides, no one can gainsay that in most of the scenes of the tragedy the language sounds forth like to a mighty clarion, until towards the end it wearily dies away into silence. Nevertheless there remains in the inmost soul of the reader a longing that is unsatisfied; it is that feeling which in its tenderest depth cannot be adequately expressed. We must by no means confound such a longing with the fond expression of a definite affectionate relation between A. and B.; such would by no means satisfy this particular longing, but would be absolutely at variance with it. That which is lacking for us is not the fault of the poet, but rather that of the material, for which, except for his magical power, we should be unable to feel any such interest as we experience, for example, for Romeo, for Brutus, for Lear. In *Coriolanus* almost every character taking part is in the wrong; the hero himself and his opposer, Aufidius, Menenius and the Tribunes, the Volscian as well as the Roman Senate, but the Idea of State and Country stands forth predominant. The tragedy's great goal is attained; whoever desires anything more than this desires here something quite unsuitable and misplaced. We may like, and I admit this to be my feeling also, other works of our poet more than this one, but we should not forget what both for itself and in itself it is.

KREYSSIG (p. 464): With *Coriolanus* Shakespeare had now finished the dramatic representation of Roman life. We do not possess any definite data as to the exact date of composition of this piece. The only likelihood of *Antony and Cleopatra* having been finished earlier might be signified by the fact that at certain instances in the almost overbold treatment of the language, as depicted here and there, and possibly, too, by the crude conception of human affairs, the guess is that it must have occurred in the neighborhood of 1609 or possibly 1610—an epoch of important decision for tracing at just this time the causes, the origin, duration, and possibly the strength that prompted it, without being able to offer any positive solution as to exact date. The seeming aristocracy of this drama rendered it a favorite piece of our romanticists. English criticism, too, places it upon a high pedestal, though, justly, not as high as *Julius Cæsar*. The bold and the many-sided articulated characteristics, the wealth of far-reaching thought, and the splendor of the language will, forever, make for it a lasting impression. But we must not permit ourselves

to be led astray by the heroic distinction of the main character and because of the specifically antique coloring to see it in that light and to prove its pitch accordingly. Shakespeare creates in *Coriolanus* a great historic and moral problem as offered to him through this antique legend, weaving into it his profound knowledge of human character, his entire and impartial love of truth. As in *Brutus* is portrayed the vain struggle of an aristocratic idealist against the political minority declaration of his degraded people; or in *Antony and Cleopatra*, the quarrel of a light-minded and sensual egotism, genial though at times, with that cold and consequent ambition for power for the possession of a world, void of the spirit—so here, too, is illumined the self-destruction of an aristocratic hero who, overestimating the sensibility of personal strength, alienates himself from the only safe doctrine of aristocratic dignity and power, by which is meant the surrender of the subjective sympathy below the standard morality, the subjugation of a personal ambition for patriotic interest. It is to prove that the natural tendency of the poet for the aristocratic force over and above the common, the mediocre has brought about aristocratic evils and aristocratic narrowmindedness, which is just as bad, as shown in *Henry VIII.*, where his Protestant tendency takes sides against the innocent, ailing Catholic queen. But, if this highly human conception of the problem shielded the poet from psychologic falsehood, it was in no way not sufficient to afford the drama historic importance in the sense of the plays as derived from English history. Plutarch's narrative, to be sure, did not only give all the details of the outer action, but likewise a number of the most important moments of its psychological development. But suddenly in it becomes visible a more mythical than historic tradition, full of contradictions, a reflective consciousness of the narrator, belonging to an entirely different world. Thus, it is no longer difficult to prove that Shakespeare departed, too, from this muddy source wherever possible and wherever is reflected the truly pure antique, but unknown to the monarchial-aristocratic life of the State of the 16th century. As stated heretofore, we pay little or no attention to the many anachronisms occurring *en masse*, but without having reference to the action of the play itself. We are interested neither in the antique nor in the modern characters of the drama; we are not interested that Cominius speaks of Roman theaters, that Titus Lartius refers to Cato, that Menenius compares Coriolanus' voice to the sound of a knell, his 'hm' to a battery, himself with Alexander, the Macedonian. It is not at all necessary to go into such details as far as the poet's imagination is concerned, and, because of it, deny the drama every importance of its artistic value. Shakespeare does not owe his antiquarian knowledge to any specific or systematic study, but merely draws it from the perusal of moral and poetic substance. Wherever he beheld an insinuation, a comparison suitable to his purpose, he little cared whether or not the speaker living in this or that century B. C., or possessed the requisite understanding for this or that. Then, too, the conception of action referring to the most important situations of life vary rather vividly from the historic notions so that it would not seem just not to take note of such changes in defining our standpoint for the benefit of the historic, moral, and esthetic conception and value.

SCHLEGEL (ii, 209): In the three Roman pieces—*Coriolanus*, *Julius Cæsar*, and *Antony and Cleopatra*—the moderation with which Shakspeare excludes foreign appendages and arbitrary suppositions, and yet fully satisfied the wants of the stage, is particularly deserving of our admiration. These plays are the very thing itself; and under the apparent artlessness of adhering closely to history as

he found it, an uncommon degree of art is concealed. Of every historical transaction Shakspeare knows how to seize the true poetical point of view, and to give unity and rounding to a series of events detached from the immeasurable extent of history without in any degree changing them. The public life of ancient Rome is called up from its grave, and exhibited before our eyes with the utmost grandeur and freedom of the dramatic form, and the heroes of Plutarch are ennobled by the most eloquent poetry.

In *Coriolanus* we have more comic intermixtures than in the others, as the many-headed multitude plays here a considerable part; and when Shakspeare portrays the blind movements of the people in a mass, he almost always gives himself up to his merry humor. To the plebeians, whose folly is certainly sufficiently conspicuous already, the original old satirist Menenius is added by way of abundance. This gives rise to droll scenes of a description altogether peculiar, and which are alone compatible with such a political drama; for instance, when Coriolanus, to obtain the consulate, must solicit the lower order of citizens whom he holds in contempt for their cowardice in war, but cannot so far master his haughty disposition as to assume the customary humility, and yet extorts from them their votes.

GERVINUS (p. 746): Fondness for the Roman state, whose mighty career Shakspeare contemplates in this play with the proud satisfaction of one belonging to it, seems to have induced the poet, after the completion of *Antony and Cleopatra*, to take up once more the better days of the first military greatness of this people, and to treat a more noble subject out of its history. As in *Antony* he had represented the imperial time and its degeneracy, and in *Cæsar* the struggle of the republic with monarchy, in *Coriolanus* he brings before us the struggle between the aristocratic and the democratic elements within the republic. The play is filled with the striving of the two powers, tribunes and consuls, plebeians and patricians, senate and people; the complaints and reproaches customary between ruler and subjects, between official and privileged persons and those who bear the burden and perform the labours, are evenly balanced against each other. The opposition between these two powers is everywhere exhibited as founded on their nature; the implacable enmity between them is shown as a necessary result of the imprudence, unreasonableness, and harshness of their contrast. The inconstancy in the people is contrasted with the obstinacy, the one-sidedness, and the scorn in the representative of aristocracy; the dishonesty on the one side is opposed to the boundless ambition on the other, proud contempt to envious hatred, deep desire of revenge to the passing intoxication of retaliation, the lingering grudge to the superficial repentance. The incompatibility of the higher and stronger nature with the weaker and lower is described; for this is inevitable, unless on one side wise modesty condescends, and on the other grateful respect for merit elevates. The contrasts and contentions of these two political states and powers are so thoroughly treated of in our play, that this very struggle of the aristocratic and democratic principles has usually been considered as the spirit of it, as if the leading thought of the poet had been a purely political one. But it always seemed to us that these three Roman plays were so highly and generally estimated, just on account of the elevation of history to pure drama, the union of the political idea with a moral one, and the mixture of historical with psychological excellence. We are inclined to believe that those political relations are inherent in the subject, and form with it that general foundation on which the actual centre of the piece

must first be sought. The internal connection of the three plays and their themes with one another will quickly place this in a clear light. In *Julius Cæsar* the political subject was the struggle of the republic with monarchy; within this general subject of the great historical action we were, however, attracted by the sharp discord between a political and a moral duty, which affects the hero of the play and which is the kernel of the real dramatic action. In *Antony and Cleopatra* the historical theme is the struggle of the active Roman spirit against the influx of oriental effeminacy, and here, we may say, the political and the moral centre coincided; Antony's individual hesitation between his active vocation in the world and his pursuit of sensual enjoyment is the first great symptom of the like state of the times. In *Coriolanus* the political basis is the struggle between the aristocratic and democratic elements; in this struggle the hero finds himself placed in a situation where he has to choose between his patriotism and his private feelings of hatred. Brutus renounced his friendship with Cæsar, the supposed enemy of his country, out of greater devotion to his country, being as noble in policy as he was mistaken in morals; Antony renounced friendships that were useful to his country, and formed others that were injurious, being both in policy and morals equally easy and negligent; Coriolanus renounced an enmity with the enemy of his people, to the ruin of his country, being politically and morally hardened in selfishness. The sort of characters which have to decide in these situations, and the prominent qualities in them, by means of which they decide in this way or in that, this is everywhere the actual centre towards which the poet worked, and his leading thought here, as we everywhere demonstrate, is of a moral psychological nature. Brutus' really difficult choice is decided by the fundamental firmness and uprightness of a truly manly mind; Antony's choice, which ought to be no choice, is, in strong contrast to Brutus, decided by the unmanly weakness and meanness of an effeminate voluptuary; Coriolanus, again, in double contrast to both, is guided by the lofty pride and high ambition of a manly character, in which an excess of selfishness unnaturally tends to unbending obstinacy which blunts itself. In Brutus, the noblest citizen contended with the noblest man; in Antony, the sensualist celebrated his triumph over the citizen summoned to action; in Coriolanus, the sensitive man and the good citizen is subdued by a heroism exaggerated by pride. A heroism, we say, because indeed the physical qualities and characteristics of Coriolanus surpass, as in heroic times, ordinary human greatness; an exaggerated heroism, we added, because, compared with similar descriptions of similar relations in the heroic ages, this stands prominent in the might of passion. Homer's enraged Meleager and Achilles, in like scorn and obstinacy, soften when they see fire carried into the friendly city or ships; Coriolanus is ready to throw the fire-brand with his own hand into his native city.

Even if we give up our usual plan of seeking in every one of Shakespeare's dramas a fundamental moral view, it is by no means unimportant, in forming a judgment on this play, whether we take the political or the psychological idea as the basis for our consideration. If we take the political struggle between the two orders to be the main point, we shall readily arrive at wrong conclusions. To instance only one. We see Coriolanus, as the chief representative of the aristocracy, in strong opposition to the people and the tribunes; hence we naturally take up the view expressed by Hazlitt, that Shakespeare had a leaning to the arbitrary side of the question, to the aristocratical principle, inasmuch as he does not dwell on the truths he tells of the nobles in the same proportion as he does on those he tells of the people. Hazlitt has added excellent grounds for proving even the

naturalness and need of this inclination in the poet. . . . Shakespeare has depicted the man of freedom, Brutus, nay, even the harder master-spirit of the revolution, Cassius, far nobler and with much more love than the man of the aristocracy, Coriolanus. It will be allowed that, from the example of Brutus, many more would be won over to the cause of the people than would be won over to aristocratic principles by Coriolanus. If we regard Coriolanus not merely in reference to the many, but if we weigh his character in itself and with itself, we must confess, after the closest consideration, that personified aristocracy is here represented in its noblest and in its worst side, with that impartiality which Shakespeare's nature could scarcely avoid. It may be replied, the people are not so depicted. Yet even on the nobles as a body our poet has just as little thrown a favourable light at last; for it lies in the nature of things that a multitude can never be compared with one man who is to be the subject of poetical representation, and who, on that very account, must stand alone, one single man distinguished from the many. But it may be said, the representatives of the people, the tribunes also, are not thus impartially depicted. Yet where would have been the poetic harmony, if Shakespeare had made these prominent? where the truth, if he had given dignity and energy to a new power created in a tumult? where our sympathy in his hero, if he had placed a Marcus Brutus in opposition to him in the tribunate? In proportion as he had raised our interest in the tribunes, he would have withdrawn it from Coriolanus, who had already enough to do to bear his own burden of declension.

ULRICI (ii, 183): The first cycle of Roman plays brings before us the political life and history of the progress of the Roman people (the basis of modern political life) in all its essential moments; *Coriolanus* gives us the contests between the plebeians and patricians and the progressive development of the republic; *Julius Cæsar*, the last fruitless struggles of the dying republic with the rise of the new monarchical form of government; *Antony and Cleopatra*, the downfall of the oligarchy and the nature of the empire; *Titus Andronicus*, the inevitable decay of the ancient spirit and position of the Roman empire, in face of the Germanic nations, and the new principle of life which the latter introduced into the political history of Europe. *Coriolanus* contains the tragic conflict which qualifies the historical drama to become a pathetic tragedy. Here, as in Shakespeare throughout, the political is met by the ethical, moral element. It is for political reasons alone (because Rome has fallen into the power of the populace) that Coriolanus wages war against his native city; but the political element cannot be so entirely separated from the ethical and general element of human nature as he thinks. By threatening his own country, he also threatens his own house; by tearing himself away from the former, he at the same time breaks his family bond; by valuing the political form (from a purely political standpoint) more than the political substance, *i. e.*, more than the spiritual and physical welfare of the citizens, he destroys the welfare of the latter as well as that of his own family; in short, by endeavouring only to preserve his political rights, and to do his political duty, he violates the moral duty of patriotism, as well as the love and affection due towards mother, wife, and child. It is true that, in the end, the moral feeling does overcome his political rigorism; but the violation of the moral law weighs too heavily, and penetrates too deeply, for him to repair what he has injured; even though he had not fallen a victim to the revengeful spirit of the Volscians, his life would nevertheless have been utterly ruined.

The opponents of Coriolanus, however, appear also involved in a similar conflict, a similar contradiction. Even the people, now and again, forget their political part, their democratic aspirations, and the poet—with an unmistakable touch of irony—shows us that it is partly hunger, partly an irresistible human feeling of respect for a great character that carries off the victory over the democratic principle. Did not the well-known fable of old Menenius Agrippa—about the quarrel between the belly and the other members of the body—suffice to quell a revolt?

FRANÇOIS-VICTOR HUGO (vol. ix, p. 37): In his *Tragedy of Coriolanus* Shakespeare has appropriated the fatal denouement as given by Plutarch. According to an entirely different version of the story as related by Livy, following Fabius Pictor, Marcius, retired in Antium, was spared by the Volscians, and, through their indulgence, lived in unhappy exile until extreme old age. I do not know whether the English poet had read this account by the Latin historian, with which, through Philemon Holland's translation in 1600, he might have been made familiar. Even supposing he had known it, I have no doubt he would have systematically rejected the peaceful conclusion mentioned by Livy. If ever, indeed, Shakespearian providence had to inflict exemplary chastisement, it is in this very case. If ever tragic expiation was deserved, it was by Coriolanus.

At the moment when Marcius falls beneath the swords of the Volscians let us recollect all the outrages committed by the victim. His life was but one long conspiracy against human and divine laws. In contempt of the eternal right, on which is founded the equality of men; in scorn of the social constitution which proclaims it, he wished to enslave the city to an oligarchy of the family, and subject the majority of his fellow creatures to a privileged caste. In order to establish the authority of this caste he counselled the employment of every means—violence, deception, ambushes, massacre! Let us recollect the horrible threat which but lately he addressed to the starving people: 'Ah! would the nobility but lay aside their scruples, and allow me to draw the sword, I would make a hecatomb of corpses as high as my lance!' Marcius abused the prerogatives which he held by right of birth; those splendid qualities which he received for good purposes he made use of for bad; he used virtue to enact injustice, prostituted magnanimity to pride, and made heroism the supporter of tyranny. When the people, warned by their Tribunes, had foiled the plot made against their liberties, when, by a necessary arrest, they banished this dangerous citizen, what did Marcius do? In consequence of this decree so justly pronounced against him by his country he called upon the enemies of his country. This time it is not only a single class, it is all classes of society which Marcius wishes to sacrifice to his wounded pride. Adversaries and allies, plebeians and patricians, commons and nobles, peasants and princes, all must succumb pellmell to this fierce rancor. Fooled by overweening, Coriolanus pretends that he no longer has a heart; he casts far from him as weaknesses all sympathy and all affection; he no longer recognises parenthood. It is in presence of this last outrage that humanity, so many times offended, at last makes its protest heard. The inner man casts aside the cloak of arrogance of the aristocrat and refuses to obey. Nature, calling to her aid all her sentiments in revolt, turns against this insensate pride and crushes it in calling forth a cry for pity from this unpitiable one. Then we assist at a sublime scene. This being who imagined himself superior to all other beings is obliged, for his chastisement, to submit to every human emotion. He thought, beneath his armour, that he was invulnerable to passion, and behold him bathed in tears, moved to his inmost

depths by the threefold tenderness of son, of husband, and of father. Filial love, conjugal love, paternal love, all the elementary affections of the soul suddenly take possession of this renegade and drag him to punishment. Admirable lesson offered by the poet for meditation by the ages! It is by the family that the patrician is touched.

DYBOSKI (p. 25): Shakespeare's approved method of conscious limitation of effort at critical points of his career turns out to be a two-edged weapon, when immediately used again in *Coriolanus*. The too laborious insistence on the towering isolation of the hero makes this, Shakespeare's last great tragedy, almost dry in its restriction to political ambition. *Coriolanus* is not unjustly the least popular of all the great plays; it took the solitariness of the dead Beethoven to do justice in music to its grandeur. The drama is poor in colour when set against the Oriental glow of *Antony and Cleopatra*. The rustic simplicity of republican Rome is no match for the Hellenish Court on the Nile, truly; but in *Julius Cæsar* there was a picture of a still simple Rome, too, and it was richer in variety.

At the same time *Coriolanus*, by its recognition of the deference due from man's conscience to the worth and weight of fellow men's opinions, marks a distinct reawakening of the social interest, which had been so strong at the beginning of Shakespeare's tragic period. We have seen that interest absorbed in intense preoccupation with problems of personal conduct. Here it emerges to take ultimate form. The moral of the tragedy of *Coriolanus*, being the necessary homage of a superior man to the great fact of Society, is Shakespeare's own supreme moral triumph over the pride of genius. This excellence of *Coriolanus* is ethical rather than artistic; it is also, in its very maturity and conclusiveness, an excellence emphatically peculiar to advancing age. *Coriolanus* terminates Shakespeare's poetic manhood.

CHARACTER OF CORIOLANUS

HUDSON (ed. i, *Introd.*, p. 156): The hero offers a capital study for those who, in their estimates of men, have not learned to temper their thoughts to 'a web of mingled yarn,' such as human nature, even in its best specimens, ordinarily presents. The character is a very mixed one; and all its parts, good and bad, are fashioned on so large a scale as to yield matter enough for making out a strong case either way, according as the observer's mind is set to a course of all blame or all praise; while at the same time the several lines are so energetic and bold as to render it not easy for one to steer clear of all extremes, and so to take the impression of a given side as to fit the subject all round.

In strict keeping with Plutarch's account of the man, Shakespeare represents pride as the back-bone of his composition. And his pride is rendered altogether inflammable and uncontrollable by passion, insomuch that, let but a spark of provocation be struck into the latter, and the former at once flames up beyond measure, and sweeps away all the regards of prudence, of decorum, and even of life. It is therefore perfectly characteristic of the man that an unexpected word of scornful reproach stings him to the quick: the instant it touches his ear, he explodes like a rocket. It is on this principle that the wily Tribunes work, plying their craft and watching their time to provoke him into some fatal provocation of popular resentment. Hence the Poet, with great judgment, and without any hint from the history, makes Aufidius, when the time is ripe for firing off the conspiracy

against his life, touch him into an ecstasy of passionate rage by spitting the term 'boy' at him. Now, his very pride, if duly guarded by the ensconcements of reason and self-respect, would have caused him, from the monstrous unfitness of such an epithet, to answer it with calm and silent scorn; but he seems to resent it in proportion as it strikes wide of him, and makes its very unfitness to him the cause of its power over him.

The natural working of these qualities, together with the gigantic structure of the man in other parts, made his character an apt and inviting occasion to represent the struggle between those two antagonistic elements in the state, which in their reconciliation and unity did much towards rearing up the solid greatness and grandeur of old Rome. There is in the people much that is really despicable. This the hero seizes on greedily, and makes the most of, as favouring that whereon his pride fastens, and at the same time winks away whatsoever there is in them of a redeeming quality: he scorns their meanness, and is glad to find it in them as giving him cause for scorning them; will see in them nothing but what is vile, and would fain make them as vile as he thinks them, that so his scorn may stand justified to his sense of right. Still he is placed where his pride can only come at its proper food by their suffrage; for its dearest gratification he must needs look to that which most galls and offends it. This puts him upon trying to extort their admiration and homage while making them hate his person: what he most prides himself upon is to have his greatness force honours from them in spite of his insolence to them; because such an inverse proportion between their returns and receipts serves to magnify and set off his superiority. This is well shown in what falls from one of those almost characterless persons of the drama, in whom the Poet sometimes puts much candour and shrewdness of observation, and then uses them as the mouth-piece of his own judgment: 'If he did not care whether he had their love or no, he would wave indifferently 'twixt doing them neither good nor harm; but he seeks their hate with greater devotion than they can render it him, and leaves nothing undone that may fully discover him their opposite.' Hence, when he goes out to beg their voices, he takes care to season his requests with scorn, and to let them see that his spirit still disclaims what his tongue speaks; then, if they excuse his spirit on the score of his formal compliance, this will be his triumph.

The hero's pride, however, is far from being of a mean and narrow cast; nobly elemented out of the various regards of rank, family, country, talents, and courage, it therefore partakes the general greatness of his character; is of a towering and majestic pitch; and as it grows not less by what he derives from and shares with others, than by what is peculiar to himself, so it is of that high and generous scope that commonly issues in great virtues as well as great faults. Hence it is nowise such as, of itself, to eat out the better juices of humanity; on the contrary, modesty, gratitude, openness of heart and hand, are its chosen playfellows; and it is of an element that would keep clean and fresh the breast where it dwells, and under whose stern yet free patronage, tenderness of heart, purity and rectitude of life, and many of the milder and gentler qualities, have their best cherishing; a sure source of replenishment to whatsoever virtues it guards, because its own best sources of thrift are in the noble growth it fosters. Which is rarely shown in that, with all his passionate craving after fame, he still counts it his highest honour to be the cause that others are honoured. For he is as jealous of the merit as of the position of his fellow-Patricians; would guard their virtue as carefully as their rank; is not less strenuous to have them deserve than to have them hold the place of supreme rule and reverence in the state. He is prouder, too, of his mother than

of himself; cares more to please her than himself; owns no titles to honour in himself but what he can refer to that honoured source, nor covets any returns but such as will magnify the part she has in him; in brief, he looks up to her as a superior being whose benediction is the best grace of his life; and his profound awe of her person and of her rights in him is itself a principle of such intrinsic greatness and energy as would burst asunder the cold dry ligatures of an ignoble and ungenerous nature. When, upon her coming out to intercede with him, he says, 'My mother bows; as if Olympus to a molehill should in supplication nod,' we have the sublimity of filial reverence, imaged in a form not more magnificent in itself than characteristic of the speaker.

DOWDEN (*Sh., His Mind and Art*, p. 328): Although the play of *Coriolanus* almost inevitably suggests a digression into the consideration of the politics of Shakspeare, it must once again be asserted that the central and vivifying element in the play is not a political problem, but an individual character and life. The tragic struggle of the play is not that of patricians with plebeians, but of Coriolanus with his own self. It is not the Roman people who bring about his destruction; it is the patrician haughtiness and passionate self-will of Coriolanus himself. Were the contest of political parties the chief interest of Shakspeare's drama, the figures of the Tribunes must have been drawn upon a larger scale. They would have been endowed with something more than 'foxship.' As representatives of a great principle, or of a power constantly tending in one direction, they might have appeared worthy rivals of the leaders of the patrician party; and the fall of Coriolanus would be signalised by some conquest and advance of the tide of popular power. Shakspeare's drama is the drama of individuality, including under this name all those bonds of duty and of affection which attach man to his fellow-man, but not impersonal principles and ideas. The passion of patriotism, high-toned and enthusiastic, stands with Shakspeare instead of general political principles and ideas, and the life of the individual is widened and elevated by the national life, to which the individual surrenders himself with gladness and with pride.

The pride of Coriolanus is, however, not that which comes from self-surrender to and union with some power, or person, or principle higher than oneself. It is two-fold, a passionate self-esteem which is essentially egoistic; and secondly, a passionate prejudice of class. His nature is the reverse of cold or selfish; his sympathies are deep, warm, and generous; but a line, hard and fast, has been drawn for him by the aristocratic tradition, and it is only within that line that he permits his sympathies to play. To the surprise of the Tribunes, he can accept well-pleased a subordinate command under Cominius. He yields with kindly condescension to accept the devotion and fidelity of Menenius, and cherishes towards the old man a filial regard—the feeling of a son, who has the consciousness that he is greater than his father. He must dismiss Menenius disappointed from the Volscian camp; but he contrives an innocent fraud by means of which the old senator will fancy that he has effected more for the peace of Rome than another could. For Virgilia, the gentle woman in whom his heart finds rest, Coriolanus has a manly tenderness, and constant freshness of adhesion:

'O, a kiss

Long as my exile, sweet as my revenge!

Now by the jealous queen of heaven, that kiss

I carried from thee, dear; and my true lip

Hath virgin'd it e'er since.'

In his boy he has a father's joy, and yields to an ambitious hope, and a yearning forward to his son's possible future of heroic action, in which there is something of touching, paternal weakness:

‘The god of soldiers,
With the consent of supreme Jove, inform
Thy thoughts with nobleness; that thou may'st prove
To shame invulnerable, and stick i' the wars
Like a great sea-mark, standing every flaw,
And saving those that eye thee!’

His wife's friend Valeria is the ‘moon of Rome,’

‘Chaste as the icicle
That's curdied by the frost from purest snow
And hangs on Dian's temple.’

In his mother Volumnia, the awful Roman matron, he rejoices with a noble enthusiasm and pride; and while she is present always feels himself, by comparison with this great mother, inferior and unimportant.

But Cominius, Menenius, and Virgilia, Valeria and Volumnia, and his boy belong to the privileged class; they are patrician. Beyond this patrician class neither his sympathies nor his imagination find it possible to range. The plebeians are ‘a common cry of curs’ whose breath Coriolanus hates. He cannot, like Bolingbroke, flatter their weakness while he despises them inwardly. He is not even indifferent towards them; he rather rejoices in their malice and displeasure; if the nobility would let him use his sword he would make a quarry ‘with thousands of these quarter'd slaves,’ as high as he could pick his lance. Sicinius the Tribune is ‘the Triton of the minnows.’ When Coriolanus departs from Rome, as though all the virtue of the city were resident in himself, he reverses the apparent fact, and pronounces a sentence of banishment against those whom he leaves behind: ‘I banish you.’ Brutus is warranted by the fact when he says

‘You speak o' the people, as if you were a god,
To punish; not a man, of their infirmity.’

And yet the weakness, the inconstancy, and the incapacity of apprehending facts which are the vices of the people, reflect and repeat themselves in the great patrician; his aristocratic vices counterbalance their plebeian. He is rigid and obstinate; but under the influence of an angry egoism he can renounce his principle, his party, and his native city. He will not bear away to his private use the paltry booty of the Volces; but to obtain the consulship he is urged by his proud mother and his patrician friends to stand bareheaded before the mob, to expose his wounds, to sue for their votes, to give his heart the lie, to bend the knee like a beggar asking an alms. The judgment and blood of Coriolanus are ill commingled; he desires the end, but can only half submit to the means which are necessary to attain that end; he has not sufficient self-control to enable him to dispose of those chances of which he is lord. And so he mars his fortune. The pride of Coriolanus, as Mr Hudson has observed, is ‘rendered altogether inflammable and uncontrollable by passion; insomuch that if a spark of provocation is struck into the latter, the former instantly flames up beyond measure, and sweeps away all the regards of prudence, of decorum, and even of common sense.’ Now such passion as this Shakspeare knew to be weakness and not strength; and by this uncontrollable

violence of temper Coriolanus draws down upon himself his banishment from Rome, and his subsequent fate.

GERVINUS (p. 762): The mother had instilled into Coriolanus his bravery and desire of glory; these had led to pride; his pride had grown to excess, to a more than human strength of will and action. But the extreme in his nature, we have said, passed everywhere over into its opposite, his honourable bravery into a jealousy that took away the honourable aim which his deeds should ever have had; his valuable political gifts were put to the most hurtful use; his fury and passion were changed into forced calmness, pride into modesty, truth and uprightness into dissimulation, unbending rigidity into softness of feeling and even fickleness. Coriolanus enters the house of Aufidius with reflections on the changes of the world; how friendship breaks out into enmity for a doit, and hatred into friendship for some trick not worth an egg; so is it with him, he says himself, with him who had always so deeply despised the populace for their fickleness! On two great occasions in his history we see him fall from want of self-government, from overstrained passion and irritability, once on the occasion of his banishment, and again at his death. On both occasions a single word, the opprobrious epithet of 'traitor,' brings on the fatal outbreak of his fury. This shows in a very remarkable manner the fine turning-point by which he missed the result of all his strivings. If this name were rightly bestowed on him, then no reproach could be thought of which would so immediately shatter the noble work of Volumnia, and overturn the object of all the proud endeavours of Coriolanus as this. If he were a traitor, then his glory was turned into shame, his bravery misapplied, his pride dishonoured, his civic virtue changed into selfishness, his truth and fidelity into their reverse, his most honourable efforts covered with the coarsest stains. And it cannot be denied that he became a traitor to Rome after he first heard this word of reproach, and he was one to the Antiates when he heard it the second time. This mother, the giver and the shaper of his life, had brought him into both situations; she, therefore, meets her punishment with him. The first time, in a movement of motherly weakness, she had tempted him, contrary to a right instinct, into a false path, and thereby drawn down upon him the unmerited reproach of being a traitor, which he then hastened to deserve; this fault she and he also repaired, when, in a noble spirit of patriotism, she allured him back from his mistaken search after vengeance into the path of humanity, which he trod with death before his eyes. The name of traitor suits him now, indeed, but rather to his glory than to his disgrace, and his death atones for his life.

We perceive, from the treatment of this character, that the poet elaborated it not so much with love as with great interest; it is not exactly a pleasant, but a powerful impression which we carry away from the consideration of the play and of the character, which in fact fills up the whole of it. To explain this we must remember that, not only earlier, but at that time, Shakespeare's warmest sympathies rested on that unobtrusive greatness and on that plain, unexaggerated nature which he had depicted in Prince Henry and in Posthumus. As he had before contrasted his Percy with this form of character, he now did the same with Coriolanus, but far more remotely. And we may imagine that just this sharp contrast and its representation must have had a great charm for the poet, who with the most unbiassed mind perceived and acknowledged the peculiar alloy in every character. But what a large and comprehensive mind is this, that with so much love now sketches the characters of a Brutus and a Posthumus, their severe

virtue and calm composure; then represents the expressive pride of this hero, Coriolanus, in the most accurate and full development of a heart that discloses little; and then, again, contrasts with this overstrained nature the weak characters of Antony and Timon, which lie in quite a different sphere, and which again he described with such mastery and penetration as might seem to betray in the poet himself a preference for these forms of human nature.

STAFFER (p. 428): Marcius, as he is called before his gallant behaviour at the taking of the town of Corioli gained for him the surname of Coriolanus, makes his entrance upon the scene in the midst of the excited populace, with contemptuous and insulting words upon his lips. So far there is no difficulty in admitting his contempt for the mob, proceeding as it does from a lofty sense of honour and of right. It is no petty pride of caste that vents itself in his burning words, but the pride of a noble nature; the man who thus expresses himself is an aristocrat in the best sense of the word, and we feel that with him the first title to nobility is courage—not the mere bearing of a noble name or coat-of-arms—and that he would willingly agree with the father of Don Juan, that ‘birth goes for nothing if valour is absent.’ But at the same time, he would never go so far with the father of Don Juan as to prefer the honest, worthy son of a porter to a degenerate prince or patrician, for the notion of a porter being worth consideration would never even occur to him. To his mind, all real merit belonged exclusively to the noble classes; and for the common people, one and all, he entertained on principle a supreme contempt. His only feeling towards them was that of a boundless and outrageously absurd and unjust disdain. For him they were in fact devoid of all rights, natural as well as political; that he should wish to abolish the recently granted office of tribunes was a small matter—he went far beyond this, and would not even recognize their right to live, or to eat ‘even as dogs must,’ or to be hungry. When the pride of birth reaches such an altitude as this, it simply places the speaker outside the circle of humanity, and inevitably lays him open to the retort of the tribune, Junius Brutus,

‘You speak o’ the people, as if you were a god,
To punish; not a man, of their infirmity’ (III, i, 103, 104).

These are the two sides, good and bad, of the aristocratic nature of Coriolanus. True valour could alone win his approbation, and a nobleman unworthy of his birth would never find favour in his sight; but he considered this and every other virtue to be the exclusive possession of the patricians, and the only sentiment excited in him by the poorer classes—called by a saintly King of France, the ‘common people of our Lord’—was that of a pitiless and inhuman scorn.

This duality of temperament was great, fostered by the education he had received from his mother, a Roman matron of a lofty but rigid nature, who kindled a warm and generous spirit in him, but also taught him to call the plebeians

‘Woollen vassals, things created
To buy and sell with groats; to show bare heads
In congregations, to yawn, be still, and wonder,
When one but of my ordinance stood up
To speak of peace or war.’

But this haughtiness of temper arose not merely from aristocratic instincts, in what they have of either good or bad; other elements mingled in it, and no ade-

quate definition of its nature and species can be arrived at if it is considered merely from a social standpoint, as an intense class-prejudice, nor would it be very easy to understand all his conduct. For the pride of Coriolanus was essentially a personal pride, and intensely egoistical. A word that drops from his mouth at the beginning of the play clearly shows that the interests of his party, and even of his country, only hold a secondary place in his heart, and that his own glory and aggrandizement was, and would remain to the end, his primary consideration. Speaking of the Volscians, the enemies of Rome, he says (I, i, 249-257):

‘They have a leader,
Tullus Aufidius, . . .
And were I anything but what I am,
I would wish me only he. . . .
Were half to half the world by the ears, and he
Upon my party, I’d revolt, to make
Only my wars with him.’

A striking contrast to these singularly un-Romanlike sentiments may be found in those of Corneille’s Horatius:

‘My country must command against what foe
I am to fight; my duty is to obey:
A soldier’s lightest glory doth consist
In full obedience to his country’s word,
And he who lets a single thought intrude
Of private ends, deserves the name of traitor.
And now Rome bids me draw my sword, I arm
And tarry not to reason.’

Here we have the true ring of Roman patriotism. But mark how admirably the exclamation of Shakespeare’s Coriolanus strikes the key-note both of his character and of his history, and prepares us for the crime against his country to which his overweening pride will in the sequel lead him on. The man who is capable of betraying his cause simply for the pleasure of fighting with Aufidius may one day be driven, out of mere resentment, to seek the alliance of this very enemy in order to wreak his vengeance upon Rome if it happens to offend him.

With Coriolanus the violence of his temper was even greater than his pride; had he simply been haughty, he would have met the insults of the Tribune with a calm and cold disdain; but the least word of even unmerited abuse threw him into a frenzy, and worked him up into a rage like that of a passionate woman or child. In the final scene of the tragedy the epithet of traitor, added to that of ‘boy of tears,’ causes another frantic outburst, and precipitates him on the daggers of the Volscians. This excessive sensitiveness to personal affronts, it may be noted in passing, is a purely modern quality, far removed from the more self-contained, grave, and manly Coriolanus of antiquity.

But it is when the sentence of perpetual banishment is pronounced upon him by the people that he rises to the full height of his stature. This is the climax and culminating point of the drama, the moment that would be chosen by a great painter to represent in all his greatness this embodiment of passion and of pride:

on the battle-field. He repudiates with convincing emphasis any suspicion of covetousness. He cannot make his heart consent to take a bribe to pay his sword. Praise is distasteful to him even from his mother. His wounds smart to hear themselves remembered. He had rather venture all his limbs to honour than one of his ears to hear it. He loathes exaggeration of his achievements. He cannot idly sit to hear his nothings monstered. There is an inevitable aggressiveness about his protestations of modesty, but their sincerity is unquestionable.

The intense manliness of his temperament provokes among his associates an admiration, even an affection, which, within the bounds of his own class, he austere reciprocates. His fellow officers reverence him as 'the flower of warriors.' The veteran Menenius cherishes for him a parental affection, which excites in his heart a filial echo. Men of his own rank readily find dignified excuses for his exorbitant arrogance and his frank incapacity for compromise:

'His nature is too noble for the world:
He would not flatter Neptune for his trident,
Or Jove for's power to thunder. His heart's his mouth:
What his breast forges, that his tongue must vent,
And, being angry, does forget that ever
He heard the name of death' (III, i, 313-318).

But Coriolanus' bearing to his friends and fellow officers scarcely supplies the humanising touch which is necessary to any genuine sympathy with his fortunes. The leavening current flows in its fulness from his relations with his family. His patrician pride is the fruit of heredity. It is his mother's gift, and to her he is bound by ties of affection as great in intensity as the less amiable traits of his character. It is the conflict between his strong filial sentiment and his obstinate antipathy to the democracy which induces sympathy with his fate and lends his story its needful dramatic point. The pivot of Coriolanus' tragedy is the psychological struggle between the inflexible aristocratic sentiment which governs his public life, and his sense of domestic obligation which is jeopardised by his public action. Coriolanus' loving regard for his mother, Volumnia, is linked with considerate gentleness of bearing towards his gracious, silent wife, Virgilia, and with manly solicitude for their young son. A chivalric sentiment marks, too, his attitude to his wife's confidante, Valeria. The distress which he causes his wife moves him to his sole outburst of lyric emotion:

'Best of my flesh,
Forgive my tyranny; but do not say,
For that "Forgive our Romans." O, a kiss
Long as my exile, sweet as my revenge!
Now, by the jealous queen of heaven, that kiss
I carried from thee, dear, and my true lip
Hath virgin'd it e'er since' (V, iii, 46-52).

A genuine paternal tenderness inspires his brief address to his son whose thoughts he prays the god of soldiers to inform with nobleness:

'that thou mayst prove
To shame invulnerable, and stick i' the wars
Like a great sea-mark, standing every flaw
And saving those that eye thee!' (V, iii, 80-83).

Coriolanus' fall comes from his misapprehension of the relative force of his private affections and of his public or political prejudices. In the crisis of his fate, when the two influences are in direct conflict, his political pride wins the first victory. It masters every opposing sentiment. He severs the domestic as well as the patriotic tie. He will not be a gosling and obey instinct. He joins the ranks of his country's foes, and threatens his countrymen, including his kindred, with fire and sword. But the domestic sentiment, which he has suppressed, is not extinguished. At a breath it revives to challenge to a fresh encounter his political convictions, and in the end it scores a sweeping triumph. But the toils of fate, which Coriolanus' stubborn and self-reliant egoism have already woven about him, leave him at the close of the spiritual conflict no genuine loophole of escape. His reawakened filial piety, which reunites him to his family and to his countrymen, is not to be reconciled with the political obligations in which his haughty spirit has involved him with his country's enemies. He is murdered as a traitor by the Volscians, whom he had joined in order to avenge on his native city the outrage which her democratic leaders had done his patrician pride.

A. C. BRADLEY (*Coriolanus*, p. 10): Critics have called Coriolanus a Tory or an ultra-Tory. The tribune who calls him a 'traitorous innovator' is quite as near the mark. The people have been granted tribunes. The tribunate is a part of the constitution, and it is accepted, with whatever reluctance, by the other patricians. But Coriolanus would abolish it, and that not by law but by the sword. Nor would he be content with that. The right of the people to control the election of the consul is no new thing; it is an old traditional right; but it too might well be taken away. The only constitution tolerable in his eyes is one where the patricians are the state, and the people a mere instrument to feed it and fight for it. It is this conviction that makes it so dangerous to appoint him consul, and also makes it impossible for him to give way. Even if he could ask pardon for his abuse of the people, he could not honestly promise to acknowledge their political rights.

Now the nobleness of his nature is at work here. He is not tyrannical; the charge brought against him of aiming at a tyranny is silly. He is an aristocrat. And Shakespeare has put decisively aside the statement of Plutarch that he was 'churlish, uncivil, and altogether unfit for any man's conversation.' Shakespeare's hero, though he feels his superiority to his fellow-patricians, always treats them as equals. He is never rude or overbearing. He speaks to them with the simple directness or the bluff familiarity of a comrade. He does not resent their advice, criticism, or reproof. He shows no trace of envy or jealousy, or even of satisfaction at having surpassed them. The suggestion of the tribunes that he is willing to serve under Cominius because failure in war will be credited to Cominius, and success in war to himself, shows only the littleness of their own minds. The patricians are his fellows in a community of virtue—of a courage, fidelity, and honour, which cannot fail them because they are 'true-bred,' though the bright ideal of such virtue become perfect still urges them on. But the plebeians, in his eyes, are destitute of this virtue, and therefore have no place in this community. All they care for is food in peace, looting in war, flattery from their demagogues; and they will not even clean their teeth. To ask anything of them is to insult not merely himself but the virtues that he worships. To give them a real share in citizenship is treason to Rome; for Rome means these virtues. They are not Romans, they are the rats of Rome.

He is very unjust to them, and his ideal, though high, is also narrow. But he is magnificently true to it, and even when he most repels us we feel this and glory in him. He is never more true to it than when he tried to be false; and this is the scene where his superiority in nobleness is most apparent. He, who had said of his enemy, 'I hate him worse than a promise-breaker,' is urged to save himself and his friends by promises that he means to break. To his mother's argument that he ought no more to mind deceiving the people than outwitting an enemy in war, he cannot give the obvious answer, for he does not really count the people his fellow-countrymen. But the proposal that he should descend to lying or flattering astounds him. He feels that if he does so he will never be himself again; that his mind will have taken on an inherent baseness and no mere simulated one. And he is sure, as we are, that he simply cannot do what is required of him. When at last he consents to try, it is solely because his mother bids him and he cannot resist her chiding. Often he reminds us of a huge boy; and here he acts like a boy whose sense of honour is finer than his mother's, but who is too simple and too noble to frame the thought.

Unfortunately he is altogether too simple and too ignorant of himself. Though he is the proudest man in Shakespeare he seems to be unaware of his pride, and is hurt when his mother mentions it. It does not prevent him from being genuinely modest, for he never dreams that he has attained the ideal he worships; yet the sense of his own greatness is twisted round every strand of this worship. In almost all his words and deeds we are conscious of the tangle. I take a single illustration. He cannot endure to be praised. Even his mother, who has a charter to extol her blood, grieves him when she praises him. As for others,

'I had rather have one scratch my head i' the sun
When the alarum were struck, then idly sit
To hear my nothings monster'd.'

His answer to the roar of the army hailing him 'Coriolanus' is, 'I will go wash.' His wounds are 'scratches with briars.' In Plutarch he shows them to the people without demur; in Shakespeare he would rather lose the consulship. There is a greatness in all this that makes us exult. But who can assign the proportions of the elements that compose this impatience of praise; the feeling (which we are surprised to hear him express) that he, like hundreds more, has simply done what he could; the sense that it is nothing to what might be done; the want of human sympathy (for has not Shelley truly said that fame is love disguised); the pride which makes him feel that he needs no recognition, that, after all, he himself could do ten times as much, and that to praise his achievement implies a limit to his power? If any one could solve this problem, Coriolanus certainly could not. To adapt a phrase in the play, he has no more introspection in him than a tiger. So he thinks that his loathing of the people is all disgust at worthlessness, and his resentment in exile all a just indignation. So, too, he fancies that he can stand

'As if a man were author of himself
And knew no other kin,'

while, in fact, public honour and home affections are the breath of his nostrils, and there is not a drop of stoic blood in his veins.

What follows on his exile depends on this self-ignorance. When he bids farewell to his mother and wife and friends he is still excited and exalted by conflict. He comforts them; he will take no companion; he will be loved when he is lacked,

or at least he will be feared; while he remains alive they shall always hear from him, and never aught but what is like him formerly. But the days go by, and no one, not even his mother, hears a word. When we see him next he is entering Antium to offer his services against his country. If they are accepted, he knows what he will do: he will burn Rome.

As I have already remarked, Shakespeare does not exhibit to us the change of mind which issues in this frightful purpose; but from what we see and hear later we can tell how he imagined it; and the key lies in that idea of burning Rome. As time passes, and no suggestion of recall reaches Coriolanus, and he learns what it is to be a solitary homeless exile, his heart hardens, his pride swells to a mountainous bulk, and the wound in it becomes a fire. The fellow-patricians from whom he parted lovingly now appear to him ingrates and dastards, scarcely better than the loathsome mob. Somehow, he knows not how, even his mother and wife have deserted him. He has become nothing to Rome, and Rome shall hear nothing from him. Here in solitude he can find no relief in a storm of words; but gradually the blind intolerable chaos of resentment conceives and gives birth to a vision, not merely of battle and indiscriminate slaughter, but of the whole city one tower of flame. To see that with his bodily eyes would satisfy his soul; and the way to the sight is through the Volscians. If he is killed the moment they recognize him, he cares little; better a dead nothing than the living nothing Rome thinks him. But if he lives, she shall know what he is. He bears himself among the Volscians with something that resembles self-control; but what controls him is the vision that never leaves him and never changes, and his eye is red with its glare when he sits in his state before the doomed city.

This is Shakespeare's idea, not Plutarch's. In Plutarch there is not a syllable about the burning of Rome. Coriolanus (to simplify a complicated story) intends to humiliate his country by forcing on it disgraceful terms of peace. And this, apart from its moral quality, is a reasonable design. The Romans, rather than yield to fear, decline to treat unless peace is first restored; and therefore it will be necessary to assault the city. In the play we find a single vague allusion to some unnamed conditions which, Coriolanus knows, cannot now be accepted; but everywhere, among both Romans and Volscians, we hear of the burning of Rome, and in the city there is no hope of successful resistance. What Shakespeare wanted was a simpler and more appalling situation than he found in Plutarch, and a hero enslaved by his passion and driven blindly forward. How blindly we may judge if we ask the questions: what will happen to the hero if he disappoints the expectation he has raised among the Volscians, when their leader is preparing to accuse him even if he fulfils it; and, if the hero executes his purpose, what will happen to his mother, wife, and child; and how can it be executed by a man whom we know in his home as the most human of men, a tender husband still the lover of his wife, and a son who regards his mother not merely with devoted affection, but with something like religious awe? Very likely the audience in the theatre was not expected to ask these questions, but it was expected to see in the hero a man totally ignorant of himself, and stumbling to the destruction either of his life or of his soul.

DEIGHTON (*Introd.*, p. xv.): Born of a haughty race, inheriting from his mother an inflexible spirit, Coriolanus is from his earliest youth sedulously tutored in the belief that military glory is the noblest aim of life, that arrogance to his inferiors is a birthright and almost a virtue. Splendid and early successes, fully

recognized alike by high and low, have hardened the inborn pride and selfishness of his nature, while no check to the supremacy of his class has come to teach him the necessity of prudence and moderation. Thus, when he first appears before us, the attitude of his mind is one of fierce astonishment that such scum as the people should dare to complain even when starvation is staring them in the face. Rather than give them relief he would meet their demand by wholesale butchery, and see the city unroofed ere any privilege of appeal through representatives of their own should be conceded by the patricians. That of creatures like these he should have to ask a favour is to him a deep humiliation; that they should insist on the exercise of any rights is something monstrous. In war they are scarcely better than beasts of burden; in times of peace, mere machines for the use and convenience of the nobles. So towering in his arrogance that he utterly fails to see the dangers he is bringing down upon his own caste; so overweening his selfishness, and so vindictive his hatred, that to avenge his own wrongs he will call in to the destruction of his country the very foes whose conquest had won him his chief title to fame. That the tribunes were but self-seeking demagogues is true enough. That the people showed themselves fickle is, of course, patent. But the triumph of the former was rendered possible by nothing else than his own infatuation; the defection of the latter was courted by his cynicism. A very small stretch of good-will towards them would have earned for him an idolatry as ungrudging as that with which he was regarded by the patricians. Yet, with all his faults, his virtues were conspicuous. His services to his country had been many and great. In him heroism and daring were surpassed not even by the demi-gods of Greece. To his freedom from the vice which especially tainted the whole body of patricians, the vice of grasping avarice, even the people he so hated bear willing witness. His generosity of nature shows itself in his refusal to enrich himself with the spoils of war that are sought to be thrust upon him; his tenderness of heart in the remembrance of the old man of Corioli in whose house he had found shelter, and in the consideration which would soften his rejection of Menenius's prayer; his modesty, in the aversion which ever shrank from all public eulogy; his warmth of affection by his devotion to his mother and his wife. So endowed, he might not only have wielded unique power, but wielded it to the highest interests of his country if his nobility had not been neutralized by a pride Titanic in its measure, the source of his strength converted into the source of his weakness. That in the end he should so far get the better of it as to sacrifice himself for his country which he had served so well and served so ill, shows him to us in a light which somewhat obscures the dark spots that must ever rest upon his name and fame.

CROCE (p. 211): The personages of the Roman plays arise like three-dimensional statues, that is to say, they are treated with full reality, and thus form a perfect antithesis to the figures of the romantic plays. These are superficial portraits, vivid, but light and vanishing into air; they are rather types than individuals. . . .

Hotspur's parallel (perhaps slightly inferior artistically) is the Roman Coriolanus, as brave, as violent, and as disdainful as he, a despiser of the people and of the people's praise; he too rushes over the precipice to death and is also a 'formal' hero, because his bravery is not founded upon love of country, or upon a faith or ideal of any kind, one might almost say that it was without object or that its object was itself. Nor, on the other hand, is Coriolanus a superman in the sense suggested by the works of some of the predecessors and contemporaries of Shakespeare. He is not less tenderly demonstrative towards his mother or his silent

wife ('my gracious silence') than is Hotspur to Kate, or when, yielding to a woman's prayers, he stays the course of his triumphant vengeance. . . . The marvelous Hotspur appears in the play in order that he may confirm the glory of youthful Prince Hal, that is to say, that he may provide a curious anecdote of what was or appeared to be the scapegrace youth of a future sage sovereign; that is, he is not fully represented. Coriolanus runs himself into a blind alley; and even if the poet portrays with historical penetration the patricians and plebeians of Rome, it would be vain to seek in the play for the centre of gravity of his feelings, of his predilections, or of his aspirations, because both Coriolanus, the tribunes, and his adversaries are looked upon solely as characters, not as parts and expressions of a sentiment that should justify one or other or both groups.

CHARACTER OF VOLUMNIA

Mrs JAMESON (ii, 175): In Volumnia Shakspeare has given us the portrait of a Roman matron, conceived in the true antique spirit, and finished in every part. Although Coriolanus is the hero of the play, yet much of the interest of the action and the final catastrophe turn upon the character of his mother, Volumnia, and the power she exercised over his mind, by which, according to the story, 'she saved Rome and lost her son.' Her lofty patriotism, her patrician haughtiness, her maternal pride, her eloquence, and her towering spirit are exhibited with the utmost power of effect; yet the truth of female nature is beautifully preserved, and the portrait, with all its vigour, is without harshness.

I shall begin by illustrating the relative position and feelings of the mother and son, as these are of the greatest importance in the action of the drama and, consequently, most prominent in the characters. Though Volumnia is a Roman matron, and though her country owes its salvation to her, it is clear that her maternal pride and affection are stronger even than her patriotism. Thus, when her son is exiled, she bursts into an imprecation against Rome and its citizens:

'Now the red pestilence strike all trades in Rome,
And occupations perish!'

Here we have the impulses of individual and feminine nature overpowering all national and habitual influences. Volumnia would never have exclaimed like the Spartan mother, of her dead son, 'Sparta has many others as brave as he'; but in a far different spirit she says to the Romans,

'Ere you go, hear this;
As far as doth the Capitol exceed
The meanest house in Rome, so far my son,
Whom you have banished, does exceed you all.'

In the very first scene, and before the introduction of the principal personages, one citizen observes to another that the military exploits of Marcius were performed not so much for his country's sake 'as to please his mother.' By this admirable stroke of art, introduced with such simplicity of effect, our attention is aroused, and we are prepared in the very outset of the piece for the important part assigned to Volumnia, and for her share in producing the catastrophe.

In the first act we have a very graceful scene, in which the two Roman ladies,

the wife and mother of Coriolanus, are discovered at their needlework, conversing on his absence and danger, and are visited by Valeria.

Over this little scene Shakspeare, without any display of learning, has breathed the very spirit of classical antiquity. The haughty temper of Volumnia, her admiration of the valour and high bearing of her son, and her proud but unselfish love for him, are finely contrasted with the modest sweetness, the conjugal tenderness, and the fond solicitude of his wife, Virgilia. Thus when the victory of Coriolanus is proclaimed, Menenius asks, 'Is he wounded?'

Virgilia. O no, no, no!

Volumnia. Yes, he is wounded—I thank the gods for it!

And when he returns victorious from the wars his high-spirited mother receives him with blessings and applause—his gentle wife with 'gracious silence' and with tears.

The resemblance of temper in the mother and the son, modified as it is by the difference of sex and by her greater age and experience, is exhibited with admirable truth. Volumnia, with all her pride and spirit, has some prudence and self-command; in her language and deportment all is matured and matronly. The dignified tone of authority she assumes towards her son when checking his headlong impetuosity, her respect and admiration for his noble qualities, and her strong sympathy even with the feelings she combats, are all displayed in the scene in which she prevails on him to soothe the incensed plebeians.

When the spirit of the mother and the son are brought into immediate collision, he yields before her; the warrior who stemmed alone the whole city of Corioli, who was ready to face 'the steep Tarpeian death, or at wild horses' heels,—vagabond exile—flaying,' rather than abate one jot of his proud will—shrinks at her rebuke. The haughty, fiery, overbearing temperament of Coriolanus is drawn in such forcible and striking colours that nothing can more impress us with the real grandeur and power of Volumnia's character than his boundless submission to her will—his more than filial tenderness and respect.

When his mother appears before him as a suppliant, he exclaims,

'My mother bows;
As if Olympus to a molehill should
In supplication nod.'

Here the expression of reverence, and the magnificent image in which it is clothed, are equally characteristic both of the mother and the son.

Her aristocratic haughtiness is a strong trait in Volumnia's manner and character, and her supreme contempt for the plebeians, whether they are to be defied or cajoled, is very like what I have heard expressed by some high-born and high-bred women of our own day. And in her speech to the gentle Virgilia, who is weeping at her husband's banishment,

'Leave this faint puling! and lament as I do,
In anger—Juno-like!'

But the triumph of Volumnia's character, the full display of all her grandeur of soul, her patriotism, her strong affections, and her sublime eloquence, are reserved for her last scene, in which she pleads for the safety of Rome, and wins from her angry son that peace which all the swords of Italy and her confederate arms could not have purchased. The strict and even literal adherence to the truth of history is an additional beauty.

It is an instance of Shakspeare's fine judgment, that after this magnificent and touching piece of eloquence, which saved Rome, Volumnia should speak no more, for she could say nothing that would not deteriorate from the effect thus left on the imagination. She is at last dismissed from our admiring gaze amid the thunder of grateful acclamation—

‘Behold our patroness,—the life of Rome.’

HUDSON (*Sh's Life, Art, and Characters*, ii., 483): Volumnia is a superb figure indeed, yet a genuine woman throughout, though with a high strain of what may be called manliness pervading her womanhood. She has all of her son's essential strength and greatness of character, and is nearly as proud withal as he; but her pride has a much less individual and unsocial cast; he is the chief matter of her pride, while self is the chief matter of his; she is proud of him too, far more for her country's sake than either for his or her own; her supreme ambition is that he should be the greatest among the Romans; and she would have his greatness stand in being more a Roman than any of the others. Hence her pride flames out in fierce resentment at the sentence of exile; her maternal heart boils over with passion, insomuch that to those who are nowise in sympathy with her anger she seems insane; and she bangs away at the Tribunes with the wildest notes of imprecation; then hotly remonstrates against the quiet weeping grief of her daughter-in-law. Against the people also she goes into a lingual tempest, and speaks as if she would gladly see Rome burnt, since Rome rejects her heart's idol; but the sequel shows this to be all because she is so intensely Roman in spirit; when things come to the pinch, her actions speak quite another language; and she is as far from sympathizing with her son in his selfish vindictiveness as she had been from sympathizing with the people's madness in banishing him. That a Roman should fight his way to the highest honours in Rome is just what she believes in, but that he should fight for any thing but Rome is beyond her conception. So, when she sees her son waging war against his country, where his home and all its treasures are, she considers him to have renounced the only cause for fighting at all. It seems to her that he is making war against the one sole object or end of war; and she will rather disclaim her part in him than take part with him; nay, will rather die with Rome than see him grow by the death of that for which alone, in her view, a Roman should wish to live.

As the mother's pride is tempered by a more disinterested and patriotic spirit than the son's, so she holds a much more firm and steady course; her words, in moments of high resentment, fly about wildly indeed, but her heart sticks fast to its cherished aims. And her energy of thought and purpose, if not greater than her son's, yet in the end triumphs over his, because it proceeds on grounds less selfish and personal. She knows and feels that the gods are with her in it. The Poet wisely, and out of his own invention, represents her as exhorting him to temporize with the people, and to use arts for conciliating them which have no allowance in his bosom's truth. For even so, like a true woman, as she is, she ‘would dissemble with her nature, where her fortune and her friends at stake requir'd she should do so in honour.’ To her sense and judgment of things deeds are to be weighed more by their ends and effects in regard of others than by their intrinsic quality to the doer's mind; that is, a man should act rather with a view to help and gladden and comfort those about him, to serve his country and his kind, than to feed his moral egotism, or any sullen pride or humour of self-applause. It is even a rule of honour with her that a man should, in his action, be more considerate

of what will further the welfare and happiness of others than of what will please himself, or accord with any inward or ideal standard of his own. And so it is rightly in woman's nature, as being less wilful and more sympathetic in her reason, to judge of actions mainly by the practical consequences which she hopes or fears therefrom; I mean the consequences not only or chiefly to herself, but to those whom she loves. Therefore it is that women have so often been peace-makers in men's wars of opinions and passions and ideas; and I know not what would become of human society if their softer bosom did not come in to mitigate the sharpness of the brain.

Volumnia, though something more admirable than lovely in her style, is a capital representative of the old Roman matronly character, in which strength and dignity seem to have had rather the better of sweetness and delicacy, but which enshrined the very soul of rectitude and honour. And what a story does the life of this mother and this son, with their reciprocal action and influence as set forth in the play, tell us of the old Roman domestic system, and of the religious awe of motherhood which formed so large and powerful an element in the social constitution of that wonderful people! What a comment, too, does all this, taken together with the history of that nation, read upon the Divine precept, 'Honour thy father and thy mother, that thy days may be long in the land which the Lord thy God giveth thee!' For reverence of children to their parents is the principle that binds together successive generations in one continuous life.

MISS GRACE LATHAM (*New Sh. Soc. Trans.*, 1887-92, p. 71): Among the noblest of the long line of Shaksperian women Volumnia is distinguished from them by the fact that no poetic glamour has been cast over her, as over Juliet or Hermione; we see her as she really is with all her faults and weaknesses, and yet her grand figure towers above them, gaining the reverence and admiration of the most different classes of minds.

The germ of her character must be sought in her pleadings for Rome towards the end of the life of Coriolanus. Shakspeare was evidently struck by them, for he has transcribed them almost literally in Act V, sc. iii, merely bringing them into the measure of blank verse, giving them the ring of spoken, not written, words, and here and there adding or strengthening an expression.

The chief points which we notice in them are a deep love of her country; an intense affection for the person addressed; a jealous care for his honour, and an evident knowledge that he too is most sensitive about it; great personal dignity, and an imperative claim for reverence based on her motherhood; all which is expressed with fire and eloquence, moderated and held in check by self-control and common sense. . . . But although the outlines of her character are to be found in Plutarch, the touches and details which give it life remind us of great English ladies, such as Shakspeare must have met by the time he wrote this play. . . . To this day Volumnias are not by any means uncommon in England, especially in periods of national struggle and danger, combining with great pride of place an intense devotion to their country, to which they will sacrifice not only their pride, but the family ties which are yet dearer to their women's hearts. In this she is unlike her son, for while her love of country is the one thing that rivals her love for him, he is rather devoted to his order, and, when rewarded for his services with ingratitude, can sacrifice even that order to his revenge.

Of her parentage, girlhood, and marriage nothing whatever is told us; we only know that she was a widow, and that Marcius was her eldest and only surviving

son, for she calls him 'my first son' and, again, 'my only son.' As to her husband we merely hear that he was of a noble house, distinguished for the services it had done for Rome. Whether Volumnia wedded him for love, or in obedience to her parents, whether she mastered him, or he her, there is no word to tell us. The reason of this is not that Plutarch is silent on the subject, for, as we shall presently see, Shakspeare gives us a clear insight into her relations with her daughter-in-law, of which there is no hint in the life, but because Volumnia is one of those women the strongest, deepest feelings of whose natures are knitted up with the instinct, the passion of motherhood. Thus it by no means follows that Volumnia was not a happy wife, but her supreme affection was for her son, and it became all the stronger as being a widow there were no conflicting claims upon her.

Her life was devoted to make her boy worthy of the high-minded patriots from whom he sprang; both by precept and example she taught him that courage and endurance were a duty, and especially that valour which, when Rome was struggling for existence with the nations around, was naturally held to be 'the chiefest virtue' which 'most dignifies the haver.' Neither did her great love lead her to neglect to discipline the boy; even when he is a grown man she exacts a reverence, an absolute obedience from him, which he, whose nature revolted from all control, would only have paid her from having been accustomed to do so from his earliest childhood.

We are led to suppose that had she willed she might have married again, for she says of herself as an additional claim to his obedience: 'and she, poor hen, fond of no second brood'; but she preferred to remain merely the mother of Coriolanus, and to make his glory her crown as well as his. Thus she grew to old age, and he to middle life, repaying her great devotion with an affection and reverence which became the common talk of Rome; the very poorest knew that the chief joy he took in his great exploits was the pleasure they brought his mother, and on his return home hers was the face he first looked for to welcome him.

Where, then, was the fatal mistake which rendered his many good qualities of no avail? It is shown in the first scene in which she appears, where we see her sewing at home with her daughter-in-law, Coriolanus himself being absent at the wars. In Virgilia Shakspeare has provided Volumnia with a good dramatic contrast. She is one of those quiet, gentle, persistent women with whom we often meet, who seem all submission, but who in the long run mostly get their own way. Indeed, only such a nature could possibly have lived with two fiery, masterful beings like her husband and his mother, without being either entirely crushed, or the occasion of terrible strife. The rough Coriolanus loves her well; he calls her 'My gracious silence'; her calmness was doubtless very restful to him; influence over him she had but little; he had been accustomed to look to his mother as the only judge of his actions, and she still remained so, but to Volumnia Virgilia was an irritating daughter-in-law; there were an infinity of small matters over which their wills clashed, and such a nature as Volumnia's would have far preferred an open quarrel, which would have cleared the air like a thunderstorm, and in which she would have been likely to triumph, to the persistent, dutiful opposition which it was Virgilia's policy and nature to make. Then again the hardy old lady, to whom war and bloodshed were the highest form of glory, could not understand, much less tolerate, Virgilia's shrinking from the very thought of danger; we shall find examples of both causes of difference in the present scene. The two women were not in sympathy; but by this time all trials of strength were over between them. Volumnia was too large minded to make petty quarrels, and too just not to give her daughter-in-law the place due to her in public; notice how she puts her forward,

and lets her walk first in the procession which goes to implore mercy for Rome. Virgilia, on the other hand, had a good temper and great forbearance, and, too wise to attempt a fruitless struggle for domination, was content to carry her point in things appertaining to herself. . . . For her most dear country Volumnia is even ready to give the life of her only son, whom she cannot speak of to Virgilia as 'thine' without adding 'and my good Marcius.' Notice too her passionate nature and poetical mind, which make all her arguments word-pictures; we can almost see the beautiful boy whom she sent forth to war and danger. We find the same authoritative manner, the same fervid nature and vivid eloquence inherited by Coriolanus:

'Hang 'em. They say!
They'll sit by the fire, and presume to know
What's done i' the Capitol; who's like to rise,
Who thrives and who declines; side factions and give out
Conjectural marriages; making parties strong
And feebling such as stand not in their liking
Below their cobbled shoes.'

It is like a picture of Teniers; we see the poor folk crouching round the fire in their well-worn shoes. But with Marcius we feel that he is not using his qualities, but they are running away with him, while all Volumnia's powers are disciplined and controlled. There is never a word too much, even when she feels most strongly; when she speaks it is to the purpose, and at the right time. . . . By nature very like her son, Volumnia's position as woman, wife, and mother has forced self-control upon her; and this, combined with her fiery impulsiveness, is one of the secrets of her strength of character and of the influence she exercises over him. The one giving her power and energy, the other allowing her to see where it should be employed; and even in the present scene we have an example of this. Hastily leaving what she perceives is a dangerous subject, Valeria begs the two ladies to go with her to visit a mutual friend, but Virgilia refuses; in vain does Valeria tease and persuade; in vain does Volumnia cry imperiously, 'She shall, she shall!' Virgilia will courteously endure the presence of her mother-in-law's friends, but to gad about Rome in her lord's absence is quite against her ideas of what is becoming in a wife; she is gentle as ever, but quite immovable. 'Indeed, I must not,' she says; 'I wish you much mirth.' Volumnia does not break out in angry exaggerated speech at this opposition, as her son would have done; she thinks it absurd and is annoyed, but she wastes no useless words, and only saying, 'Let her alone, lady; as she is now she will but disease our better mirth,' she goes forth alone with Valeria. . . . Volumnia's first scene chiefly deals with her upbringing of Coriolanus; we see her in her domestic and heroic aspect; the second contains the outpouring of her mother-love, and joy in her son's success, which are strong and full of fire in proportion to her impetuous, vigorous character. Though determinately cheerful in the absence of her 'boy,' as, mother-like, she still calls the great warrior, the news of his approach sends her into a fever of delight and excitement, showing how keen had been her anxiety and suffering while he was away, and now with Valeria and Virgilia she rushes to the gates to greet him. . . . Volumnia has now, as it is given to few to do, 'seen inherited' the 'very wishes and buildings' of her fancy; but the one thing wanting is to be denied her, and she now enters on a period of clouds and sorrow. The election of Coriolanus has been lost by his own unbridled folly; a tumult has followed, and he has been dragged

away to be protected from the fury of the mob. A band of sympathizing friends have followed him home, and he is now angrily proclaiming to them his determination of never submitting to his adversaries; but he speaks with the exaggerated emphasis of one who feels his cause a bad one, for the disapproval of his mother has already shaken his resolution.

And here we meet with another grave error in Volumnia's education of her son. With all her love for 'our Rome' she has a hearty contempt for her inferiors; she was wont

‘To call them wollen vassals, things created
To buy and sell with groats.’

And her son has learnt the lesson but too well; that part of his speech in Act I, sc. i, which has been already quoted, is a mere reproduction of the ideas he now recalls. But her pride of place has no personal dislike of those below her associated with it; thus she cannot only lay it aside when necessary, but has a real affection for them as her countrymen. With Coriolanus, the tendency of whose mind it is to exaggerate every impression he receives, it has become an intense abhorrence of the plebeians, finding expression in the grossest insolence and intolerance, and making him quite unfit for the work life brought him to do. Volumnia has learnt, by the mere fact of belonging to the weaker sex, that what we would have in this world we must often gain by tact; while Marcius has fallen into the not uncommon habit of natures disliking the effort of self-control, that of salving his conscience after an outbreak of temper by calling indulgence in it, honesty, and the expression of every feeling, no matter how discourteous or impolitic, truth. To her the common sense of putting your power well on before you have worn it out is so evident that she is filled with impatience, and she expresses it openly; but having done so she holds her peace; she is not one of those nagging women who return again and again to a subject when nothing is to be gained by insistence on it; and at this moment the friends who are praising her son for his folly are stronger than she is. When, however, Menenius and the senators enter to persuade him to return and mend the evil he has done, she at once supports them, and Menenius, knowing that their best hope of success is in her influence, in his turn supports her.

This scene is most significant not only of the great power which Volumnia possesses over her stiff-necked son, but of the kind of arguments which touch him. It is the forerunner of that in which by her prayers she saves Rome, from which indeed it probably originates, as the two scenes have much in common, and this may have been introduced to make us realize the extent of her influence over him, so that his final yielding to her petitions may not seem unnatural. There is a regular plan in her attack; she says no word about his duty to his country, which is one of her main arguments in her last great appeal to him; he is not now in a humour for it to have weight with him; but first she reasons, cutting from under his feet every inch of ground on which he would be likely to make a stand, laying especial stress on the fact that what she desires cannot hurt his honour. It is a point on which he is most sensitive, and we learnt from her first scene that she had brought him up to be so; and to Marcius honour meant not only the fulfilment of duty, but that renown for which he lived, and anything that touched it was at once resented by him. . . . She speaks boldly; no woman who was afraid of Coriolanus could have lived with him; she reminds him that persistence in his present course risks not merely his own safety, but that of his party and his family. Then, as he shows by his silence that she is making an impression on

him, dropping her tone of rebuke, she tells him how he must bear himself to the plebeians, unpleasant though she knows her words will be. The very form of her speech, 'I pri'thee,' from one so unused to beg, shows us she is asking a great and hard thing. Still no answer; she fears that obstinacy may be taking possession of him, and, partly, woman-like, that she may commit him in spite of himself, partly to silence the doubt so unwisely thrown on his obedience by Cominius, she says in her old tone of command: 'He must, and will. Pri'thee now, say you will, and go about it.'

He responds to the voice he has never yet disobeyed, but with such a loathing for his new part as augurs ill for his success in playing it, and his mother now prays him with the utmost tenderness: 'I pri'thee now, sweet son,' enforcing her argument by calling to his mind her share in building up his greatness. But to take this tone was, she finds, a mistake; Coriolanus is in no mood for softness, and that she should use it to beg a favour from him, shows him she knows how hard a thing she is asking him to do; it only increases his distaste for the task, and he stormily refuses to perform it, on the excuse of self-respect. Then, feeling the greatness of the occasion, Volumnia takes the last arrow out of her quiver. She is rarely angry, even under provocation, and prefers as a rule to concede a point rather than fight for it; but she possesses that valuable weapon of some strong, self-controlled natures, a temper which is so held in check that she can suppress or let it go at will. Such natures have all the flash and fury of anger, but reason lies in ambush to direct their use, and the extreme rarity of the outburst convinces its object that his antagonism is in such tremendous earnest that the effect is irresistible. In the present instance Volumnia suddenly turns on her son, and roundly chides him for failing in his duty and dishonouring her by refusing her prayer, and bidding him do his will, and bring ruin and death on her and on the city, she concludes with the reproach:

'Thy valiantness was mine, thou suck'dst it from me,
But owe thy pride thyself.'

Her displeasure conquers him at once, and in hurried apologetic sentences, most unlike the usual utterances of the haughty Coriolanus, he promises obedience. She is too wise to diminish the effect of her rebuke by forgiving him at once, and she passes out with a curt 'Do your will!'

We next see Volumnia at the pathetic leave-taking of Coriolanus; the utter failure of all her high hopes has broken down even her courage; she clings to her son with bitter tears, while he, their parts reversed for the first time, supports and comforts her. He checks Virgilia's lamentations with the sharpness born of pain, but to his mother he is all gentleness. Even when she curses those who have treated him with such ingratitude, and he might be expected to launch out into invective, he only soothes and stops her. The dignified patience and sweetness which he now shows leads us to think that with a different rearing his faults might not have so obscured his finer qualities. He goes on his way, and the women are returning home under the care of Menenius, when they meet the tribunes; at the sight of them Volumnia breaks out in curses and loud-voiced abuse. Only now do we see how much alike the characters of this mother and son really are. Naturally hot-tempered, and prone to speak out all that is in her mind, the agony at her heart breaks down the power of self-control which she could only have acquired by long self-discipline, while the very sense that all is over, and that tact and patience can no longer help her son, drive her into this tempest of anger. Com-

pare the restrained fire of her chiding of Coriolanus with her present wild and whirling words, and we shall see the difference between the passion which is allowed by the will to show itself, and that which bursts forth overthrowing all restraints. Compare also the states of mind of which these scenes are the outcome. In the one her whole energy is directed to persuade her son to retrieve the false step he has made; she feels a little impatience, but her anger is merely the instrument with which she effects her purpose. Now the knowledge that she is impotent to help her boy out of the ruin he has brought on himself, produces a physical as well as mental oppression which she must relieve, and had she not met the tribunes she would have vented her rage and pain on some one else. The tension of her nerves is such that everything is an offence, and she even quarrels with Virgilia for her natural tears. Poor old Menenius stands by her as he did beside her son, trying in vain to moderate her wrath and to prevent her from bringing destruction, like him, upon her head. . . .

Throughout the early part of Act V, sc. iii. Volumnia's natural affection for her son is struggling for the mastery, while she represses it with an iron hand, determined to play her part in the wisest and most tactful way for gaining her object. Had she not withheld her usual loving greeting; had she not, as it were, kept him at a distance, he would have been far less likely to grant her request, but though she does it willingly for Rome, it costs her much. Another cause makes her manner more formal and artificial than in her previous scene of remonstrance with him, until she is carried away by the strength of her own appeal. She comes as the ambadress of Rome, and she speaks with the dignity befitting her office. . . .

A horrible fear takes possession of her; will he, who never refused her anything, deny her prayer? and she cries in sudden apprehension, 'Speak to me, son.' She waits in breathless suspense for a reply, and then continues in vehement appeal to his nobler nature: 'Thou has affected the fine strains of honour.' Still no answer, and in a passion of despair she cries: 'Why dost not speak? Think'st thou it honourable for a noble man still to remember wrongs?' She calls to Virgilia, to the child, to aid her, and then with a sudden flash of anger:

'There's no man in the world
More bound to's mother; yet here he lets me prate
Like one i' the stocks.'

And in grand indignation:

'Say my request's unjust,
And spurn me back: but if it be not so,
Thou art not honest; and the gods will plague thee,
That thou restrain'st from me the duty which
To a mother's part belongs—He turns away.'

It is a cry of agony; her last chance is slipping from her; she turns to her followers:

'Down, ladies, let us shame him with our knees.'

Country and honours, argument and indignation have been of no avail; if he can resist her self-abasement all is over; for a moment she thinks he is yielding, and points to the unconscious supplicating boy, but the father's face hardens, and with a burst of anger she too is turning away when he catches her by the hand, and she knows that the same plan of attack which drove him out to humble him-

self before the tribunes, has given her her triumph. He holds her hand a moment before he speaks:

‘O my mother, mother! O!
You have won a happy victory to Rome;
But, for your son,—believe it, O, believe it,
Most dangerously you have with him prevail’d,
If not most mortal to him.’

And Volumnia answers not a word; too well she knew that when she begged mercy for her country she devoted her only son to death; neither when the populace receive her on her return with shouts of joy and gratitude can she respond; she feels she has lost her one son, and that the voices which shout her welcome are those which hounded him to his death. She has made the greatest of all sacrifices for her country; and just as she would not show her anxiety when her Marcius was at the wars, so now she hides her pain and goes home to weep.

S. LEE (*Jefferson Press Sh.: Introd.*, p. xxix.): Coriolanus’ mother, Volumnia, is as vivid and finished a picture as the hero himself. Her portrait, indeed, is a greater original effort, for it owes much less to Plutarch’s inspiration. Volumnia is a proud, high-souled, strong-willed, shrewd-witted matron, amply endowed with maternal feeling. From her Coriolanus derives alike his patrician prejudice and his military ambition. She has firm faith in hereditary rank and birth. Trade or manual labour is in her view degrading. When her son suffers sentence of banishment from plebeian lips her resentment finds characteristic expression in the imprecation, ‘Now the red pestilence strike all trades in Rome and occupations perish.’ Military glory colours her conception of manly virtue, and she values it highest in her own kindred. She inured her son, her only child, in boyhood to hardy soldiership. With justice she tells him, ‘My praises made thee first a soldier; Thy valiantness is mine; thou suck’dst it from me.’ She rejoices in the wounds with which in manhood he returns from battle. ‘She (poor hen!) fond of no second brood cluck’d him to the wars, and safely home, loaden with honour.’ There is no hesitation about her admiration of his prowess. He is to other Roman citizens ‘like the Capitol to the meanest house’ in the city. Though Coriolanus is impatient of his mother’s spoken praises, he rejoices in her approval, and there is some foundation for the citizens’ taunt that he performs his military exploits ‘to please his mother.’ Her courage, too, is no wit inferior to his. She mocks at death with as big a heart as he.

But in one regard Volumnia is greater than her stubborn heir. The keenness and pliancy of her intellect have no counterpart in his nature. In spite of the warmth of her affection, she is fully alive to his defects of reason, on which she comments with a mother’s frankness and a worldly philosopher’s penetrating irony. These are some of the biting rebukes she addresses to him:

‘You might have been enough the man you are,
With striving less to be so’ (III, ii, 24, 25).

‘I have a heart as little apt as yours,
But yet a brain, that leads my use of anger
To better vantage’ (III, ii, 38-40).

‘I would dissemble with my nature, where
My fortunes and my friends at stake, required
I should do so in honour’ (III, ii, 79-81).

There is no narrowness, no pettiness in Volumnia's moral or mental constitution. Misfortune increases her moral and mental stature. There is no faint puling about her griefs. In anger she is Juno-like. When adversity compels her to present herself to her son in a foreign camp as a suppliant in behalf of the Roman people, her words acquire a logical cogency and rhetorical splendour which entitles her eloquence, for all its debt to Plutarch, to rank with Mark Antony's oration at Cæsar's funeral. Her tongue is innocent of the garrulity of age. She knows the season of silence no less than that of speech, and it is dramatically fitting that after the eloquent appeal to her son, whereby she saves Rome and with unconscious irony seals his ruin, no further word in the scenes that follow should escape her lips.

Very artistically are the other female characters of the tragedy, Coriolanus' wife, Virgilia, and Virgilia's friend, Valeria, presented as Volumnia's foils. Valeria is a high-spirited and honourable lady of fashion, with a predilection for frivolous pleasure and easy gossip. Virgilia is a gentle wife and mother, who fully deserves Coriolanus' apostrophe of 'gracious silence.' She speaks little, and her husband's military adventures only excite her fears for his personal safety. She greets with tears his return home in triumph, whereby she earns the scorn of her brave and resolute mother-in-law. The three characters amply testify to the dramatist's knowledge of the varieties of the female temper.

A. C. BRADLEY (*Coriolanus*, p. 17): Though this play is by no means a drama of destiny, we might almost say that Volumnia is responsible for the hero's life and death. She trained him from the first to aim at honour in arms, to despise pain, and to

'forget that ever
He heard the name of death';

to strive constantly to surpass himself, and to regard the populace with inhuman disdain as

'things created
To buy and sell with groats.'

Thus she led him to glory and to banishment. And it was she who, in the hour of trial, brought him to sacrifice his pride and his life.

Her sense of personal honour we saw was less keen than his, but she was much more patriotic. We feel this superiority even in the scene that reveals the defect; in her last scene we feel it alone. She has idolized her son; but, whatever motive she may appeal to in her effort to move him, it is not of him she thinks; her eyes look past him and are set on Rome. When, in yielding, he tells her that she has won a happy victory for her country, but a victory most dangerous, if not most mortal, to her son, she answers nothing. And her silence is sublime.

These last words would be true of Plutarch's Volumnia. But in Plutarch, though we hear of the son's devotion, and how he did great deeds to delight his mother, neither his early passion for war nor his attitude to the people is attributed to her influence, and she has no place in the action until she goes to plead with him. Hence she appears only in majesty, while Shakespeare's Volumnia has a more varied part to play. She cannot be majestic when we see her hurrying through the streets in wild exultation at the news of his triumph; and where, angrily conquering her tears, she rails at the authors of his banishment she can hardly be called even dignified. What Shakespeare gains by her animation and vehemence in these scenes is not confined to them. He prepares for the final scene a sense of contrast which makes it doubly moving and impressive.

In Volumnia's great speech he is much indebted to Plutarch, and it is, on the whole, in the majestic parts that he keeps most close to his authority. The open appeal to affection is his own; and so are the touches of familiar language. It is his Volumnia who exclaims, 'here he lets me prate like one i' the stocks,' and who compares herself, as she once was, to a hen that clucks her chicken home. But then the conclusion, too, is pure Shakespeare; and if it has not majesty it has something dramatically even more potent. Volumnia, abandoning or feigning to abandon hope, turns to her companions with the words:

'Come, let us go:
This fellow had a Volscian to his mother;
His wife is in Corioli, and his child
Like him by chance. Yet give us our dispatch;
I am hush'd until our city be a-fire,
And then I'll speak a little.'

Her son's resolution has long been tottering, but now it falls at once. Throughout, it is not the substance of her appeals that moves him, but the bare fact that she appeals. And the culmination is that she ceases to appeal, and defies him. This has been observed by more than one critic. I do not know if it has been noticed that on a lower level exactly the same thing happens where she tries to persuade him to go and deceive the people. The moment she stops, and says, in effect, 'Well, then, follow your own will,' his will gives way. Deliberately to set it against hers is beyond his power.

S. BROOKE (p. 246): Volumnia is the Roman patrician and the Roman mother. The reverence of Coriolanus for her is a record of the ancient Roman honour for the ties of home, especially for motherhood. She is not only a mother; she is as much a patrician as her son, but without his furious temper; on the contrary, with a good share of politic prudence. She has the faults of her class and her position, otherwise she is a noble woman. These faults are, however, too much for her womanly tenderness and for her honour. Her honour slips away when she advises Coriolanus to deceive the people in order to get the consulship. He is true, and he resents giving the lie to his nature. She excuses the fraud by the practice of war. It is lawful to deceive an enemy, and to her the people are the foe. As to her tenderness, she has it for her son and friends, but it is tenderness modified by the hunger for fame, for glory in war. The thoughtless militarism which has in all ages infected her class has made her its victim. She loves to see her son's wounds which tell of his might and bravery. She has no care for the wounds of his men, for the wretched people who are victimized to make the fame of her son. She boasts in a terrible phrase of the terror and woe he causes. The trumpets sound as he returns. 'These,' she cries, 'are the ushers of Marcius: before him he carries noise, and behind him he leaves tears.'

When we come to the close relationship between her son and her we come to a serious study. They stand together in an inner circle, isolated, as it were, from the rest. When the political interest, even when the fate of Coriolanus, in the play are dimmed in memory, the mother and the son still dwell in our thoughts. Their relationship is the inmost heart of the drama, where the deepest affections play. The love that is between them glorifies them, and creates round the haughty woman and the terrible warrior the gracious atmosphere of home. We retire, from time to time, from the noise of Rome and Volscian wars into an island of domestic peace

and steady affection of which Volumnia and Coriolanus are the source. Virgilia sits and sews, Volumnia talks to her of her husband and her own son; the boy plays in the garden; Valeria drops in to gossip; and here Coriolanus—his violence and pride lost in his reverence and love of his mother who admires and loves him, and herself in him—finds his better self. Not till he is divided from his mother is he lost. The mother lives in the son. She has made him from his birth; both of them dwell on that long education. The son is the mother in a man. His fighting is what she would have done had she been a man. Had she been the wife of Hercules she would have taken half his labours on herself. Her pride in her class is his. And his scorn of the people is hers.

Her love of fame has been his inspiration. Every charge he has made on the enemies of Rome, every wound he has received have been made and received with the voice of his mother in his ears; and she has, in thought and admiration, made the charges and received the wounds. 'O! he is wounded; I thank the gods for't,' she cries, when he comes home from Corioli. For his glory she has lived. One honour yet remains—he must be consul.

They stand apart and together. The honour we give to the son we give also to the mother, who is its source. The pity we finally give to the son in his ruin we give in fuller stream to the mother.

MACCALLUM (p. 549): Of the subordinate persons, by far the most imposing and influential is Volumnia, the great-hearted mother, the patrician lady, the Roman matron. The passion of maternity, whether interpreted as maternal love or as maternal pride, penetrates her nature to the core, not, however, to melt, but to harden it. In her son's existence she at first seems literally wrapped up, and she implies that devotion to him rather than to her dead husband has kept her from forming new ties. . . . Marcius is thus the only son of his mother and she a widow; but these reminiscences show how strictly the tenderness, and still more the indulgence, usual in such circumstances, have been banished from that home. In Plutarch the boy seeks a military career from his irresistible natural bent. . . . In Shakespeare the direction and stimulus are much more directly attributed to his mother, and it is she who first despatches him to the field. This she herself expressly states in her admonition to Virgilia. . . . Indeed it is easy to see that for good and evil he is what she has made him. She is entitled to say:

'Thou art my warrior:
I help to frame thee.'

And though elsewhere she puts it,

'Thy valiantness was mine, thou suck'dst from me,
But owe thy pride thyself' (III, ii, 156, 157),

the impartial onlooker cannot make the distinction. He is bone of her bone and blood of her blood; and all her master impulses reappear in him, though not so happily commingled or in such beneficent proportion. The joint operation is different and in some respects opposite, but there is hardly a feature in him that cannot be traced to its origin in Volumnia, whether by heredity or education. This is just what we might expect. Modern conjecture points to the mother rather than the father as the source of will-power and character in the offspring; and in the up-bringing of the boy Volumnia has had it all her own way. Plutarch, as we saw, in his simple fashion notices this as a disadvantage; and though we may be sure that Plutarch's insinuation of laxity could never be breathed against

Shakespeare's Volumnia, still she could not give her son more width and flexibility than her own narrow and rigid ideals enjoined. Moreover, her limitations when transferred to the larger sphere of his public efforts would cramp and congest his powers and displace his interests.

Nor was there any other agency to divide the young man's allegiance to his mother or to counteract or temper her authority. Generally the most powerful rivals of home influence are the companionship of friends, and the love that founds a new home in marriage. But both of these are either wanting in Coriolanus' life, or serve only to deepen the impressions made on him by Volumnia.

SHAKESPEARE AND THE MASSES

COLERIDGE (*Notes of Lectures on Sh.*): You will observe the good nature with which Shakespeare seems always to make sport with the passions and follies of a mob, as with an irrational animal. He is never angry with it, but hugely content with holding up its absurdities to its face; and sometimes you may trace a tone of almost affectionate superiority, something like that in which a father speaks of the rogueries of a child. See the good-humored way in which he describes Stephano passing from the most licentious freedom to absolute despotism over Trinculo and Caliban. The truth is, Shakespeare's characters are all genera intensely individualized; the results of meditation, of which observation supplied the drapery and the colors necessary to combine them with each other. He had virtually surveyed all the great component powers and impulses of human nature—had seen that their different combinations and subordinations were, in fact, the individualizers of men, and showed how their harmony was produced by reciprocal disproportions of excess or deficiency. The language in which these truths are expressed was not drawn from any set fashion, but from the profoundest depths of his moral being, and is, therefore, for all ages.

GERVINUS (p. 750): If we observe closely, we cannot even find that the people are here represented as so very bad. We must distinguish between the way in which they really act and the way in which the mockers and despisers of the people represent them; we may then soon find that the populace in *Julius Cæsar* appear much worse than in *Coriolanus*. Great attention is here paid to the character of the age. In *Antony*, where the people had ceased to be of any importance, they no longer appear; in *Cæsar*, where their degeneracy ruined the republic, they are shown in all their weakness; in *Coriolanus*, where they can oppose but not stop the progress of Rome's political career, they appear equally endowed with good and bad qualities. We must allow that the populace are not flattered. The multitude are not alone blamed by Coriolanus as inconstant and variable, but they make him conscious of their changeableness by their behaviour concerning his election. Not alone does Menenius say that their imprudence 'transports them by calamity thither where more attends them,' but we find them actually on this road, and their leaders surpass them in popular frenzy; what is inconvenient, is not believed, and is concealed from the people, and the messenger is flogged who brings the unwelcome truth. It is true they are not alone reproached by words with unjustly ascribing to the government what is perhaps the decree of Providence, that they curse the justice that overtakes the criminal, and persecute the great with hatred;

we see them ourselves in action, now loving and now hating without a reason, and, as it always happens in stirring times, scattering abroad the exciting common-places which have much show and little truth. Coriolanus despises all the deeds and capacity of the people, which 'where it should find lions, finds hares,' but the poet has actually shown us their cowardice and their love of plunder. On the other hand, we must not be, like Coriolanus, unreasonable, and overlook the fact that Shakespeare has introduced some better and braver among the people, who, when the general calls for volunteers, all shout and follow him, to his great joy and admiration. We must not omit to observe that the whole mass of the people acknowledge the merit of Coriolanus, that the zeal to admire and applaud the conqueror is universal, that his party among the people seems very great, that even the inflamed and excited people acknowledge that he is not avaricious, that he is not more proud than brave; that, with regard to his haughtiness, they take into consideration the power of his nature, and acknowledge that his merit surpasses their power to recompense. Menenius imagined that if the nobles did not keep them in awe they would destroy themselves, yet they acknowledge readily the wisdom of his fable, before which their wisdom yields. The friends of Coriolanus expected that the people, when left to themselves on his banishment, would fall into confusion, but, to their surprise, peace and union prevail. If fickleness be the attribute of the populace in all ages, there is an advantage even in this fault, which is totally opposed to the stiff obstinacy of the aristocrat; the populace become, through this quality, a manageable mass, which a wise man, like Menenius, can easily guide; if it be easily inflamed, it is also easily calmed again, and this quality of ready forgiveness Menenius himself praises in the people. Their hostility against Coriolanus is excusable on account of his indifference and haughty contempt, and on account of the scorn and enmity with which the proud man intentionally challenges their hatred.

Here, in fact, the good and bad qualities of the multitude are weighed truly, and even with moderation. If, however, we would find out the poet's estimation of democratic and aristocratic principles, we must, as we intimated above, compare the highest representative of both principles, Coriolanus, with Brutus and Cassius; not the populace with Coriolanus, who is intended by the poet, expressly and in accordance with history, to tower, like a hero, above them. We might compare this character with Marlowe's transcendent heroes, if Shakespeare's exaggeration were intended for genuine nature, and our admiration claimed in good faith, as is the case in similar descriptions of the old school of poetry; whereas with him, on the contrary, this outdoing of nature breaks to pieces of itself as something unnatural, and leaves in the observer a very mixed feeling.

STAFFER (p. 461): In *Coriolanus* the people have a larger share in the action than in either of the other Roman plays.

The cardinal point to be noticed first of all is that Shakespeare makes no distinction between the plebeians of the early Republic and the populace of imperial and degenerate Rome. For this Plutarch is certainly not responsible, for although he is not in his heart very favourably disposed towards the 'common people,' as North calls them, he does justice on various occasions to their military courage and even to their civic virtues, noticeably at the time of their withdrawal to the 'Holy Hill,' when they offered 'no creature any hurt or violence, nor made any show of actual rebellion.' Here they remained for four months. Right and reason were on their side, and they dishonoured their cause by no act of violence or excess

of any kind. To these oppressed and proud plebeians, opposing a passive and what may be called a conservative resistance to the despotic measures of the patricians, with a moderation derived from a sense of their strength and the rightfulness of their cause, it is impossible to refuse our esteem, nay more, our admiration. Nothing could less resemble a vulgar street riot than this orderly retreat to Mons Sacer of four thousand resolute men, ready to suffer anything rather than submit to tyranny. By the firmness of their attitude they compelled the senate to give way, for the land was lying uncultivated, and the inaction of four thousand valiant defenders, as Plutarch acknowledges them to be, left Rome exposed to the attacks of her foes. The chatter of poor old Menenius, and his wonderful fable, had but slight effect upon the seceders, who were only induced to return to their homes after obtaining the privilege of appointing tribunes 'to defend the poor people from violence and oppression.'

This aspect of the plebeians of the Roman Republic in its young days, this grave, political, warlike, and wholly estimable side of their nature, does not appear in *Coriolanus*. According to his invariable custom, Shakespeare took no heed of what he considered to be a mere historical peculiarity, a local and temporary exception; he depicts the plebeians, in the early times of liberty, in conformity with the general type he had conceived of the populace, a type belonging to no especial date of nationality, but eternally and everlastingly true, and as applicable to ancient Rome as to Paris or London in modern times—to the Republic and the Empire, as to periods of absolute or constitutional monarchy, or as to our own democratic days. The dominant features of Shakespeare's plebeians, as of all his sons of the people, are stupidity, inconstancy, and cowardliness. They are always blundering, always incapable of any political idea, and impressionable as wax in the hands of their demagogues. To these vices must be added their feeble negative good qualities, which may be summed up shortly by saying that they are even sillier than they are wicked.

If *Coriolanus* were an historical or political drama, and if the struggle between the plebeians and the patricians were what Shakespeare intended to depict, as has so often been foolishly said, it must be allowed that he has scarcely carried out his purpose in a satisfactory manner; for no attempt is made to give to each of the rival pretensions of the two hostile factions whatever portion of truth it may contain, or even to state clearly what they are. This contest between two political ideas, brought into harmony by a chorus of old men endowed with rather greater wisdom than Menenius Agrippa, would have furnished a magnificent subject to the Sophoclean drama. Nor would a poet, who like Corneille was fond of political dissertations, have failed to put an eloquent vindication of the rights of the people into the tribune's mouth. But Shakespeare leaves all this side of the matter entirely in the shade. The plebeians would appear to have no solid foundation for their grievances, nor are we even able to perceive what benefit they expect from the establishment of the tribuneship, nor why, when their petition is granted them, it should throw them into such a rapturous state, shouting with joy, and throwing their caps 'as they would hang them on the horns o' the moon.'

But the truth is, that the interest of *Coriolanus* is anything but of a political or historical order; it is on the character of the hero, on the development of his nature, that the poet has concentrated all the effort of his genius: he pictures him as a giant of passion and pride, towering over the heads of all who surround him, who, with the single exception of his mother, are utterly insignificant, weak, and contemptible. Without going so far as to say, with Hallam and Gervinus, that there

was no other possible treatment of the subject, it is enough to state that this is the manner in which Shakespeare has treated it, and which is fully in accordance with the admiration for great personalities and strongly-marked characters which his writings so often testify. He has sacrificed in one huge holocaust nearly all the other personages of the drama, that he might add to the colossal proportions of the patrician and warrior. To form any notion of the distance that separated Coriolanus from the plebeians, of the remote spot whence he surveyed them and was dismayed, as it were, at their smallness, we must turn to mediæval times, and picture to ourselves a knight equipped for battle giving orders from horseback to his churls and serfs: his intense contempt is simply inconceivable at a time when all citizens were on a footing of military equality. But, in fact, we are not in Rome at all, we are in the full stream of chivalry, with the warlike nobles on the one side and on the other the peasants that dig the ground.

These flights of fancy in the Shakespearian drama rather interfere with our comprehension of the logical sequence of the facts; it is difficult to understand, if we stop to consider, how much such utterly contemptible creatures as the plebeians and their tribunes are represented to be, should all at once become powerful enough to dictate laws to the nobles, and to banish their great enemy. But the vigour of the poetry carries the reader along with it, and leaves no time or space for the cold objections of historical accuracy. *Coriolanus* is, at one and the same time, the play in which Shakespeare has borrowed from the historian the greatest number of details which he reproduces with peculiar exactitude, and also that in which he has most widely departed from the spirit of historical truth.

The part played by the plebeians in *Coriolanus* must, therefore, be regarded merely as a representation of the populace in general; and it is, moreover, the best portrait of the kind given by Shakespeare, the shadows are not painted in so deep a hue as elsewhere, and one or two redeeming features possible to the picture are pleasantly brought forward.

BRANDES (ii, p. 233): Shakespeare's aristocratic contempt for the mob had its root in a purely physical aversion for the atmosphere of the 'people.' We need but to glance through his works to find the proof of it. In the Second Part of *Henry VI.* (Act IV, sc. vii.) Dick entreats Cade 'that the laws of England may come out of his mouth'; whereupon Smith remarks aside: 'It will be stinking law; for his breath stinks with eating toasted cheese.' And again in Casca's description of Cæsar's demeanour when he refuses the crown at the Lupercalian festival: 'He put it the third time by, and still he refused it; the rabblement hooted and clapped their chapped hands, and threw up their sweaty nightcaps, and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked Cæsar; for he swooned and fell down at it; and for mine own part, I durst not laugh for fear of opening my lips and receiving the bad air' (*Julius Cæsar*, Act I, sc. ii.).

Also the words in which Cleopatra (in the last scene of the play) expresses her horror of being taken in Octavius Cæsar's triumph to Rome:

'Now, Iras, what thinkest thou?
Thou, an Egyptian puppet, shalt be shown
In Rome as well as I: mechanic slaves,
With greasy aprons, rules, and hammers, shall
Uplift us to the view; in their thick breaths,
Rank of gross diet, shall we be enclosed
And forced to drink their vapour.'

All Shakespeare's principal characters display this shrinking from the mob, although motives of interest may induce them to keep it concealed. When Richard II., having banished Bolingbroke, describes the latter's farewell to the people, he says (*Richard II.*, Act I, sc. iv.):

'Ourself and Bushy, Bagot here and Green,
Observed his courtship to the common people;
How he did seem to dive into their hearts
With humble and familiar courtesy,
Wooing poor craftsmen with the craft of smiles
And patient underbearing of his fortune,
As 'twere to banish their effects with him.
Off goes his bonnet to an oyster-wench,
A brace of draymen bid God-speed him well,
And had the tribute of his supple knee,
With "Thanks, my countrymen, my loving friends."'

The number of these passages proves that it was, in plain words, their evil smell which repelled Shakespeare. He was the true artist in this respect too, and more sensitive to noxious fumes than any woman. At the present period of his life this particular distaste has grown to a violent aversion. The good qualities and virtues of the people do not exist for him; he believes their sufferings to be either imaginary or induced by their own faults. Their struggles are ridiculous to him, and their rights a fiction; their true characteristics are accessibility to flattery and ingratitude towards their benefactors; and their only real passion is an innate, deep, and concentrated hatred of their superiors; but all these qualities are merged in this chief crime: they stink.

'*Cor.* For the mutable rank-scented many, let them
Regard me as I do not flatter, and
Therein behold themselves' (Act III, sc. i.).

'*Brutus.* I heard him swear,
Were he to stand for consul, never would he
Appear i' the market-place, nor on him put
The napless vesture of humility;
Nor, showing as the manner is, his wounds
To the people, beg their stinking breaths' (Act II, sc. i.).

When Coriolanus is banished by the people he turns upon them with the outburst:

'You common cry of curs! whose breath I hate
As reek o' the rotten fens, whose loves I prize
As the dead carcasses of unburied men
That do corrupt my air' (Act III, sc. iii.).

When old Menenius, Coriolanus's enthusiastic admirer, hears that the banished man has gone over to the Volscians, he says to the People's Tribunes:

'You have made good work,
You and your apron-men: you that stood so much
Upon the voice of occupation and
The breath of garlic-eaters!' (Act IV, sc. vi.).

And a little farther on:

‘Here come the clusters.
And is Aufidius with him? You are they
That made the air unwholesome when you cast
Your stinking greasy caps up, hooting at
Coriolanus’ exile.’

If we seek to know how Shakespeare came by this non-political but purely sensuous contempt for the people, we must search for the reason among the experiences of his own daily life. Where but in the course of his connection with the theatre would he come into contact with those whom he looked upon as human vermin? He suffered under the perpetual obligation of writing, staging, and acting his dramas with a view to pleasing the Great Public. His finest and best had always most difficulty in making its way, and hence the bitter words in *Hamlet* about the ‘excellent play’ which ‘was never acted, or, if it was, not above once; for the play, I remember, pleased not the million.’ . . .

A theatrical audience of those days was, to Shakespeare’s eyes at any rate, an uncultivated horde, and it was this crowd which represented to him ‘the people.’ He may have looked upon them in his youth with a certain amount of goodwill and forbearance, but they had become entirely odious to him now. It was undoubtedly the constant spectacle of the ‘understanders,’ and the atmosphere of their exhalations, which caused his scorn to flame so fiercely over democratic movements and their leaders, and all that ingratitude and lack of perception which, to him, represented ‘the people.’

With his necessarily slight historical knowledge and insight Shakespeare would look upon the old days of both Rome and England in precisely the same light in which he saw his own times. His first Roman drama testifies to his innately anti-democratic tendencies. He seized with avidity upon every instance in Plutarch of the stupidity and brutality of the masses. Recall, for example, the scene in which the mob murders Cinna, the poet, for no better reason than its fury against Cinna, the conspirator (*Julius Cæsar*, Act III, sc. iii.). . . .

This point of view meets us again and again in *Coriolanus*; and whereas, in his earlier plays, it was only occasionally and, as it were, accidentally expressed, it has now grown and strengthened into deliberate utterance.

MACCALLUM (p. 470): It is no doubt true that this and many other Shakespearian plays abound in hostile or scornful vituperation of the people; and not only of their moral and mental demerits; their sweaty clothes, their rank breaths, their grossness and uncleanness are held up to derision and execration. But are we to attribute these sentiments to Shakespeare? Such utterances are ex hypothesi dramatic, and show us merely the attitude of the speakers, who are without exception men of the opposite camp or unfriendly critics. Only once does Shakespeare give his personal or, rather, impersonal estimate. It is in the Induction to the second part of *Henry IV.*, when Rumour, whose words, in this respect at least, cannot be influenced by individual bias, speaks of

‘the blunt monster of uncounted heads,
The still-discordant, wavering multitude’ (line 18).

That is, the populace as a whole is stupid, disunited, fickle. And this is how, apart from the exaggerations of their opponents, Shakespeare invariably treats crowds of citizens, whether in the ancient or modern world. He therefore with perfect

consistency regards them as quite unfit for rule, and when they have it or aspire to it, they cover themselves with ridicule or involve themselves in crime. But this is by no means to hate them. On the contrary, he is kindly enough to individual representatives, and he certainly believes in the sacred obligation of governing them for their good. Where then are the governors to be found? Shakespeare answers: in the royal and aristocratic classes. It is the privilege and duty of those born in high position to conduct the whole community aright. Shakespeare can do justice to the Venetian oligarchy and the English monarchy. But while to him the rule of the populace is impossible, he also recognizes that nobles and kings may be unequal to their task. The majority of his kings indeed are more or less failures; his nobles—and in this play, the patricians—often cut a rather sorry figure. In short, popular government must be wrong, but royal or aristocratic government need not be right.

And this was exactly what historical experience at the time seemed to prove. The Jacqueries, the Peasants' Wars, the Wat Tyler or Jack Cade Insurrections, were not calculated to commend democratic experiments; and, on the other hand, the authority of king and nobles had often, though not always, secured the welfare of the state.

A. C. BRADLEY (*Coriolanus*, p. 7): The representation of the people, whatever else it may be, is part of a dramatic design. This design is based on the main facts of the story, and these imply a certain character in the people and the hero. Since the issue is tragic, the conflict between them must be felt to be unavoidable and well-nigh hopeless. The necessity for dramatic sympathy with both sides demands that on both there should be some right and some wrong, both virtues and failings; and if the hero's monstrous purpose of destroying his native city is not to extinguish our sympathy, the provocation he receives must be great. This being so, the picture of the people is, surely, no darker than it had to be; the desired result would have been more easily secured by making it darker still. And one must go further. As regards the political situation the total effect of the drama, it appears to me, is this. The conflict of hero and people is hopeless; but it is he alone who makes the conflict of patricians and plebeians, I do not say hopeless, but in any high degree dangerous. The people have bad faults, but no such faults as, in his absence, would prevent a constitutional development in their favour.

I will try to describe their character, but I will illustrate this statement by comparing two accusations of their opponents with the facts shown; for these we must accept, but the accusations we must judge for ourselves. In the first scene the people are called cowards both by the hero and by their friendly critic Menenius. Now there is no sign that they possess the kind of courage expected of gentlemen, or feel the corresponding shame if their courage fails. But if they were cowards how could Rome be standing where we see it stand? They are the common soldiers of Rome. And when we see them in war what do we find? One division, under Cominius, meets the Volscians in the field; the other, under Coriolanus, assaults Corioli. Both are beaten back. This is what Cominius says to his men:

‘Breathe you, my friends: well fought: we are come off
Like Romans, neither foolish in our stands,
Nor cowardly in retire.’

Nothing hints that the other division has not fought well or was cowardly in retire; but it was encouraged beforehand with threats, and, on its failure, with a torrent

of curses and abuse. Nevertheless it advances again and forces the enemy to the gates, which Coriolanus enters, calling on his men to follow him.

First Sol. Fool-hardiness; not I.

Second Sol. Nor I.

First Sol. See, they have shut him in.

All. To the pot, I warrant him.'

Disgusting, no doubt; but the answer to threats and curses. They would not have served Cominius so; and indeed, when Lartius comes up and merely suggests to them to 'fetch off' the reappearing hero, they respond at once and take the city. These men are not cowards; but their conduct depends on their leaders. The same thing is seen when Coriolanus himself appeals to the other division for volunteers to serve in the van. For once he appeals nobly, and the whole division volunteers.

Another charge he brings against the people is that they can neither rule nor be ruled. On this his policy of 'thorough' is based. Now, judging from the drama, one would certainly say that they could not rule alone—that a pure democracy would lead to anarchy, and perhaps to foreign subjection. And one would say also that they probably could not be ruled by the patricians if all political rights were denied them. But to rule them, while granting them a place in the constitution, would seem quite feasible. They are, in fact, only too easy to guide. No doubt, collected into a mob, led by demagogues, and maddened by resentment and fear, they become wild and cruel. It is true, also, that, when their acts bear bitter fruit, they disclaim responsibility and turn on their leaders: 'that we did, we did for the best; and though we willingly consented to his banishment, yet it was against our will.' But they not only follow their tribunes like sheep; they receive abuse and direction submissively from any one who shows goodwill. They are fundamentally good-natured, like the Englishmen they are, and have a humorous consciousness of their own weaknesses. They are, beyond doubt, mutable, and in that sense untrustworthy; but they are not by nature ungrateful, or slow to admire their bitterest enemy. False charges and mean imputations come from their leaders, not from them. If one of them blames Coriolanus for being proud, another says he cannot help his pride. They insist on the bare form of their right to name him consul, but all they want is the form, and not the whole even of that. When he asks one of them, 'Well then, I pray, your price of the consulship?' the answer, 'The price is to ask it kindly,' ought to have melted at once; yet when he asks it contemptuously it is still granted. Even later, when the arts of the tribunes have provoked him to such a storm of defiant and revolutionary speech that both the consulship and his life are in danger, one feels that another man might save both with no great trouble. Menenius tells him that the people

'have pardons, being ask'd, as free
As words to little purpose.'

His mother and friends urge him to deceive the people with false promises. But neither false promises nor apologies are needed, only a little humanity and some acknowledgment that the people are part of the state. He is capable of neither, and so the conflict is hopeless. But it is not because the people, or even the tribunes, are what they are, but because he is what we call an impossible person.

The result is that all the force and nobility of Rome's greatest man have to be thrown away and wasted. That is tragic; and it is doubly so because it is not only his faults that make him impossible. There is bound up with them a nobleness of nature in which he surpasses every one around him.

We see this if we consider, what is not always clear to the reader, his political position. It is not shared by any of the other patricians who appear in the drama.

H. C. BEECHING (*Character of Sh.*, p. 22): Of Shakespeare's politics, in the narrower sense of the term, there should be little need to speak. All Englishmen under Elizabeth had much the same politics. But it has become the fashion lately to judge Shakespeare by our modern democratic and philanthropical ideas and to find him sadly wanting. We are asked, Is it not true that he despised the general mass of the people? Was he not specifically middle-class, with the characteristic reverence of that class for an aristocracy? Does he anywhere show interest in the poor, until indeed he came to write *King Lear*, when such interest had begun to be popular? Let me answer these questions as shortly as I can. Creizenach points out that Shakespeare was the first dramatist to bring crowds on to the stage; and indubitably, when he does so, he shows them to be at the mercy of the demagogues who play upon their cupidity, as they always were, and still are. To Shakespeare, as to Chaucer, they are

'The stormy people, unsad and ever untrue,
Ay indiscreet, and changing as a vane.'

But he shows them to be as responsive to good influence as to bad when they find a leader whom they respect and in whom they have confidence. There is a good instance in the insurrection scene in *Sir Thomas More*, which Sir E. Maunde Thompson's investigation of Shakespeare's handwriting permits us now to attribute decidedly to Shakespeare. Further, it must be observed that Shakespeare recognizes the shrewdness and common sense, and also the magnanimity, of individuals among them. In the scene where the Roman people, one by one, promise Coriolanus their votes for the consulship, the good feeling and also the good manners are on their side, not his. In regard to the second question, when it is implied that Shakespeare takes no interest in the simple lives and doings of honest, humble folk, does not this mean merely that honest humble folk are, as such, naturally wanting in dramatic interest? Moreover, on a stage like Shakespeare's, where it is character that is of moment, rather than manners, distinctions of class count for little, and in *Illyria* and the forest of *Arden* they become very shadowy. But when humility and poverty are of dramatic importance, as in the case of Helen in *All's Well that Ends Well*, we find that Shakespeare comes out as the champion of the humble and meek. It would hardly be possible to find a more emphatic repudiation of the aristocratic claim that noble blood is the sole title to social recognition than Shakespeare puts into the mouth of the Countess of Rousillon, the old lord Lafeu, and even the King of France himself:

‘Strange is it that our bloods,
Of colour, weight, and heat, pour’d all together,
Would quite confound distinction, yet stand off
In differences so mighty. . . .
Honours thrive
When rather from our acts we them derive
Than our foregoers.’

As to Shakespeare's alleged indifference to the poor before the date of *King Lear* (1606), I can see no reason for thinking that the references to their hard condition in that play are other than dramatic. They are perfectly natural, one might even say obvious, in the mouth of a king reduced to equality with a beggar. There is no evidence that they represent, as has been said, 'a swift response' on the dramatist's part to a new spirit of Philanthropy in his patrons. Indeed, if it were so, Shakespeare's response was not only swift but short-lived, for we find no further references of the sort in later plays. No one can say that Shakespeare may not, while he was writing *King Lear*, have come across some hard case which specially appealed to him; but the problem of pauperism had been before people's minds all through Elizabeth's reign, and by her third Poor Law it was thought to be satisfactorily settled.

J. MIDDLETON MURRY (*London Mercury*, Feb., 1922): It is surely not against the democratic idea that *Coriolanus* is tried and found wanting. In spite of Signor Croce's assurance to the contrary, it is impossible to believe that the contempt for the city mob with which the play is penetrated was not shared by Shakespeare himself. The greatest writers strive to be impersonal, and, on the whole, they achieve impersonality; but, though they carve out an image that is unlike themselves, they cannot work wholly against the grain of their own convictions. Prejudice will out. And the loathing of the city mob which is continually expressed in Shakespeare's work and comes to a head in *Coriolanus* was indubitably his own. It is indeed less plausible to deny this than it would be to argue that at a time when his genius was seizing on themes of a greater tragic scope it was his sympathy with the anti-plebeian colour of the *Coriolanus* story that led Shakespeare to choose it for his play.

This is not a question of Shakespeare's political views. We do not know what they were, and we have no means of finding out. Signor Croce is thus far right. But when he goes on to assure us that it is a wild-goose-chase to look to discover where Shakespeare's sympathies lay in the world in which he lived, we can but point to the knowledge we actually have of every great writer. We do know their sympathies. It may be an illegitimate knowledge, but the laws it violates are laws of Signor Croce's own devising. It is his own logical fiat that holds the kingdoms of the æsthetic and the practical asunder. In fact, there is no dividing-line between them. A writer's predispositions in practical life do constantly determine his æsthetic creation, and every great writer who has been conscious of his activity has either confessed it or gloried in it.

We know that Shakespeare detested the city mob. If we care to know why we have only to exercise a little imagination and picture to ourselves the finest creative spirit in the world acting in his own plays before a pitfull of uncomprehending base mechanicals:

'Alas, 'tis true, I have gone here and there
And made myself a motley to the view,
Gored mine own thoughts, sold cheap what is most dear.'

The man who used that terrible phrase, who 'gored his own thoughts' to wring shillings from the pockets of the greasy, grinning crowd in front of him, had no cause to love them; and Shakespeare did not. He was an aristocrat, not in the political sense, but as every man of fine mind who shrinks from contact with the coarse-minded is an aristocrat, as Anton Tchekhov was an aristocrat when he wrote:

'Alas, I shall never be a Tolstoyan! In women I love beauty above all things, and in the history of mankind, culture expressed in carpets, spring carriages, and keenness of wit.'

Shakespeare could not, therefore, measure Coriolanus against the democratic idea in which he could not believe; nor could he pit the patriotic idea against him, for Coriolanus was immune from a weakness for his country. It is domestic love that pierces his armour and inflicts the mortal wound.

R. W. CHAMBERS (p. 156): Certain ideas were linked in Shakespeare's mind, and this coupling recurs with a curious similarity in spite of differing circumstances: at one time it may be in an elaborate simile; at another, in a single line or even word. Thus the idea that adversity tests character as a tempest tests ships is expressed by Coriolanus in twenty words, by Nestor (naturally) in nearly as many lines. So, too, Macbeth echoes Richard III.

Therefore, if the speech of Sir Thomas More be Shakespeare's, we may reasonably expect More's figures regarding government to reappear (changed to suit the speaker's circumstances) in those passages in Shakespeare's undoubted works where this question of authority and mob-law is discussed. Such passages are the speech of Ulysses in *Troilus* and several scenes in *Coriolanus*.

If authority be impaired, there can be no end short of men devouring one another like ravenous fishes or beasts of prey. So Coriolanus thinks:

'What's the matter, you dissentious rogues,
That, rubbing the poor itch of your opinion,
Make yourselves scabs? . . . Your affections are
A sick man's appetite, who desires most that
Which would increase his evil. . . . What's the matter,
That in these several places of the city
You cry against the noble senate, who,
Under the gods, keep you in awe, which else
Would feed on one another?'

If Marcius had been able to make his language a little more conciliatory, he would have spoken exactly like Sir Thomas More:

'Grant . . . that you sit as kings in your desires,
Authority quite silenced by your brawl,
And you in ruff of your opinions clothed,
What had you got? I'll tell you: you had taught
How insolence and strong hand should prevail,
How order should be quelled; and by this pattern
Not one of you should live an aged man.
For other ruffians, as their fancies wrought
With self same hand, self reasons, and self right,
Would shark on you, and men like ravenous fishes
Would feed on one another,' [*Sir Thomas More*, Addition II, 195-210].

The language of Coriolanus leaps over stages of thought, as we expect that of any angry man to do, let alone an angry man in one of Shakespeare's later plays. But the thought which is explicit in More's speech is implicit in that of Coriolanus, and leads them both to their conclusion in this identical figure involving an identical half-line.

Even in his ridicule of humble folk Shakespeare generally shows a loving touch. The keen sympathy of Sir Arthur Quiller-Couch has taught us to see this even in Stephano, 'in extremity to be counted on for the fine confused last word of our mercantile marine, "Every man shift for all the rest."' And all must agree with Walter Bagehot that Shakespeare was 'sympathizingly cognizant with the talk of the illogical classes.' If Hippolyta is bored by Bottom and his company, and cannot conceal her impatience, Shakespeare did not expect us to see them with her eyes. The story of *Much Ado*, as Shakespeare found it, was one in which all the actors belonged to gentle circles, and the solution came from the confession of one or other of the courtly culprits. Shakespeare added Dogberry, Verges, and the Watch. He delighted in them; and in the hands of the absurd Watch of Messina he placed the detection of the plot which had deceived all the nobles, and against which even Beatrice could suggest no better remedy than 'Kill Claudio.' Further, Shakespeare's love of irony has led him to arrange the order of events, so as to bring Leonato face to face with Dogberry and the detected plot before the wedding. If Leonato, instead of dismissing Dogberry as 'tedious,' had possessed Shakespeare's 'kindly fellow-feeling for the narrow intelligence necessarily induced by narrow circumstances,' he would have saved himself considerable trouble at the expense of wrecking the catastrophe of the play.

Despite anything the gentles may say, we love Bottom and we love Dogberry; even Carlyle so far overcame his dislike of fools as to love Dogberry. Yet when, instead of 'Dogberry' or 'Bottom,' we read '1st Citizen,' or '2nd Citizen,' we are very prone to see them, if not with the eyes of Coriolanus, at any rate of a patrician partizan. And it must be granted that in *2 Henry VI.* the picture is partizan; the crowd is foolish and murderous. Yet even here the touches which are most Shakespearian are precisely those which are least venomous.

We may admit that Shakespeare hated and despised the tribunes in *Coriolanus* with a bitterness which he rarely felt towards any of his creatures. And we may admit (with reservations) that in Shakespeare 'when a "citizen" is mentioned, he generally does or says something absurd.' But Shakespeare did not dislike absurd people, and demonstrably he did not dislike the mob in *Coriolanus*.

We must remember that the plebeians as a whole (apart from the tribunes) never have a chance of seeing Marcius' bearing to his fellow patricians. All they can see of him is that he is a valiant soldier, and that he hates them fanatically. Now the citizens are starving, and in arms; it is little wonder that they are determined to kill Marcius: 'For the gods know, I speak this in hunger for bread, not in thirst for revenge'; 'He's a very dog to the commonalty.' The citizens have no cause to suspect, as we who know him better have, that he is a dog whose bark is worse than his bite.

The tumult is appeased, Marcius again wins honour in the war, and the citizens are magnanimous enough to support their old enemy against all competitors for the consulship. This comes, of course, from Plutarch; but Plutarch makes it clear that up to this point there had not been on either side the exasperation which Shakespeare depicts. Such scenes as the plebeians seeking to kill Marcius, or Marcius threatening massacre to thousands of the plebeians, are out of the question, at this stage, in Shakespeare's source. All the greater, you may say, Shakespeare's estimate of the changeableness of the citizens; but assuredly all the greater his estimate of their generosity and forgiveness. The citizens recall a bitter old gibe of Marcius', but only as subject for good-natured chaff, half admitting it to be true. And the Third Citizen sums up, 'I say, if he would incline to

the people, there was never a worthier man.' And though their speech is grotesque the citizens also are worthy men.

And all this frank generosity Marcius rewards by open scorn, and by a haughty refusal to show his wounds according to custom. The citizens are surprised; nevertheless they do not at first go back upon their decision to support him against his rivals:

'Third Cit. But this is something odd.

Sec. Cit. And 'twere to give again—but 'tis no matter.'

When the different groups of two or three, who have been talking to Marcius, meet together again in a body, they find that they have all been mocked alike, though even here the voice of charity is heard:

'First Cit. No, 'tis his kind of speech; he did not mock us.'

If we compare carefully the citizens' report of Marcius' demeanour with his actual words, there is no misrepresentation, except on the part of the charitable citizen. Then the tribunes intervene and denounce the 'childish friendliness' that would yield voices 'to him that did not ask but mock,' whilst refusing votes to those who ask in proper form.

Of course, it is because he so badly needs their voices that Marcius has been insolent to the citizens. He is too proud to flatter. It is a proof of the meanness of spirit of the tribunes that, whilst they know Marcius well enough to play on his weaknesses, they never understand his nobility. Still, their argument looks logical enough, and we cannot wonder that, so admonished, the citizens decide to refuse Marcius: 'He's not confirm'd: we may deny him yet.'

Which of us, in their place, would have done otherwise?

Now, not only is this not Plutarch's story; it is the direct reverse of Plutarch's story. In Plutarch the change is due solely to the political fears of the plebeians, and there is no hint, at this point, of scornful bearing on the part of Marcius: if his friends err, it is by making too great entreaty on his behalf. Nor is there any question here in Plutarch of interference on the part of the tribunes. Shakespeare has altered the facts, as he received them, to exonerate the people at the expense of their leaders, and, above all, of Marcius.

Then, when he learns that the citizens will no longer support him, Shakespeare's Marcius exclaims, 'Have I had children's voices' (as though he himself were not the cause of the change), and proposes to deprive the people of their liberties 'and throw their power i' the dust.' The tribunes answer by accusing him of treason, and demanding his punishment. Here again Shakespeare has altered his authority. In Plutarch the people reject Marcius and elect his rivals consuls; and there for the moment matters rest; it is later, as a private senator, and with no claim of his own to the consulship, that Marcius proposes to take the office of tribune from the people. Shakespeare's main object in making this change is, no doubt, to hasten the action; but it also has the effect of justifying the citizens. When Marcius, regarded by the nobility as consul elect, and so regarding himself, meets the opposition of the plebeians by proposing the destruction of all their liberties, what can the citizens do except back their leaders in demanding his banishment? For 'he hath power to crush.'

Yet, even at this stage, Menenius (who should know, and who does not flatter the people except sometimes to their face) believes that, if Marcius will but utter a few gentle words, it will not only save him from banishment ('save what is

dangerous present'), but even now gain him the consulship ('save the loss of what is past'). If he will but recant publicly what he has spoken,

'why, their hearts were yours,
For they have pardons, being ask'd, as free
As words to little purpose.'

But it cannot be; for between the headstrong temper of Marcius and the venomous malice of the tribunes, who deliberately play upon that temper, the citizens are as helpless as Othello in the toils of Iago.

B. MATTHEWS (*Sh. as a Playwright*, p. 272): It has been maintained that Shakspeare was not a democrat himself, but an aristocrat rather, not to say a snob, in his attitude toward the plain people; and the evidence in support of this has been derived partly from *Coriolanus*, partly from *Julius Cæsar*, and partly from the Jack Cade episodes in *Henry VI*. It has been urged that these passages, taken collectively, show that Shakspeare had no liking for the populace. This assertion has a certain specious plausibility. If phrases are taken from the mouths of Shakspeare's characters and transferred to Shakspeare himself, then there is no difficulty in making up a mass of derogatory expressions, full of bitter contempt for the people.

But, of course, this is just what we have no right to do. Shakspeare may not be a democrat, but he is a dramatist, and he lets all his creatures express themselves in their own words and utter amply what they may have in their own hearts. If these characters are disdainful aristocrats, then he allows them to express their contempt for the vulgar herd; and there is no justification for the assumption that they are serving at that moment as the mouthpieces of Shakspeare himself. The dramatic poet differs from the lyric poet mainly in his possession of the power of projecting himself into other personalities and of keeping his own opinion to himself as far as this is possible. What Shakspeare says in his sonnets and in his narrative poems we may accept, if we choose, as what he thought and felt as Shakspeare. But what Jack Cade or Coriolanus may say in the plays wherein they appear is what Jack Cade and Coriolanus must say if they are to obey the law of their own being.

Other adverse critics there are who admit the injustice of crediting Shakspeare with the sayings of his characters, and yet who urge that he clearly discloses his dislike for the plain people in the handling of the several mob-scenes in which the populace is presented as foolish, fickle, and easily captivated by empty claptrap. And there is no denying that thus presented the charge has a far firmer support, and that it is not to be met by the mere assertion of any dramatic necessity for so representing the populace. When we study the mob-scenes we can hardly escape the conviction that Shakspeare detested and despised the mob. But who of us does not—even today in these democratic times? It is the mob that Shakspeare seems to despise, and not the whole people, of which the mob is only a single constituent element and the least worthy. The mob is the residuum of the populace, the baser part in its basest aspects. It is as dangerous today and as much to be dreaded as it was when Coriolanus and Julius Cæsar were alive; and Shakspeare's abhorrence of it is now shared by all who recall the Lord George Gordon disturbances in London, the draft riots in New York, and the inexcusable excesses of the closing hours of the Commune in Paris.

So far as we can judge from his plays Shakspeare has the universal toleration which comes from universal understanding. He has no liking for silly mobs, as he has no liking for bloody tyrants or for foppish courtiers. Richard III. and

Macbeth are monarchs whose dark natures he makes us see for ourselves, as he also exposes Le Beau and Osric in all their empty pretentiousness. He is not a snob, nor is he a sycophant. He was almost the only poet who did not come forward with a dirge or an elegy after the death of Elizabeth. Yet it is probably true that he was not a democrat, and that he believed in a firm rule for the state, which in his day meant a monarchy. And here he was in accord with the most enlightened opinion of his own time and of his own country. So far as we can judge he was no political theorist anticipating the experiments of the future.

ULRICI (ii, 183): Shakespeare has been censured for having—out of predilection for the aristocracy, perhaps even for some flattering consideration to his public, to his great and noble patrons and friends—placed the people so much in the shade compared with Coriolanus and the Roman patricians, that they almost invariably present but a ludicrous appearance. . . . I think, however, that Shakespeare is in no need of any justification for not having placed the plebs, as a political party, on a level with the patricians, and for having presented them to us in their natural human aspect, with their natural human weaknesses and virtues—which are ever predominant in the people as such; neither does the poet require to be justified for having laid more stress upon the former than upon the latter, and, in accordance with this, for having stamped their leaders—the tribunes—demagogues, and as endeavouring by intrigues to make the plebs a political party, to raise them to political greatness. For it is just this contrast between the political and the natural in man that forms the central point upon which the whole drama turns; Shakespeare required such a people because his object was to give a full and vivid representation of the nature and character of the aristocracy within this general contrast. Lastly, the same cause that proves the ruin of Coriolanus leads to the mother losing her son, the wife her husband, and the son his father. The same political virtue, which is the pride of the whole race of the Marcii, and even penetrates and inspires their women, forces the mother and wife (because in them it is not clouded by passion, and asserts itself in a purer and more disinterested manner) to become untrue to themselves and to entreat for that which is opposed to the life of the son and husband.

F. E. SCHELLING (*The Common Folk of Sh.*): In the taverns, the brothels, and the jails Shakespeare found the foulmouthed, the ignorant, and the dishonest, and he represented them in all these particulars in a faithful, if at times, forbidding, reality to life. Moreover, his prejudice against evil is pronounced in the very repulsiveness of such scenes. He knows that there are impostors among beggars, that trial by combat is only a somewhat cruder method of getting at the truth than trial by jury, that there are corrupt and incompetent magistrates and fools abounding in all walks of life. Moreover, he depicts in his plays a feudal state of society, for such was English society in his day. But there is nothing in these honest dramatic pictures of English life, from the king on his throne to Abhorson with his headsman's axe, to declare Shakespeare prejudiced against any class of his fellow-countrymen. Wherefore, our obvious generalization as to Shakespeare's attitude toward common folk, whether they be learned or unlearned, is this: he found among them the stupid, the ignorant, the pretentious, and the absurd; but he found likewise in each class the earnest, the honorable, and capable, and honored each after his kind as such. For their follies he ridiculed them; for their virtues, which he recognized, he loved them, deflecting neither to ridicule nor respect because of station in life.

DRAMATIC VERSIONS

NAHUM TATE'S *INGRATITUDE OF A COMMONWEALTH*

In 1682 Nahum Tate made an alteration of Shakespeare's *Coriolanus* under the title *The Ingratitude of a Commonwealth; or, The Fall of Caius Marcius Coriolanus*. It quite deservedly proved unsuccessful. The following analysis is given by

GENEST (vol. i, p. 326): In the dedication Tate says, 'Upon a close view of this story there appeared in some passages no small resemblance with the busy faction of our own time; and, I confess, I chose rather to set the parallel nearer to sight than to throw it off at farther distance.'

There are no performers' names to the *Dramatis Personæ*.

Act 1st begins as in Shakspeare, and proceeds with slight variations, till a Messenger enters, and tells Caius Martius that he is appointed substitute to Cominius in the room of Lartius—after the scene between the Ladies—Caius Martius enters before the walls of Corioles, for so Tate calls Corioli.

Act 2d. Tate omits the whole till Coriolanus enters—he addresses his Mother with 'Oh Madam.'

Act 3d. Tate very properly closes this act with the parting between Coriolanus and his friends—Young Martius is introduced, and a page and half added—there is likewise a new scene between Volumnia and Valeria—that between Volumnia and the Tribunes (in the next act) is omitted.

Act 4th begins with Coriolanus, not at Antium, but at Corioles—he makes a short speech, and the scene changes to the house of Aufidius—when the servants go out Aufidius re-enters with Nigridius, a villain discharged by Coriolanus, and received by Aufidius—Nigridius speaks in part what belongs to the Lieutenant—the discontent of Aufidius is made very injudiciously to break out too soon—when the Tribunes enter at Rome, the two scenes are consolidated and shortened—Coriolanus is discovered sitting in state—Menenius addresses some few lines to him, by Tate—Volumnia, Virgilia, &c., enter—Valeria does not enter, yet what is said of her in the original is retained.

Act 5th is chiefly Tate's—Volumnia, Valeria, &c., enter at Rome—Volumnia, hearing that Nigridius has formed a plot against the life of Coriolanus, determines to set off for Corioles with Virgilia and young Martius—Aufidius and Nigridius enter—then follows the scene with Coriolanus and the Volscians, partly from Shakspeare—Coriolanus fights with Aufidius and his party—they are both mortally wounded—Aufidius threatens to ravish Virgilia before her husband's face—she is brought in wounded—Aufidius dies—and then Virgilia—Nigridius boasts that he has racked young Martius—Coriolanus asks—

'Well, Cerberus, how then didst thou dispose him?
Didst eat him?'

Nigridius replies that he threw him still alive, but with all his limbs broken, into the arms of Volumnia—she enters mad with young Martius—she kills Nigridius and runs off—the boy dies—Coriolanus concludes the play with a dying speech.

Tate's alteration is, on the whole, a very bad one; he omits a good deal of the original to make room for the new 5th act—his own additions are insipid, and he makes numberless unnecessary changes in the dialogue, but the first 4 acts of his play do not differ very materially from Shakspeare—he has been guilty of a manifest absurdity in turning Valeria into a talkative fantastical lady—the new scenes which he gives her are not bad in themselves, but they are unsuitable not only

to the real character, but to the time in which she lived—the part of Valeria, as written by Tate, bears some resemblance to that of Sempronia in *Cataline*—Volumnia's speeches, when she is mad, are contemptible to the last degree.

In justice to Tate it should be observed that he has made one considerable improvement—Shakspeare has been guilty of a mistake in repeatedly saying that Caius Marcius was alone when he forced his way into Corioli—Tate uniformly represents him as not being quite alone on this occasion—Plutarch says he had a very few friends with him—Livy and Dionysius Halicarnassensis afford still less ground for the supposition that he was alone—Coriolanus was a man of extraordinary courage, but it is absurd to make him an absolute Almanzor—The Prologue says of Tate:

‘Yet he presumes he may be safe to-day,
Since Shakspeare gave foundation to the play.’

It then tells us what Tate has done—

‘He only ventures to make gold from ore,
And turn to money, what lay dead before.’

DENNIS'S INVADER OF HIS COUNTRY

GENEST thus records the first performance of Dennis's alteration of Shakspeare's Tragedy, and adds thereto an analysis of the work:

November 11, 1719. Never acted, the *Invader of his Country*, or the *Fatal Resentment* (altered by Dennis from Shakspeare). Coriolanus = Booth; Aufidius = Mills; Menenius = Cory; Cominius = Thurmond; Sicinius = W. Wilks; Brutus = Walker; Titus Largius = Williams; Citizens and Servants = Penkethman, Johnson, Miller, Norris, &c. Volumnia = Mrs Porter; Virgilia = Mrs Thurmond. If anybody but Dennis himself had speit Titus Lartius with a *g* instead of a *t* Dennis would have been the first to have called him a blockhead. Tho' great part of this Tragedy is Shakspeare's, and there can be no doubt that Booth played Coriolanus well, yet it was acted only 3 times—after which the Managers, to the great indignation of Dennis, gave out another play, assigning as a reason, that it was not worth their while to act any piece that would not bring them £100.

Dennis, in a dedication of 10 pages to the Duke of Newcastle, at that time Lord Chamberlain, complains bitterly of two or three insolent actors (particularly Cibber) who had no capacity, no education, nor the least concern for their country—for Dennis, it must be observed, wrote this play in the cause of his country and his sovereign—it was to have come out on Nov. 10th, but the Managers put it off till the 11th, that it might not interfere with the benefit of a young author at Lincoln's Inn Fields—this threw Dennis' own benefit on a Friday; and Friday, he says, was not only the worst day in the week for an audience, but his was that particular Friday when a hundred persons, who designed to be there, were either gone to meet the King, or preparing in town to do their duty to him on his arrival from abroad—Dennis then modestly asserts that the Managers and their stage were more indebted to him than to any other writer in England—after all he does not prove that he was particularly ill used, but he proves that when a man is blinded with passion he will say any thing—no one had talked more about liberty than Dennis; yet he here wants the Duke to interfere with the management of the theatre in the same arbitrary manner in which his predecessors in office had

done—and calls him the lawful monarch of the Stage—in an advertisement he again attacks Cibber and his Tragedies, and says no one can get a play acted at Drury Lane, unless he will flatter Wilks by telling him that he is an excellent Tragedian—which would be ridiculous and absurd.

Act 1st. Dennis omits the scene between Coriolanus and the Citizens, and that between the Ladies—he begins with Cominius at the head of the Roman army and the whole act consists of the military scenes.

Act 2d. He begins with a scene between Volumnia and Virgilia—omits the scene between Menenius and the Tribunes—that between Menenius and Volumnia, and the scene in the Capitol—he alters the meeting between Coriolanus and his wife and mother for the worse—he adds a good deal of low Comedy to the parts of the Citizens.

Act 3d. He mutilates the first scene between Coriolanus and the Tribunes shamefully, and concludes the act with a parting scene between Coriolanus and Virgilia:

‘*Cor.* —————Adieu!
In quest of great revenge thy Lover flies.
Virg. Support me, Virgins, for Virgilia dies.’

He had before said that the God of War had saved him at the request of Love’s propitious Goddess—Cibber himself could not have done worse than this.

Act 4th. He begins with Coriolanus at Antium and puts in more low Comedy—Aufidius and the Volscians are discovered at table and Coriolanus is introduced—the scene between the Servants is considerably altered from the original one—the scene at Rome concludes with the Citizens driving off the Tribunes with an intent to throw them from the Tarpeian Rock.

Act 5th. The scenes in which Menenius is concerned are omitted, and throughout the play his speeches of humour are left out—Aufidius and his Officers begin the act—Coriolanus enters, and then Volumnia and the other Ladies—Aufidius goes out—Volumnia produces a dagger and threatens to make use of it, but she does not absolutely attempt to stab herself—when the Women retire, Coriolanus fights with Aufidius and kills him—he is killed by the Volscians—the women re-enter before he dies—Cominius comes on and concludes the piece—Dennis has retained about half of the original play, which he has altered much for the worse—as he was a man of abilities and a professed Critic, it might reasonably have been expected of him that he would have had too much good sense to have mangled Shakspeare in the way that Tate, Cibber, and others had done.

TALFOURD (p. 36): Mr Dennis proceeds very generously to apologize for Shakspeare’s faults by observing that he had neither friends to consult nor time to make corrections. He also attributes his lines ‘utterly void of celestial fire,’ and passages ‘harsh and unmusical,’ to the want of leisure to wait for felicitous hours and moments of choicest inspiration. To remedy these defects—to mend the harmony and to put life into the dulness of Shakspeare—Mr Dennis has assayed, and brought his own genius to the alteration of *Coriolanus* for the stage under the lofty title of the *Invader of his Country, or the Fatal Resentment*. In the catastrophe Coriolanus kills Aufidius, and is himself afterwards slain, to satisfy the requisitions of poetical justice, which, to Mr Dennis’s great distress, Shakspeare so often violates. It is quite amusing to observe with how perverted an ingenuity all the gaps in Shakspeare’s verses are filled up, the irregularities smoothed away,

and the colloquial expressions changed for stately phrases. Thus, for example, the noble wish of Coriolanus on entering the forum—

‘The honoured gods
Keep Rome in safety, and the chairs of justice
Supplied with worthy men! plant love among us!
Throng our large temples with the shows of peace,
And not our streets with war’—

is thus elegantly translated into classical language:

‘The great and tutelary gods of Rome
Keep Rome in safety, and the chairs of justice
Supplied with worthy men: plant love among you:
Adorn our temples with the pomp of peace,
And, from our streets drive horrid war away.’

The conclusion of the hero’s last speech on leaving Rome—

‘Thus I turn my back: there is a world elsewhere’—

is elevated into the following heroic lines:

‘For me, thus, thus, I turn my back upon you,
And make a better world where’er I go.’

His fond expression of constancy to his wife—

‘That kiss
I carried from thee, dear; and my true lip
Hath virgined it e’er since’—

is thus refined:

‘That kiss
I carried from my love, and my true lip
Hath ever since preserved it like a virgin.’

The icicle which was wont to ‘hang on Dian’s temple,’ here more gracefully ‘hangs upon the temple of Diana.’ The burst of mingled pride and triumph of Coriolanus when taunted with the word ‘boy,’ is here exalted to tragic dignity. Our readers have, doubtless, ignorantly admired the original.

‘Boy! False hound!
If you have writ your annals true, ’tis there,
That like an eagle in a dove cote, I
Fluttered your Volsces in Corioli.
Alone I did it—Boy.’

The following is the improved version:

‘This boy, that like an eagle in a dove court,
Flutter’d a thousand Volsces in Corioli,
And did it without second or acquittance,
Thus sends their mighty chief to mourn in hell!’

Who does not now appreciate the sad lot of Shakespeare—so feelingly bewailed by Mr Dennis—that he had not a critic, of the age of King William, by his side, to refine his style and elevate his conceptions!

KILBOURNE (p. 124): Again we see what havoc the application of an artificial notion can work with a play of Shakespeare's. Dennis has but stultified himself by attempting to improve Shakespeare, the absence of the superior enlightenment and knowledge of dramatic art he believed himself to possess being amply demonstrated by his performance in this instance, as it had been also in the case of his revision of *The Merry Wives of Windsor*.

The poet James Thomson in 1747 finished a tragedy of *Coriolanus*, which is entirely independent of Shakespeare's play, a different source having been followed. His play, which was not acted and printed until 1749, the year after his death, is written in a cold classical manner and, indeed, is one of those tragedies in which, to use Doctor Johnson's phrase, 'Declamation roared, whilst Passion slept.'

[Genest records but a single performance of Thomson's *Coriolanus*. The proceeds of this were intended for the relief of the Poet's sisters. Quin emerged from comparative retirement at Bath to enact the title rôle, and, it may here be incidentally said, the remarkable representation of Quin in the character of Coriolanus, which has been several times reproduced, gives us the actor as he appeared in Thomson's tragedy. There is no authentic record of Quin's appearance in Shakespeare's *Coriolanus* at any time in his career.—ED.]

THOMSON'S *CORIOLANUS*

GENEST (vol. iv, p. 278): Shakspeare, in the names of his characters and in almost every other particular, copies Plutarch; Thomson follows Dionysius Halicarnassensis and Livy, both of whom call the Mother of Coriolanus, Veturia, and the Wife, Volumnia.

To write a play on the same subject with one of Shakspeare's is the most arduous task a dramatic writer can attempt; it is easy to avoid Shakspeare's faults, but difficult indeed to equal his beauties—Thomson's is certainly not a bad play, but when compared with Shakspeare's, it is regular, cold, and declamatory—Shakspeare has hit off the character of Coriolanus admirably; Thomson has considerably softened it—he grossly misrepresents it when he says of him that he was adorned with every virtue of civil life—Plutarch expressly tells us that they who admired him for his temperance, justice, and courage, disliked him in his civil transactions as overbearing, unpleasant, and aristocratical—Dionysius Halicarnassensis says much the same thing—the scene lies during the whole of Thomson's play in the Volscian camp; of course his plan differs materially from Shakspeare's, except in the 5th act—Galesus is a sort of Pythagorean Philosopher, a character introduced improperly, both as to time and place—as to time, for tho' Pythagoras had been in Italy, yet there is no reason to suppose that his doctrines had made any progress among the Volsci—as to place, for what is more absurd than to preach against war in a Camp?—to Galesus, however, Thomson has given many excellent sentiments and expressed them in appropriate language—he has borrowed largely from Dionysius Halicarnassensis—which is very fair—this was a posthumous play—Quin in the Prologue speaking of his deceased friend says:

'Forgive the gushing tear,
Alas! I feel I am no actor here.'

From the Epilogue it appears that Mrs Woffington had painted her beautiful face with wrinkles to suit the character—what modern actress would do this?

D. E. BAKER (*Biog. Dram.*): Our pleasing poet's principal merit not lying in the dramatic way; and this, though the last, being far from the best of his works, even in that way; we cannot pay any very exalted compliments to the piece.

The style of it is, like the rest of the author's writings, ill calculated to excite the passions.

VICTOR (vol. ii, 165): What could induce Mr Thomson (an author of undoubted Genius) to chuse *Coriolanus* for a Subject, when, by turning to his Shakspear, he could read a Play written on that Story by that inimitable Hand? and which is, at this Day, very justly preferred. Besides, Mr Thomson had many Examples before him: Dennis, whom, he knew, altered *Coriolanus* without Success; his Friend, Mr Hill, new wrote *Henry V.*; Mr Cibber tamper'd with *King John*; but the immortal Shakspear's three Plays on those Subjects, written above one hundred and sixty Years ago, are, at this Day, the Stock Plays in our Theatre, and apparently superior in Merit.

THOMAS SHERIDAN'S *CORIOLANUS*

GENEST (vol. iv, p. 417) gives this analysis of Sheridan's *Coriolanus; or, The Roman Matron*: Act 1st. The first act of Shakspeare is entirely omitted except the scene between Veturia and Volumnia (for Sheridan has preferred Thomson's names to Shakspeare's), with which this play begins—then follows the 2d act of Shakspeare not materially altered, except that in the Senate scene Coriolanus does not appear till he is called.

Act 2d consists of Shakspeare's 3d act—the first part of it, when the Tribunes enter, is curtailed in a manner that reflects the utmost disgrace on Sheridan's judgment—

'Have you informed them since?
Hear you this Triton of the minnows?
Mark you his absolute shall'—

and some other of Coriolanus' most effective speeches are omitted. (Dennis had before done the same.)

Act 3d is not contaminated with one line from Shakspeare—it consists of Thomson's 1st act, with some addition from the 2d.

Act 4th begins with the scene between Tullus and Volusius from Thomson's 3d act; then follows a scene at Rome between Menenius and the Tribunes; this scene is made up from 3 scenes of Shakspeare, with some addition about throwing the Tribunes from the Tarpeian Rock—then follows another scene between Tullus and Volusius from Thomson.

Act 5th is entirely Thomson's, except that when Tullus and Coriolanus quarrel, about 17 lines are introduced from Shakspeare; and after Coriolanus is dead Tullus speaks 2 lines from Shakspeare and 7 that Sheridan gives him—Galesus concludes the play as in Thomson—the Epilogue to Thomson's play is added with the conclusion altered—On the whole this alteration is a very bad one—many fine parts of Shakspeare's play are omitted to make room for some cold scenes from Thomson—Sheridan has added a second title—the Roman Matron—was not the original one sufficient? or was it proper that a play to be produced at Covent Garden should imitate those country playbills in which a stupid second title is frequently added to attract the vulgar?

In the preface the person who made the alteration says the success this play has met with in both kingdoms (for it was first performed on the Dublin stage) has more than answered his expectations—he adds that the military ovation had been much admired—Sheridan conveyed in his acting a masterly knowledge of the character of Coriolanus and the play drew some good houses. (Wilkinson.)

KILBOURNE (p. 125): J. P. Kemble, whose great part was Coriolanus, made an alteration, which was acted at Drury Lane in 1789. What might have been a legitimate and judicious abridgment and adaptation of Shakespeare's play is spoiled by borrowing from Thomson in the Fourth and Fifth Acts. In the Fourth Act especially there is certainly no necessity for a resort to such a practice, as Shakespeare has provided an abundance of material. As it is, five whole scenes are rejected in favor of inferior matter from Thomson. In the Fifth Act the action and dialogue are more Thomson's than Shakespeare's. The latter's conclusion being a little lame, Kemble saw fit to attempt to improve it by introducing the quarrel scene between Coriolanus and Aufidius from Thomson. Granting that he has accomplished his object, one cannot but wish that he had not known Thomson's play, or, instead of resorting to it, had confined himself to Shakespeare. The same judiciousness he had exhibited in revising the first three acts would probably, if applied in treating the last two, have produced a definitive acting version of Shakespeare's play.

H. T. HALL (*Sh's Plays*, p. 29): In 1806 *Coriolanus* was again revised by Kemble, and three more additions were published—one in 1811, one in 1812, and one in 1814. In 1820 the Tragedy underwent another alteration at the hands of R. W. Elliston.

HARDY'S CORIOLAN

MACCALLUM (p. 475): *Coriolanus*, even as treated by Shakespeare, is unsympathetic to many, and the legend is of so little historic significance that it is often omitted from modern handbooks of Roman history; so, for these reasons, despite its pre-eminent fitness for the stage, it was generally passed over.

Not universally, however. It seems already to have engaged the attention of one important dramatist in France, the prolific and gifted Alexandre Hardy. Hardy began to publish his works only in 1623, and the volume containing his *Coriolan* appeared only in 1625; so there is hardly any possibility of Shakespeare's having utilised this play. And, on the other hand, it was certainly written before 1608, probably in the last years of the sixteenth century, but in any case by 1607, so there is even less possibility of its being influenced by Shakespeare's treatment. All the more interesting is it to observe the coincidences that exist between them, and that are due to their having selected a great many of the same motifs from Plutarch's story. It shows that in that story Plutarch met the playwright half way, and justified the statement of Hardy in his argument that 'few subjects are to be found in Roman history which are worthier of the stage.' The number of subsequent French dramas with Coriolanus as hero proves that he was right, though in England, as so frequently, Shakespeare's name put a veto on new experiments.

Hardy's tragedy in style and structure follows the Senecan manner of Jodelle and Garnier, but he compromised with mediæval fashions in so far as to adopt the peculiar modification of the 'simultaneous' or 'complex' decoration which is usual in his other plays. In accordance with that, several scenes were presented at the same time on the stage, and actors made their first speeches from the area

appropriated to that one of them which the particular phase of the action required. There was thus considerable latitude in regard to the unity of place, and even more in regard to the unity of time; but the freedom was not so great as in the Elizabethan theatre, for after all there was space only for a limited number of scenes, or 'mansions' as they would formerly have been called. Generally there were five, two at each side and one at the back. In the *Coriolan* there were six, and there is as well a seventh place indicated in the play without scenical decoration. Even so they are few compared with the two and twenty that Shakespeare employs; and though no doubt that number might be considerably reduced without injury to the effect, by running together localities that approximate in character and position, one street with another street, the forum with a public place and the like, still it would in any case exceed what Hardy allows himself. This may account for some of his omissions as compared with Shakespeare.

His scenarium includes the house of Coriolanus and the forum at Rome, the house of Coriolanus and the house of Amfidius at Antium, the Volscian camp near Rome, the council-hall at Antium, and in addition to these an indeterminate spot where Coriolanus soliloquises after his expulsion. There is no room for Corioli, and this may be why Hardy begins somewhat later than Shakespeare with the collision between the hero and the people, and gets as far as the banishment by the end of the first act. In the second, Marcius leaves Rome, presents himself to Amfidius, and obtains the leadership of the Volscians. The third portrays the panic of the Romans and the reception of their embassy by Coriolanus. In the fourth, the Roman ladies make ready to accompany Volumnia on her mission, Amfidius schemes to use all Coriolanus' faults for his destruction, Volumnia arrives in the camp and makes her petition, which her son at length grants, though he foresees the result. The fifth is occupied with his murder in the Senate House at Antium, and concludes with his mother's reception of the news.

Thus the sequence and selection of episodes are much the same in the two tragedies, except that Hardy, perhaps, as I have said, owing to the exigencies of his decorative system, does not begin till the exploit at Corioli is over, and adds, as he could do so by using once more Coriolanus' house in Rome, the final scene with Volumnia. Otherwise the scaffolding of the plays is very similar, and it is because both follow closely the excellent guidance of Plutarch. But it is interesting also to note that some of their additions are similar, for when they were independently made, it shows how readily Plutarch's narrative suggested such supplements. Thus, as in Shakespeare, but not as in Plutarch, Volumnia counsels her son to bow his pride before the people, and he, though in the end consenting, at first refuses.

'*Volumnie.* Voicy le jour fatal qui te donne (mon fils)
Par une humilité tes hayneurs deconfits;
Tu vaincras, endurant, la fiere ingratitude
Et le rancœur malin de ceste multitude.
Tu charmes son courroux d'une submission:
Helas! ne vueille donc croire à ta passion.
Cede pour un moment, et la voila contente,
Et tu accoiseras une horrible tourmente,
Que Rome divisée ébranle à ton sujet:
La pieté ne peut avoir plus bel objet,
Et faire mieux paroistre à l'endroit d'une mere,
A l'endroit du país, qu'escoutant ma priere.

Coriolan. Madame, on me verroit mille morts endurer,
 Plustôt que suppliant sa grace procurer,
 Plustôt qu'un peuple vil à bon tiltre se vante
 D'avoir en mon courage imprimé l'épouvante,
 Que ceux qui me devroient reconnoître seigneur,
 Se prévalent sur moy du plus petit honneur:
 Moy, fléchir le genoûil devant une commune!
 Non, je ne le veux faire, et ne crains sa rancune.'

Thus Coriolanus, again as in Shakespeare, but not as in Plutarch, accepts his banishment as a calamity to those that inflict it.

'Je luy obeirai, ouy ouy, je mettrai soin
 De quitter ces ingrats plustôt qu'ils n'ont besoin.'

Thus the machinations of Amfidius before the final cause of offense are amplified far beyond the limits of Plutarch, and these are in part excused by his previous rivalry with Coriolanus, which, as in Shakespeare, is made ever so much more personal and graphic.

'Un esperon d'honneur cent fois nous a conduits,
 Aveugles de fureur, à ces termes reduits
 De sentre-deffier [s' entre-défier] au front de chaque armée,
 Vouloir mourir, ou seul vaincre de renommée.'

In short, though Hardy's drama, as compared with Shakespeare's, is a work of talent as compared with a work of genius, it shows that the Life had in it the material for a tragedy already rough-dressed, with indications, obvious to a practised playwright, of some of the processes that still were needed.

S. LEE (*Jefferson Press Sh.: Introd.*, p. xiii.): Hardy was a voluminous and popular playwright who had, like Shakespeare, begun his career as an actor. Although he interpreted Senecan principles of dramatic art with freedom, he respected the classical temper and most of the classical canons. In the case of *Coriolan* he observed the unity of action by opening the scene with the banishment of the hero and by strictly confining the succeeding episode to the events issuing in his death. The monologues of Coriolanus and Volumnia fill most of Hardy's pages, and the chorus of Roman citizens hardly relieves the monotonous effect. Hardy never rises to the level of tragic passion, but his fluent pen always had at command an ample store of stilted dignity. The simplicity of the tragic motive with its filial sentiment well harmonised with French ideals of classical drama and with the French domestic temperament. For more than two centuries the seed which Hardy had sown fructified, and no less than three and twenty tragedies on the subject blossomed since Hardy's day in the French theatres. The later French dramatists liberally revised the simple plot and greatly developed the female interest. Coriolanus' wife in some of the French tragedies acquires a prominence almost equal to that of her husband or her mother-in-law, and at times her influence is shared or disputed by the hero's mistress or daughter or sister. But despite the occasional complications of later French ingenuity it is the singleness of interest attaching to Coriolanus' relation with his mother which chiefly sustained the tragic fable in the stream of French drama.

It may be no more than a fortuitous coincidence that Shakespeare took up the dramatic parable just after its first enunciation in Paris; yet it is difficult to deny the possibility that some mysterious affinity or influence drew his attention, almost contemporaneously with the French playwright Hardy, to a dramatic theme whose main characteristic was a severe classical simplicity. At first sight the topic seemed to offer few opportunities or attractions to a dramatist whose immediately preceding and succeeding achievement evinced a predominant sympathy with stories instinct with emotional subtlety and romantic temper. Whether or no Shakespeare knew aught of Hardy's experiment, his triumphant treatment in the plenitude of his strength of a statuesque classical episode (without substantial variation of its tenour) is a striking testimony to the versatility of his genius.

M. FRIEDLANDER (*Jahrbuch*, xxxvii, p. 97): On the subject of Coriolanus operas were composed by: Cavalli, Parma, 1660; Perti, Venice, 1683; Polarolo, Venice, 1698; Cattani, Pisa, 1700; Caldara, Vienna, 1717; Ariosti, London, 1723; Daniel Gottlob Treu, Breslau, 1726; Jomelli, Rome, 1744; Pulli, Naples, 1745; Carl Heinrich Graun, Berlin, 1750; Lavigna, Parma, 1806; Niccolini, Milan, 1809; Radicati, 1810(?). It seems that none of these libretti are based upon Shakespeare's work; more likely might they have proceeded from the *Graunischen Werke*, the text whereof was due to Frederick the Great. In 1802 Heinrich von Collin wrote a tragedy under the influence of Shakespeare, which two years later was put in print in Berlin. But Collin falsified and mangled his source of inspiration, since he did not know Shakespeare's drama.¹ For the first performance of this work, which took place at the Vienna Burgtheater, Abbe Stadler had arranged entre-act music from themes out of Mozart's *Idomeneo*. In 1807 Beethoven, who had heard this music, determined to write an Overture to Collin's Tragedy. In March of that year this had its first performance, and in January, 1808, appeared in print as Opus 62. Richard Wagner has made use of the all-inspiring theme, Beethoven and Shakespeare, as the motive of his Essay on Beethoven (*Gesammelte Werke*, ix, pp. 129 et seq.). Be it further recorded that an Overture and accompanying music for Shakespeare's *Coriolanus* was produced by Frederick Ludwig Seidel in 1811 at the Berliner Koniglichen National Theater, and that 60 to 70 years later Friederich Lux set to music a scene from the drama.

S. LEE (*Jefferson Press Sh.: Introd.*, p. xxxviii, foot-note): After both Shakespeare and Hardy had passed away the Spanish dramatist, Calderon, produced a dramatic fantasia on the theme of Coriolanus which is classed among his *Armas de la Hermosura* ('Signs of Beauty'). It is a confused adaptation of Livy's legendary annals of early Rome. Coriolanus is one of Romulus' generals, and his wife, Veturia, is a ravished Sabine. Calderon's play seems to stand alone in Spanish literature. [There is some confusion here. *Las Armas de la Hermosura* is the title of Calderon's drama; and it may be translated the Arms of Beauty, not 'Signs.' Ticknor (*History of Spanish Literature*) refers to the play in one or two foot-notes, but does not give any date of composition. Calderon began writing for the stage in 1635 and, on his entrance to a religious order in 1650, ceased writing secular dramas; between these dates, probably about 1640, this dramatic fantasia was composed.—Ed.]

¹ For a full account of Collin's *Coriolan*, see *Jahrbuch*, xli, pp. 22-44.

STAGE HISTORY

COLLIER, in his *History of English Dramatic Poetry and the Stage* (i, 430, footnote), quotes a long manuscript Elegy on Richard Barbage written soon after his death in March, 1619-20, mentioning four of the characters acted by him, viz.: *Hamlet*, *Hieronimo*, *Lear*, and *Othello*. In his *New Particulars Regarding Shakespeare*, published five years later, Collier says (p. 27): 'Some time after the publication of my book the late Mr. Heber showed me a MS. of the same Elegy in his possession, . . . but it did not furnish any additional information regarding the many parts Barbage had sustained. I have since met with a third copy of the same Elegy, in which the list of characters is enlarged from four to no fewer than twenty, of which twelve are in plays by Shakespeare, viz.: *Hamlet*, *Romeo*, the *Prince of Wales*, *Henry V*, *Richard III*, *Macbeth*, *Brutus*, *Coriolanus*, *Shylock*, *Lear*, *Pericles*, and *Othello*. The other eight characters are in dramatic productions by various authors.'

The lines directly referring to *Coriolanus* are:

'Brutus and Marcius henceforth must be dumb
For ne'er thy like upon our stage shall come.'

This is, then, our earliest reference to a performance of Shakespeare's Tragedy.

[The following record of performances of *Coriolanus* is from Genest.]

Date.	Theatre.	Cast.
1720, Dec. 26.	Lincoln's Inn Fields.	<i>Coriolanus</i> , perhaps Quin.
1721, Oct. 31.	" "	(Cast not given.)
1754, Nov. 11.	Drury Lane. (First time.)	<i>Coriolanus</i> =Mossop; <i>Tullus Aufidius</i> =Howard; <i>Volumnia</i> =Mrs Pritchard; <i>Virgilia</i> =Mrs Davies. (<i>Coriolanus</i> was acted about nine times.) Mossop raised his reputation in this character; it is probable that he would not have had the luck of having this play brought out with expense, but that Garrick, who was a quick general, was eager to get the start of the rival theatre, where it was in preparation with infinite pomp and splendour. The very idea of a triumphal procession at C. G. struck terror to the whole host of Drury, however big they looked and strutted on common occasions (Wilkinson).
1754, Dec. 10.	Covent Garden. (First time.)	<i>Coriolanus</i> =Sheridan; <i>Tullus</i> =Ryan; <i>Veturia</i> =Mrs Woffington; <i>Volumnia</i> =Mrs Bellamy. (Acted eight or nine times. This play is taken from Shakespeare and Thomson; the alteration is, with much probability, attributed to Sheridan, but it is published without his name.)

Date.	Theatre.	Cast.
1758, Nov. 2 and 3.	Covent Garden.	<i>Coriolanus</i> = Smith; <i>Veturia</i> = Mrs Hamilton.
1759, Feb. 3.	" "	<i>Volumnia</i> = Mrs Vincent.
1765, Feb. 18.	" "	<i>Coriolanus</i> = Smith; <i>Tullus</i> = Clarke; <i>Veturia</i> = Mrs Bellamy; <i>Volumnia</i> = Miss Macklin.
1789, Feb. 7.	Drury Lane.	<i>Coriolanus</i> = Kemble; <i>Volumnia</i> = Mrs Siddons. (This was the first performance of Kemble's alteration.)
1804, May 29.	" "	<i>Coriolanus</i> = Cooke; <i>Tullus</i> = Raymond; <i>Volumnia</i> = Mrs Powell. (Cooke never acted <i>Coriolanus</i> a second time in London.)
1806, Nov. 3.	Covent Garden.	<i>Coriolanus</i> = Kemble; <i>Tullus</i> = Pope; <i>Menenius</i> = Munden; <i>Volumnia</i> = Mrs Siddons; <i>Virgilia</i> = Miss Brunton.
1806, Dec. 5.	" "	(Same cast as Nov. 3.)
1807, Oct. 26.	" "	(No cast given, but doubtless same as above.)
1811, Dec. 14, 17, 19, 21, 23.	" "	<i>Coriolanus</i> = Kemble; <i>Volumnia</i> = Mrs Siddons.
1812, May 5, 9; June 22.	" "	<i>Coriolanus</i> = Kemble; <i>Volumnia</i> = Mrs Siddons.
1812, Dec. 26.	Theatre Royal, Bath.	<i>Coriolanus</i> = Kemble; <i>Volumnia</i> = Mrs Weston.
1813, June 2; July 13.	Covent Garden.	<i>Coriolanus</i> = Young.
1813, Dec. 3.	" "	<i>Coriolanus</i> = Conway; <i>Volumnia</i> = Mrs Powell.
1814, Jan. 15, 22, 25; Feb. 2, 14, 16; May 18; Nov. 22; Dec. 15.	" "	<i>Coriolanus</i> = Kemble.
1815, May 1, 15; Oct. 30.	" "	<i>Coriolanus</i> = Kemble.
1816, Nov. 19, 28; Dec. 19.	" "	<i>Coriolanus</i> = Kemble.
1817, April 26; May 10.	" "	<i>Coriolanus</i> = Kemble; <i>Volumnia</i> = Mrs Faucit.
1817, May 23.	" "	<i>Coriolanus</i> = Kemble.
1817, June 23.	" "	<i>Coriolanus</i> = Kemble. (His last appearance on the stage.)
1819, Jan. 19.	Theatre Royal, Bath.	<i>Coriolanus</i> = Conway; <i>Volumnia</i> = Miss Penley.
1819, Nov. 29, 30; Dec. 1.	Covent Garden.	<i>Coriolanus</i> = Macready. (First time.)

Date.	Theatre.	Cast.
1820, Jan. 4.	Drury Lane.	<i>Coriolanus</i> = Kean; <i>Tullus</i> = S. Penley; <i>Volumnia</i> = Mrs Glover. (A revival of the Tragedy: 'it is the manager's intention to restore the text of Shakespeare, with omissions only'—such being his intention, he acted very inconsistently in inserting in the play-bill 6 names, which Kemble had given to the inferior characters, and of which Shakespeare never dreamt. Kean ought not to have attempted <i>Coriolanus</i> —his figure totally disqualified him for the part.)
1820, Dec. 18, 19.	Covent Garden.	<i>Coriolanus</i> = Vandenhoff; <i>Volumnia</i> = Mrs Bunn.
1821, Jan. 1.	Drury Lane.	<i>Coriolanus</i> = Wallack; <i>Tullus</i> = Cooper; <i>Volumnia</i> = Mrs Egerton; <i>Virgilia</i> = Miss Chester.
1821, Jan. 13.	Theatre Royal, Bath.	<i>Coriolanus</i> = Conway; <i>Volumnia</i> = Mrs Weston.
1824, June 14.	Drury Lane.	<i>Coriolanus</i> = Macready; <i>Volumnia</i> = Mrs Bunn.
1848, Oct. 27.	Sadler's Wells.	<i>Coriolanus</i> = Phelps; <i>Volumnia</i> = Miss Glyn.
1851, Jan. 6.	Drury Lane.	<i>Coriolanus</i> = J. Anderson.
1852, May.	Britannia Theatre.	<i>Coriolanus</i> = J. Anderson.
1853, May.	Standard Theatre.	<i>Coriolanus</i> = J. Anderson.

Genest's record ceases with the year 1830; the latter dates and casts are supplied from the *Life of Phelps*, by J. M. Phelps, and W. Forbes-Robertson; and from the Stage History of the play in the *Henry Irving Shakespeare*. Macready retained *Coriolanus* in his repertoire from his first appearance in the part in 1819 until his retirement from the stage in 1851. F. R. Benson produced the play at the Comedy Theatre in February, 1901. The latest production of *Coriolanus* was made by Henry Irving at the Lyceum in April, 1901.

The first performance of *Coriolanus* in America took place at the Southwark Theatre in Philadelphia, on June 3, 1796, as recorded by Seilhamer. The part of *Coriolanus* was taken by Moreton, and that of *Volumnia* by Mrs Whitlock, a younger sister of Mrs Siddons.

The following record of performances is from T. A. Brown's *History of the New York Stage*, and from G. C. D. Odell's *Annals of the New York Stage*:

Date.	Theatre.	Cast.
1799, June 3.	Park Theatre.	<i>Coriolanus</i> = Cooper; <i>Volumnia</i> = Mrs Barrett.
1806, Nov. 16.	" "	<i>Coriolanus</i> = Cooper; <i>Volumnia</i> = Mrs Villiers; <i>Virgilia</i> = Mrs Darley.
1808, Nov. 28.	" "	<i>Coriolanus</i> = Cooper.

Date.	Theatre.	Cast.
1810, May 25.	Park Theatre.	<i>Coriolanus</i> = Cooper; <i>Volumnia</i> = Mrs Twaits.
1811, April 19.	" "	<i>Coriolanus</i> = Cooper.
1818, Sept. 9.	" "	<i>Coriolanus</i> = J. W. Wallack.
1819, Feb. 23.	" "	<i>Coriolanus</i> = J. W. Wallack.
1821, May 21.	" "	<i>Coriolanus</i> = H. Wallack.
1832, May 9.	" "	<i>Coriolanus</i> = Forrest.
1838, Jan. 10.	" "	<i>Coriolanus</i> = Forrest; <i>Volumnia</i> = C. Cushman.
1838, Sept. 11	National Theatre.	<i>Coriolanus</i> = Vandenhoff.
1844, Sept. 7.	Park Theatre.	<i>Coriolanus</i> = J. Anderson; <i>Volumnia</i> = Miss Maywood.
1849, Oct. 2.	Bowery Theatre.	<i>Coriolanus</i> = Hamblin; <i>Volumnia</i> = Mrs Shaw.
1852, June 7.	" "	<i>Coriolanus</i> = Hamblin; <i>Aufidius</i> = E. Eddy; <i>Volumnia</i> = Mrs Grattan.
1856, Oct. 20.	Old Broadway Theatre.	<i>Coriolanus</i> = Forrest.
1862, May 30.	New Bowery Theatre.	<i>Coriolanus</i> = E. Eddy; <i>Tullus</i> = G. Boniface; <i>Volumnia</i> = Mrs Farren.
1863, Nov. 2, 3, 5, 6, 9, 10, 12, 13, 20.	Niblo's Garden.	<i>Coriolanus</i> = Forrest; <i>Tullus</i> = Shewell; <i>Cominius</i> = McCullough; <i>Volumnia</i> Ponisi.
1864, Sept. 5 (and eight fol- lowing nights); Oct. 8.	" "	<i>Coriolanus</i> = Forrest; <i>Tullus</i> = McCullough.
1878, Dec. 16.	Grand Opera House.	<i>Coriolanus</i> = McCullough; <i>Volumnia</i> = Katherine Rogers.
1883, Jan. 3.	Bowery Theatre.	<i>Coriolanus</i> = L. Barnay.
1886, Oct. 30.	Metropolitan Opera House.	<i>Coriolanus</i> = Salvini. (This was his first appearance in the character.)

[John McCullough, owing to mental derangement, retired from the stage in 1885, and, apart from the above single performance by Salvini, he has had no successor in the part.

Edwin Booth, in his Memoir of his father, says: 'Once, after reading *Coriolanus* to me until far into the morning, he spoke of the marvelous acting of Edmund Kean—the only time he ever indulged me with even a glimpse of his reminiscences. The reading of *Coriolanus* was superb; but to my eager question, 'Why don't you act that part?' he replied, 'Nonsense! 'Twould seem absurd for one of my inches to utter such boastful speeches. I cannot look *Coriolanus*.' And in a letter to Miss Emma Cary Edwin Booth says: 'Forrest has lately acted *Coriolanus* both here and in Boston. It has never been very successful on the stage; I have never studied the character, nor should I feel at home in it; with my physique *Coriolanus* would appear more of a boaster than a man of deeds, I fear.' (Edwina B. Grossmann: *Edwin Booth*, p. 167.)—ED.]

ACTORS' INTERPRETATIONS

JOHN PHILIP KEMBLE

W. WINTER (*Sh. on the Stage*, iii, 204): John Philip Kemble made a stage version of the tragedy, basing it on the Sheridan-Thomson admixture; produced it at Drury Lane, February 7, 1789, and appeared for the first time as Coriolanus in association with Mrs Siddons as Volumnia. Kemble's Coriolanus was considered his grandest impersonation. He retained the part in his repertory to the end of his career, acting it, with great power and effect, on the night of his final retirement from the stage, June 23, 1817. . . .

Kemble's scenic setting of *Coriolanus* was characterized by classical scholarship and tasteful opulence. The Rome exhibited was that of a much later date than the Rome of the time of Coriolanus, when the Augustan splendor of that city had not yet arrived. Among the objects shown was the Arch of Constantine, Trajan's Column, and the Coliseum, things that Coriolanus never saw.

Kemble's impersonation of Coriolanus evidently was an histrionic marvel. Many judges of his time concurred in commending it, almost to extravagance, but usually in general terms. No recorder (as far as I can ascertain) has described it fully—with the particularity of specification which such a masterpiece deserved. The nature of Kemble's excellence in this part is, however, to a slight extent indicated by some of the written encomium: it is more largely left to be inferred from what is said of his appearance, method, temperament, and quality, as signified in description of his acting in other parts, or of himself, in private life. The most dominant of his characteristics was intrinsic dignity. His figure was tall and impressive, his demeanor majestic, his utterance (though his voice, while deep, was not strong) was clear, sonorous, and sympathetic.

[The same may likewise, unfortunately, be said of all the accounts of Mrs Siddons's Volumnia. Both Boaden and Campbell merely speak of the general excellence, and remarkable power of her interpretation.—ED.]

W. C. MACREADY

MACREADY (p. 147): The success of Richard would in ordinary course necessitate the trial of other leading characters. Coriolanus was the next selected by the managers. In this I stood at disadvantage, with the recollection of Kemble still fresh in the memory of the play-going public; but with a full consciousness of the difficulty of my task, I went to work. To add dignity and grace to my deportment I studied under D'Egville the various attitudes from the antique, and practiced the more stately walk which was enforced by the peculiarity of their dress on the gens togata. I allowed myself no leisure, intent on mastering the patrician's outward bearing, and under that giving full vent to the unbridled passion of the man. My reception (Nov. 29th, 1819) was that of an acknowledged favorite, and the applause throughout the play and at its close exceeded my most ambitious hopes.

Among the flattering testimonies offered me on this second venture, none were held by me in equal esteem with the graceful sonnet published in the *Literary Gazette* by Barry Cornwall:

'MR MACREADY IN *CORIOLANUS*

"This is the noblest Roman of them all";
 And he shall wear his victor's crown, and stand
 Distinct amidst the genius of the land,
 And lift his head aloft while others fall.
 He hath not bowed him to the vulgar call,
 Nor bid his countenance shine obsequious, bland,
 But let his dark eye keep its high command,
 And gather'd 'from the few' his coronal.
 Yet unassuming hath he won his way;
 And therefore fit to breathe the lines of him
 Who gayly, once, beside the Avon river,
 Shaped the great verse that lives, and shall live forever.
 But he now revels in eternal day,
 Peerless amongst the earth-born cherubim.'

From the *Morning Herald*: 'Mr Macready by his performance of *Coriolanus* last night has again won the first honors of the stage. The previous development of this great performer's genius in *Richard* stripped his last night's enterprise of all its peril and much of its aspiring. . . . We have merely room to state that in the scenes where he consents, at the entreaty of his mother, to go back and conciliate the incensed people, and where he gives vent to his scorn and defiance of the tribunes, he gave proofs of variety, flexibility, and power rarely equalled and absolutely unexcelled. . . . The quarrel with Aufidius, particularly that passage in which Kemble was so fine—the retort of "Boy"—produced acclamation. . . . There is one grand point in which no other living actor but Mr Macready can approach Kemble—we mean the magic power of imposing an illusive image of physical grandeur upon the very sense of the beholder merely by some slight change of attitude or action. From the death of *Coriolanus* to the fall of the curtain the house resounded with applause, and in the pit the waving of hats was universal. Mr Egerton came on to announce the next performance, but was obliged to give way for a general cry of Macready. He did accordingly make his appearance, was received with the liveliest expressions of kindness by the audience, and announced the repetition of *Coriolanus* on Wednesday.'

EDWIN FORREST

ALGER (p. 761): The features and contour of the honest, imperious, fiery, scornful, and heroic *Coriolanus*, as impersonated by Forrest with immense solidity and distinctness, were simple but grand in their colossal and unwavering relief. Kemble had been celebrated in this rôle. He played it as if he were a symmetrical statue cut out of cold steel and set in motion by some precise mechanical action. Forrest added to this a blood that seemed to flame through him and a voice whose ponderous syllables pulsated with fire. Stern virtue, ambition, deep tenderness, magnanimity, transcendent daring, and pride and scorn—the man as soldier and hero in uncorrupt sincerity and haughty defiance of everything wrong or mean—these were the favorite attributes which Forrest met in *Coriolanus*, and absorbed as by an electric affinity, and made the people recognize with applauding enthusiasm. He might well utter as his own the words of his part to *Volumnia*,

'Would you have me
 False to my nature? Rather say, I play
 The man I am.'

What unconsciously delighted Forrest in Coriolanus, and what he represented with consummate felicity and force of nature, was that his aristocracy was of the true democratic type; that is, it rested on a consciousness of intrinsic personal worth and superiority, not on conventional privilege and prescription. He loathed and launched his scorching invectives against the commonalty not because they were plebeians and he was a patrician, but because of the revolting opposition of their baseness to his loftiness, of their sycophancy to his pride, of their treacherous fickleness to his adamantine steadfastness. As an antique Roman he had the resentful haughtiness of his social caste, but morally as an individual his disdain and sarcasm were based on the contrast of intrinsically noble qualities in himself to the contemptible qualities he saw predominating in those beneath him. And although this is far removed from the beautiful bearing of a spiritually purified and perfected manhood, yet there is in it a certain relative historical justification, utility, and even glory, entirely congenial to the honest vernacular fervor of Forrest. . . .

The signalizing memorable mark of the Coriolanus impersonated by Forrest was the gigantic grandeur of his scale of being and consciousness. He revealed this in his stand and port and moving and look and voice. The manner in which he did it was no result of critical analysis, but was intuitive with him, given to him by nature and inspiration. He exhibited a gravitating solidity of person, a length of lines, a slowness of curves, an immensity of orbit, a reverberating sonority of tone, which illustrated the man who, as Menenius said, 'wanted nothing of a god but eternity, and a heaven to throne in.' They went far to justify the amazing descriptions given in the play itself of the impressions produced by him on those who approached him.

When, after his peerless feats in battle, the army and its leaders would idolize him with praises, crown him with garlands, and load him with spoils, he felt his deeds to be their own sufficient pay, and waved all the rewards peremptorily aside with a mien as imposing as if some god

'Were slily crept into his human powers
And gave him noble posture.'

Entering the capital in triumph, the vast and steady imperiality of his attitude, the tremendous weight of his slightest inclination, as though the whole earth were the pedestal-slab on which he stood, drew, and fascinated all gaze.

'Matrons flung gloves,
Ladies and maids their scarfs and handkerchiefs,
Upon him as he passed; the nobles bended
As to Jove's statue; and the commons made
A shower and thunder with their caps and shouts.'

The rare and exalted use of such acting as this is that it invites the audience to lift their eyes above the vulgar pettinesses to which they are accustomed and extend their souls with a superior conception of the dignity of human nature and of the mysterious meanings latent in it.

The Coriolanus of Forrest was a marble apotheosis of heroic strength, pride, and scorn. His moral glory was that he asserted himself on the solid grounds of conscious truth, justice, and merit, and not, as popular demagogues and the selfish members of the patrician class do, on hollow grounds of assumption, trickery, and spoliating fraud. There was great beauty, too, in his reverential love for

his mother, his tender love for his wife, his hearty love for his friend, and his magnanimous incapacity for any recognized littleness of soul or of deed. The weight and might of his spirit could give away victories and confer favors, but could not steal a laurel or endure flattery. His fatal defect was that he did not know the spirit of forgiveness, and was utterly incompetent to self-renunciation. He had the repulsive and fatal fault of a crude, harsh, revengeful temper, that clothed his gigantic indirect egotism in the glorifying disguise of justice and sacrificed even his country to his personal passion. Just and true at the roots, his virtues grew insane from pride. Wrath destroyed his equilibrium, and belched his grandeur and his life away in incontinent insolence of expression. Like all the favorite characters of Forrest, however, he was no starveling fed on verbiage and ceremony, no pygmy imitator or empty conformist, but one who lived in rich power from his own original centres and let his qualities honestly out with democratic sincerity of self-assertion.

SAMUEL PHELPS

MORLEY (p. 214): Mr Phelps has opened the campaign with two plays of Shakespeare—*As You Like It* and *Coriolanus*. The former of these we have not yet seen, but of the *Coriolanus* we can speak from our own knowledge. Here as ever the first mention is due to the whole truth and harmony of the representation. The actors are all in accord together; and although the company includes few bright particular stars, yet each does justice to the dignity of his profession. Mr Barrett is a genial and genuine Menenius Agrippa; Mr Hermann Vezin, a new member of the company, who, we believe, had earned honours as first tragedian in a transpontine house, is a discreet and serious Aufidius, who mars nothing by errors of commission, and errs only on the hopeful side by under-acting of his part. The Roman mob, admirably grouped and disciplined, cannot possibly be represented by a better First Citizen than Mr Lewis Ball.

The little part of the household friend and gossip of the women in the hero's household is spoken delightfully by Mrs Marston. Miss Kate Saxon, an intelligent actress, who supplies one of the losses of the company, delivers with all due simplicity the few sentences that fall to her lot as the wife of Coriolanus, and expresses quietly by her stage bearing the modest, faithful gentleness that follows, strong in love, the warrior's career. As the proud mother of the prouder son, Miss Atkinson also labours her best, but she does not achieve her best. When she desires with face and gesture to express scorn, it not seldom happens that she fails to suggest more than intensity of spite. For this reason her Volumnia is wanting in some of the dignity with which the character has been invested by the poet. It is a hard trial, no doubt, to measure the expression of a Roman mother's pride with the show of pride that a man can put into the part of Coriolanus. Pride, after all, is not a woman's passion, for what passes by the name is often vanity.

The pride of Coriolanus is heroic, and is a man's pride, from which vanity is altogether absent. His own praises are irksome in his ears. That which he is, he is; and it is little in his simple estimation of himself, for he esteems himself by what he feels the power of becoming. Upon comparisons between himself and the base multitude he never wastes a thought. It matters not at what level other men are content to dwell; his mind abides on its own heights. Thus when Caius Marcius in the camp, beset with irksome praises that he is compelled to hear, is named Coriolanus, and there is added to this honour that exhortation, 'Bear the addition nobly ever,' Mr Phelps represents him stirred by the warning into a large

sense of what is in his soul, and lifted upon tiptoe by his soaring thought. The same action gives grandeur to the words,

‘I’d rather be their servant in`my way
Than sway with them in theirs,’

and is afterwards more than once used, not ostentatiously, and never without giving the emphasis intended.

As in the action of the piece that pomp of processions with the constant noise of drum and trumpet which in the good old days of the drama formed a prominent part of the play is subdued, and made to follow instead of leading the march of the poem, so in the action of Coriolanus himself it is remembered that heroic pride is self-contained. The passion least to be concealed by it is impatience of subjection to the shifting voices of the mob. The pride of Coriolanus is a virtue overgrown, and is associated with the utmost purity and tenderness of home affections; next to his love of home. The two qualities belong naturally to the same mind, and in the end of this play we are left unable to determine which feeling has prevailed. It is meant, doubtless, to be questionable whether love would have conquered had not the mother made her son—as Mr Phelps does not forget to mark very distinctly—flinch at such a pleading as,

‘Say, my request’s unjust,
And spurn me back: but, if it be not so,
Thou art not honest.’

The expulsion of Coriolanus from Rome is presented in a capital stage picture by the grouping of the mob, and here the actor’s reading of his part is marked very distinctly. He had been wrung by the urgency of his friends and the commands of his mother to attempt to flatter into quiet the excited mob. The attempt to do this is presented with all signs of suppressed passion, and impatient, yet in itself almost heroic, endurance of what is really intense torture. When the tribune calls Coriolanus traitor, he recoils as from a blow, and lets his wrath have way. But when the mob raising their staves expel him from the city, he mounts proudly the steps from which as from his mental height he looks down on them, and he is lord of himself, lord as he feels of Rome. With a sublimity of disdain he retorts on them that ‘I banish you’ which Edmund Kean erred in delivering with an ungovernable passion.

The scenic effect of the view of Antium by the light of the rising moon, when the banished Coriolanus haunts the door of Aufidius, his deadly enemy, is contrived to give colour to the poetry. But there is no scene in the play more impressive to the eye than the succeeding picture of the muffled figure of Coriolanus seated by the glowing embers of the brazier that represents his enemy’s hearth. It is one of the omissions of Mr Vezin that he makes no sign whatever when the stranger-guest discloses his name, though he had vowed that

‘Where I find him, were it
At home, upon my brother’s guard, even there,
Against the hospitable canon, would I
Wash my fierce hand in his heart.’

If nothing more were to be done, hands tightly clenched at the hearing of the name, slowly relaxing till they are held out in friendship with the words,

'O Marcius, Marcius,
Each word thou has spoke hath weeded from my heart
A root of ancient envy,'

would be better than absolute inaction.

We must not dwell much longer upon this performance. Let us add only that the meaning of the heroic close furnished by Shakespeare to the play is well brought out at Sadler's Wells. The lofty pride that when defied by Rome had defied Rome herself, and was to set a foot upon the neck of the world's ruler, had, after painful struggle, knelt at the voice of a mother, yielding nobly when to yield was dangerous, if not mortal. When Coriolanus has attained his greatest height, Aufidius, fallen to his lowest, has sunk into a dastardly chief of assassins. All hearts are thus secured for sympathy with the pride with which, as Mr Phelps shows us, the hero resents the taunt of an enemy basely triumphant. His whole frame enlarges, and his hands press on the expanding breast as he cries

'Measureless liar, thou hast made my heart,
Too great for what contains it!'

And so at last the loftiness of his disdain carries all sympathies with it when he whets the swords of the conspirators by telling them

'How, like an eagle in a dove-cote, I
Fluttered your Volsces in Corioli:
Alone I did it.—Boy!'

R. F. BENSON

R. DICKINS (p. 98): Hitherto I had had no opportunity of seeing *Coriolanus* on the stage, but during this Spring there were to be two productions of the tragedy. The first of these was by R. F. Benson at the Comedy Theatre, during February, and in that I was exceedingly disappointed. I had not expected Benson to be an ideal Caius Marcius (with his personality that was hardly possible), but I was surprised to find his conception both of the character and of the play so completely unlike mine. The work is a difficult one to arrange for representation—it is very long and needs extensive compression, and, although much can be easily spared, a good deal that we would gladly keep has also to be sacrificed. Still, it has always appeared to me that of *Coriolanus* a version could be arranged exhilarating, full of movement, and appealing strongly to our sympathies.

As represented at the Comedy the play was often dull, and never for a moment did Caius dominate the scene as he does when one studies the play, nor did the crowds excite the spectator as they do the reader. Benson was not big enough for Caius—not big enough either in personality, in power, or inches, and without a convincing Caius we cannot have a successful *Coriolanus*. Nevertheless, I shall always look back upon two performances in this representation with the utmost satisfaction, and I place them amongst my happiest remembrances. The first of these was the Volumnia of Genevieve Ward, than which I can imagine nothing finer—she was the ideal embodiment of the Roman mother who loved her son beyond everything in the world, except only her country. Splendid was her portrayal of each phase of the character, its pride, its anger, its love, and its despair. The Sicinius Velutus of Oscar Asche was in its way almost equally good—strong, coarse-minded, selfish and cunning, he represented to perfection the contemptible

creature the author intended. I can still see him, after the expulsion of Coriolanus, seated on a stone in the Roman street, contentedly peeling and eating an orange. Lyall Swete was a good Menenius, Brydone was Aufidius, and Lilian Braithwaite, Virgilia. The play was arranged in five acts and twelve scenes.

SIR HENRY IRVING

SYMONS (p. 57): Shakespeare at the Lyceum is always a magnificent spectacle, and *Coriolanus*, the last Shakespearean revival there, was a magnificent spectacle. It is a play made up principally of one character and a crowd, the crowd being a sort of moving background, treated in Shakespeare's large and scornful way. A stage crowd at the Lyceum always gives one a sense of exciting movement, and this Roman rabble did all that was needed to show off the almost solitary splendour of Coriolanus. He is the proudest man in Shakespeare, and Sir Henry Irving is at his best when he embodies pride. His conception of the part was masterly; it had imagination, nobility, quietude. With opportunity for ranting in every second speech, he never ranted, but played what might well have been a roaring part with a kind of gentleness. With every opportunity for extravagant gesture, he stood, as the play seemed to foam about him, like a rock against which the foam beats. Made up as a kind of Roman Moltke, the lean, thoughtful soldier, he spoke throughout with a slow, contemptuous enunciation, as of one only just not too lofty to sneer. Restrained in scorn, he kept throughout an attitude of disdainful pride, the face, the eyes, set while only his mouth twitched, seeming to chew his words, with the disgust of one swallowing a painful morsel. Where other actors would have raved, he spoke with bitter humour, a humour that seemed to hurt the speaker, the concise, active humour of the soldier, putting his words rapidly into deeds. And his pride was an intellectual pride; the weakness of a character, but the angry dignity of a temperament. I have never seen Irving so restrained, so much an artist, so faithfully interpretative of a masterpiece. Something of energy, no doubt, was lacking; but everything was there except the emphasis which I most often wish away in acting.

BRERETON (ii, 288): Irving's thirteenth, and last, Shakespearean character at the Lyceum was Coriolanus. The revival took place on 15th April, 1901. It signalled his return to the theatre after an absence of nearly nine months. As readers of this book are aware, he had contemplated the production as far back as the year 1882, when he had employed Mr (as he then was) Alma Tadema for the designing of the scenery and costumes. This artist was responsible for the designs in 1901, and the music for the revival was composed by Sir A. C. Mackenzie. Irving in short, had not lost the art of stage-production, but his own personality was as unsuited for the part of Coriolanus as was that of Miss Ellen Terry to Volumnia. There were one or two admirable passages in Irving's impersonation. In the second act, for instance, the contempt which he infused into the line, 'Well, mildly be it—mildly,' was remarkable in its concentration. In the last act, the scene where Coriolanus is in disguise outside Aufidius's house, was a fine example of the profound melancholy which was so marked a feature, when it was necessary, of Irving's acting. But he was not the Roman soldier of tradition any more than Miss Terry was the Roman matron. The handling of the stage-crowds was magnificent. *Coriolanus* is not the kind of play which could be expected to have a long run, and the thirty-six consecutive performances at the Lyceum, small by comparison with Irving's other Shakespearean revivals, constitute a record for the tragedy.

R. DICKINS (p. 98): On the 15th April Irving produced *Coriolanus* at the Lyceum, and I cannot but regret that he did so, for his Coriolanus was not in my judgment on the same plane of artistic grandeur as were his other Shakespearean creations. I do not think the part is one that could, under the happiest auspices, have ranked among his great successes; the character is not a complex psychological study, and, although Caius may well be supposed to have possessed a magnetic personality, among the vital requisites for portraying the part are a ringing voice and soldierly physique. Salvini is the most likely Coriolanus I can think of, but although it is difficult to name an ideal actor for the part, there are, I think, several infinitely lesser artists than Irving who would have acted the part better. It must, however, be remembered that during 1901-2 the great actor was struggling against misfortune and illness, and was unfitted to grapple with such an exacting undertaking as the portrayal of a long and exhausting new part. It seems doubtful, too, whether he was wholly in sympathy with the character. For Caius to interest and move an audience the part must surely be approached from the point of view of the Patricians, and Irving appeared to view it from the standpoint of the Plebeians. He conveyed an idea of his fearlessness, of his pride, and of his superior intellect, but he did not present a man who would have been beloved even by his fellow nobles. It is needless to say there were numberless touches of rare thought throughout the representation, and although the great scene of supplication in the last act was strangely ineffective, that with his mother and friends before he goes to face the incensed people (Act III, Scene 2 in the printed version) was a gem of acting that only Henry Irving could have given us. I did not much like the arrangement of the play. Like Benson, Irving cut the whole of the fighting scenes before Corioli, and difficult as such scenes are in representation, they are in some form necessary to bring vividly before the spectator the vast superiority to his companions of Caius as a soldier, and the soundness of his reasons for despising the common people. At the Lyceum, however, the omission was doubtless inevitable, for Irving's strength could not have borne the strain of such scenes. Ellen Terry looked lovely and moved with all her customary grace as Volumnia, but she was too young and not in the least like a Roman matron—she was little more than Ellen Terry in Roman attire. Barnes as Menenius was disappointing, but Tyars was good, and Mabel Hackney looked gentle and pretty. The scenery was designed by Alma Tadema, and its beauty may be imagined.

TOMMASO SALVINI

W. WINTER (*Sh. on the Stage*, iii, 228): Salvini had never acted Coriolanus before he assumed the part in New York. He says, in his *Autobiography*, that his reason for not acting the part in Italy was that the tragedy 'demands too costly a stage setting, and it was impossible to secure in the great number of assistants that artistic discipline without which the grandiose easily merges in the ridiculous,' and he adds, with that tiresome patronage and complacent condescension which foreigners so frequently bestow on America and Americans, 'I regret this' (his inability, for the reasons assigned, to present the play in Italy) 'very much, as my compatriots would have given me an unbiassed and intellectual judgment of the work.' *Othello* and *King Lear* are plays much more difficult to cast properly than *Coriolanus* is, yet Salvini produced both of them in Italy. It is interesting, however, that the illustrious Italian felt constrained to admit that the latter tragedy could be better cast, in the subsidiary parts, in this artistically benighted land than in the Theatre of Italy, which, being foreign, is, of course, so much superior

to ours! Perhaps he deemed it inconsequent how the play was acted here, assuming that nobody would know the difference. He further remarks that he had been attracted to the study of 'the banished and vindictive hero Coriolanus' because 'I felt that I could divine that character, which resembled my own in some ways—not, certainly, in his warlike exploits, but in his susceptibility, in his spurning of the arrogance and insolent pretensions of the ignorant masses, and, above all, in his filial submissiveness and affection.' His personation, while not extraordinary in comparison with those with which the American Stage was familiar, was thoroughly good. In appearance he was a huge, bearded warrior, more barbarian than Roman. He had authority, repose, and cumulative force; it is always a comfort to see an actor who can sustain and execute a splendid design, consistently, from beginning to end. That Salvini could do, and that, in this case, he did. In the first scene with the discontented, clamorous citizens he delivered the harangue ('He that will give good words to thee will flatter,' etc.) in a moderate tone and with almost jocular sarcasm; this, certainly, is not a correct manner, since the spirit of the speech is bitter and the utterance denunciatory. In requesting clemency and relief for the poor man of Corioli, who 'used me kindly,' he paused when asked for his name, seemed to weaken from the effect of his wounds, and, smiling, smote his forehead and shook his head, as he answered 'By Jupiter! forgot!' This detail, entirely correct, was extravagantly admired by some of the actor's idolaters; the wonder is that it should have excited any comment. How any actor could fail to make a fine effect at that point is not easy to comprehend. 'The property of fire is to burn and of water to wet,' says Touchstone. The salutation to Volumnia and Virgilia was spoken with affecting gentleness; the salutation to Valeria was omitted. The denunciation of the Roman mob, 'You common cry of curs!' etc., was uttered with a smile of contempt and with fine vigor. In the parting from his family—'when I am forth, bid me farewell and smile,' etc.—there was deep pathos, as also there was in the outburst of passion, 'O mother, mother! what have you done!' in the scene of submission. The company supporting Salvini spoke in English. Aufidius was performed by his son Alexander and Virgilia by Viola Allen, who gave a graceful and pleasing personation of that slight part.

TIME ANALYSIS

DANIEL (*Sh. Soc. Trans.*, 1877-79, p. 183) gives the following analysis of the duration of the action:

Time of this play, eleven days represented on the stage; with intervals.

Day 1.	Act I, sc. i.	Day 6.	Act IV, sc. iii.
	<i>Interval.</i>	" 7.	Act IV, scs. iv. and v.
" 2.	Act I, sc. ii.		<i>Interval.</i>
	<i>Interval.</i>	" 8.	Act IV, sc. vi.
" 3.	Act I, scs. iii. to x.		<i>Interval.</i>
	<i>Interval.</i>	" 9.	Act IV, sc. vii.
" 4.	Act II, sc. i.		<i>Interval.</i>
	<i>Interval.</i>	" 10.	Act V, scs. i. to v.
" 5.	Act II, sc. i. a (end of sc. i. in modern editions) to Act IV, sc. ii.		<i>Interval.</i>
	<i>Interval.</i>	" 11.	Act V, sc. vi.

THE END.

PLAN OF THE WORK, ETC.

In this Edition the attempt is made to give, in the shape of TEXTUAL NOTES, on the same page with the Text, all the VARIOUS READINGS of *Coriolanus*, from the Second Folio down to the latest critical Edition of the play; then, as COMMENTARY, follow the Notes which the Editor has thought worthy of insertion, not *only* for the purpose of elucidating the text, but at times as illustrations of the History of Shakespearian criticism. In the APPENDIX will be found criticisms and discussions which, on the score of length, could not be conveniently included in the *Commentary*.

LIST OF EDITIONS COLLATED IN THE TEXTUAL NOTES

<i>The Second Folio</i>	[F ₂]	....	1632
<i>The Third Folio</i>	[F ₃]	....	1664
<i>The Fourth Folio</i>	[F ₄]	....	1685
<i>Quarto</i>	[Q]	....	1691
N. ROWE (First Edition).....	[Rowe i.]	....	1709
N. ROWE (Second Edition).....	[Rowe ii.]	....	1714
A. POPE (First Edition).....	[Pope i.]	....	1723
A. POPE (Second Edition).....	[Pope ii.]	....	1728
L. THEOBALD (First Edition).....	[Theob. i.]	....	1733
L. THEOBALD (Second Edition).....	[Theob. ii.]	....	1740
SIR T. HANMER.....	[Han.]	....	1744
W. WARBURTON.....	[Warb.]	....	1747
E. CAPELL.....	[Cap.]	(?)	1761
DR JOHNSON.....	[Johns.]	....	1765
JOHNSON and STEEVENS.....	[Var. '73]	....	1773
JOHNSON and STEEVENS.....	[Var. '78]	....	1778
JOHNSON and STEEVENS.....	[Var. '85]	....	1785
J. RANN.....	[Ran.]	....	1787
E. MALONE.....	[Mal.]	....	1790
GEO. STEEVENS.....	[Steev.]	....	1793
REED'S STEEVENS.....	[Var. '03]	....	1803
REED'S STEEVENS.....	[Var. '13]	....	1813
BOSWELL'S MALONE.....	[Var.]	....	1821
S. W. SINGER (First Edition).....	[Sing. i.]	....	1826
C. KNIGHT (First Edition).....	[Knt. i.]	(?)	1841
J. P. COLLIER (First Edition).....	[Coll. i.]	....	1842
S. W. SINGER (Second Edition).....	[Sing. ii.]	....	1856
A. DYCE (First Edition).....	[Dyce i.]	....	1857
J. P. COLLIER (Second Edition).....	[Coll. ii.]	....	1858
H. STAUNTON.....	[Sta.]	....	1860
R. G. WHITE (First Edition).....	[Wh. i.]	....	1861
CAMBRIDGE (First Edition, W. G. CLARK and W. A. WRIGHT).....	[Cam. i.]	....	1865
J. O. HALLIWELL (Folio Edition).....	[Hal.]	....	1865
T. KEIGHTLEY.....	[Ktly]	....	1865

C. KNIGHT (Second Edition).....	[Knt ii.]	....	1865
A. DYCE (Second Edition).....	[Dyce ii.]	....	1866
H. N. HUDSON.....	[Huds. i.]	....	1867
A. DYCE (Third Edition).....	[Dyce iii.]	....	1875
J. P. COLLIER (Third Edition).....	[Coll. iii.]	....	1876
W. A. WRIGHT (<i>The Clarendon Press Series</i>).....	[Cla.]	....	1878
H. N. HUDSON (<i>Harvard Shakespeare</i>).....	[Huds. ii.]	....	1879
R. G. WHITE (Second Edition).....	[Wh. ii.]	....	1883
CAMBRIDGE (Second Edition, W. A. WRIGHT).....	[Cam. ii.]	....	1891
W. A. NEILSON.....	[Neils.]	....	1906

J. BELL (<i>Shakespeare's Plays</i>).....	[Bell]	.....	1773
GLOBE (CLARK and WRIGHT).....	[Glo.]	.....	1864
N. DELIUS.....	[Del.]	Elberfeld	1869
REV. JOHN HUNTER (<i>Longman's Series</i>).....			1870
R. WHITELAW (<i>Rugby Edition</i>).....			1872
AL. SCHMIDT (<i>Sh's ausgewählte Dramen</i>).....			1878
W. A. WRIGHT (<i>Clarendon Sh.</i>).....			1879
W. J. ROLFE.....			1881
H. C. BEECHING (<i>Henry Irving Sh.</i>).....			1889
C. WORDSWORTH (<i>Historical Plays</i>).....			1893
T. PAGE (<i>Moffatt's Shakespeare</i>).....			1894
H. C. BEECHING (<i>Falcon Edition</i>).....			1894
R. J. CHOLMELEY (<i>Arnold's School Sh.</i>).....			1897
C. H. HERFORD (<i>Eversley Edition</i>).....			1904
A. W. VERITY (<i>Student's Sh.</i>).....			1905
STANLEY WOOD.....			1906
C. PORTER and H. A. CLARKE (<i>First Folio Sh.</i>).....			1908
R. H. CARR (<i>Oxford Plain Text Sh.</i>).....			1911
S. P. SHERMAN (<i>Tudor Sh.</i>).....			1912
G. S. GORDON.....			1912
W. J. CRAIG (<i>Oxford Sh.</i>).....			1912
K. DEIGHTON.....			1913
H. D. WEISER (<i>Macmillan's Pocket Classics</i>).....			1919
CRAIG-CASE (<i>Arden Sh.</i>).....			1922
TUCKER BROOKE (<i>Yale Sh.</i>).....			1924

These last twenty-five editions I have not collated beyond referring to them in disputed passages, and recording, here and there in the *Commentary*, the views of their editors.

Within the last forty years—indeed, since the appearance, in 1864, of the *Globe Edition*—the text of Shakespeare is become so settled that to collate word for word the text of editions which have appeared within this term would be a fruitless task. When, however, within recent years an editor revises his text in a second or third edition, the case is different; it then becomes interesting to mark the effect of maturer judgment. The present TEXT is that of the First Folio of 1623.

In the TEXTUAL NOTES the symbol Ff indicates the agreement of the *Second*, *Third*, and *Fourth* Folios.

I have not called attention to every little misprint in the Folio. The *Textual Notes* will show, if need be, that they are misprints by the agreement of all the Editors in their corrections.

Nor is notice taken of the first editor who adopted the modern spelling, or who substituted commas for parentheses, or changed ? to !.

The sign + indicates the agreement of ROWE, POPE, THEOBALD, HANMER, WARBURTON, JOHNSON, and the *Variorum* of 1773. This sign following Cam. indicates the agreement of GLOBE, CLARENDON, and WH. ii.

When in the *Textual Notes* WARBURTON precedes HANMER, it indicates that HANMER has followed a suggestion of WARBURTON.

The words 'Mnemonic Pope, Warb., Han.' in the *Textual Notes* signify that the passage indicated is marked by those editors as especially worthy of attention or memorising.

The words *et cet.* after any reading indicate that it is the reading of *all other* editions.

The words *et seq.* indicate the agreement of *all subsequent* editions.

The abbreviation (*subs.*) indicates that the reading is *substantially* given, and that immaterial variations in spelling, punctuation, or stage-directions are disregarded.

When *Varr.* precedes *Steev.* or *Mal.*, it includes the *Variorums* of 1773, 1778, and 1785; when it follows *Steev.* or *Mal.*, it includes the *Variorums* of 1803, 1813, and 1821.

An emendation or correction given in the *Commentary* is not repeated in the *Textual Notes* unless it has been adopted by an editor in his text; nor is *conj.* added in the *Textual Notes* to the name of the proposer of the conjecture unless the conjecture happens to be that of an editor, in which case its omission would lead to the inference that such was the reading of his text.

COLL. MS. refers to COLLIER'S copy of the Second Folio, bearing in its margin manuscript annotations.

In citing plays or quoting from them, the Acts, Scenes, and Lines of the *Globe Edition* are followed, unless otherwise noted. Of course, all references to *Coriolanus* refer to the present text.

LIST OF BOOKS

To economise space in the foregoing pages, as a general rule merely the name of an author has been given, followed, in parentheses, by the number of volume and page.

In the following LIST, arranged alphabetically, enough of the full titles is set forth to serve the purposes of either identification or reference.

Be it understood that this LIST does not include those books which have been consulted or used in verifying references; were these included, the list would be many times longer.

ABBOTT, E. A.: <i>Shakespearian Grammar</i>	London, 1870
ALGER, W. R.: <i>Life of Edwin Forrest</i>	Philadelphia, 1877
ANDERS, H. R. D.: <i>Shakespeare's Books</i>	Berlin, 1904
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- BULTHAUP, H.: *Dramaturgie des Schauspiels*.... Oldenburg and Leipzig, 1903
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- CAMPBELL, L.: *Tragic Drama in Æschylus Sophocles, and Shakespeare*..... London, 1904
- CAMPBELL, T.: *Life of Mrs Siddons*..... " 1834
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INDEX

- A for *he*..... 332
 “ heart as little apt as yours..... 341
 “ used for *one*..... 318
 Abated=*subdued*..... 392
 Abram, corruption of ‘auburn’.... 247
 Absolute shall..... 290
 Ache, noun and verb, pronunciation
 of..... 297
 Act III., dramatic effectiveness of,
 E. K. Chambers on..... 280
 Action is eloquence..... 355
 Actions or accents..... 379
 Adjective formed from noun and
 not from verb..... 77
 “ proleptic use of..... 98
 “ transposition of..... 551
 Adverb of motion used without
 verb..... 88
 “ used as adjective..... 407
 Adverbial expression, transposition
 of..... 573
 “ expressions, omission of
 preposition in..... 373
 Ædiles, office of..... 313
 Affrick for Africa..... 137
 Africa as a country famous for ser-
 pents..... 137
 Again=*on the other hand*..... 272
 Age of Coriolanus..... 232
 Alexander, gold image of..... 557
 All=*any*..... 305
 Allowance..... 350
 Along used without a verb of mo-
 tion..... 79, 268
 Anabaptists, insurrections of..... 305
 Anachronism in reference to theatre 231
 Anachronisms, Shakespeare’s dis-
 regard of..... 115
 Anacoluthon..... 399
 Ancestors and descendants of Corio-
 lanus, confusion between..... 276
 And used emphatically..... 31
 Antiates a trisyllable..... 126
 Antium or Corioli as locality of
 Act V, sc. vi..... 563
 Apoplexy an affection of the brain.. 452
 Apparance..... 430
 Appeared used in transitive sense.. 417
 Apt=*pliant, accommodating*..... 342
Armas de la Hermosura of Calderon. 726
 Articulate=*to capitulate*..... 162
 As, ellipsis after..... 222
 “ used redundantly with expres-
 sion of time..... 385
 “ with meaning of relative pro-
 noun..... 503
 “ =*that*..... 288
 Aspect, accent of..... 532
 Aspray or Osprey..... 475
 Ass in compound..... 181
 Assistance=*assessors*..... 458
 At a word=*in short*..... 99
 “ mercy..... 165
 “ point=*on the point of*..... 317
 Atone=*reconcile*..... 461
 Attach=*arrest*..... 313
 Audible used with active sense=
 hearing well..... 448
 Aufidius, see *Tullus Aufidius*.
 Aufidius’s place in Tragedy, S.
 Brooke on..... 434
 Augurer..... 172
 Augustine manner of defining free
 will, Warburton on..... 244
 Badham on corruptions of text in
 Act III, sc. i..... 320
 “ on emendations to suit
 metre..... 332
 “ on entrance of Volumnia
 in Act III, sc. ii..... 336
 Bald used contemptuously..... 311

- Bale used as noun=*sorrow, misfortune*..... 55
- Bare=*mere*..... 500
- Bathurst on *the Play*..... 656
- Batten=*to fatten*..... 426
- Battles, number of..... 231
- “ seen and heard of..... 266
- Bayfield on abbreviation of ‘it’ in Folio..... 162
- “ on quadrisyllabic division..... 469
- “ on rhythmic prose..... 428
- “ on vagaries in Folio Text.. 164
- “ on versification of play..... 27
- Be with them..... 353
- Beam of sight..... 335
- Beast with many heads..... 395
- Bedward..... 123
- Beeching on Act II, sc. i..... 171
- “ on *Shakespeare and the Masses*..... 709
- “ on Time in Tragedy..... 203
- Beesome for bisson..... 183
- Beethoven’s *Coriolan Overture*..... 726
- Benson, R. F., as Coriolanus..... 735
- Bestriding of friend in defense.... 230
- Better used as verb..... 285
- Bewray=*reveal*..... 540
- Birch on mockery of religion in this play..... 557
- Bisson conspectuities = *distorted views*..... 184
- “ derivation of..... 184
- “ multitude, Collier’s MS. correction... 301
- “ “ for ‘bosom multiplied’ discussed..... 590
- Bit, the symbol of temperance..... 376
- Bleeding=*unfinished*..... 186
- Bless from = *preserve by blessing*.... 92
- Blest = *happy*..... 227
- “ or *prest*..... 227
- Blood, movement of..... 47
- Blown = *swelled*..... 559
- Boas on *character of Coriolanus*.... 68
- Bonnet = *take off cap*..... 222
- Booth, Edwin, on part of Coriolanus 729
- Booth, J. B., on his unfitness for part of Coriolanus..... 729
- Bosom, the seat of digestion..... 301
- Bosom-multiplied..... 300
- Botcher = *mender of garments*..... 187
- Bower = *chamber*..... 361
- Brace = *a pair of dogs*..... 252
- Bradley, A. C., on *character of Coriolanus*..... 684
- “ on comic relief..... 441
- “ on effect of closing scene..... 573
- “ on scene between Coriolanus and Volumnia..... 530
- “ on *Shakespeare and the Masses*..... 707
- “ on *the Play*..... 661, 662
- Brandes on Halliwell-Phillipps test-word as to Date..... 602
- “ on inconsistency in character of Coriolanus..... 265
- “ on *Shakespeare and the Masses*..... 704
- “ on *the Date*..... 605
- ‘Break’ in sense of *escape from*.... 103
- Brereton, A., on Irving as Coriolanus 736
- Bride, Roman, lifted over threshold 437
- Briefly = *a short time ago*..... 121
- Bring = *evoke*..... 558
- “ him in peace..... 332
- Broil = *noisy contention*..... 284
- Brook = *to endure*..... 76
- Brooke, S., on Aufidius’s place in Tragedy..... 434
- “ on Coriolanus as an object of pity..... 527
- “ on epitaph of Coriolanus 581
- “ on scene between Serv-ingmen..... 441
- “ on supreme sacrifice of Coriolanus..... 531
- Brooke, Tucker, on comparison between Biography and Play..... 620
- Brothers Guard..... 169
- Brunhilda, punishment of..... 334
- Budge = *to give way*..... 125
- Bulk = *a stall*..... 208
- Burbage, R., elegy on..... 726
- Business a trisyllable..... 528
- Buss and kiss, distinction between. 354
- But and not confounded..... 252
- Butterfly, pronunciation of..... 463

- Buttock of the night. 180
 By and by=*at once*. 238
 " the poll and by Tribes. 317
 Calderon's *Armas de la Hermosura*,
 founded on Livy's version of
 Coriolanus. 726
 Calues (Calvus), Theobald on. . . . 113
 Cam or kam=*awry*. 329
 Cambric, origin of word. 97
 Cambridge Edd. on *the Text*. . . . 587
 Camels used in war. 215
 Cannon, from the. 291
 Capitulate=*make conditions*. . . . 539
 Carbuncle, a ruby. 113
 Cato, reference to, an anachronism. 113
 Cats or *curs*. 412
 Cautelous. 403
 Cement, accent of. 463
 Censorinus. 275
 Censured=*estimated*. 174
 Century=*a company of a hundred*
 men. 136
 Ch, pronunciation of, in Shake-
 speare's time. 230
 Chalmers on *the Date*. 597
 Chambers, E. K., on Act II, sc. i. . 171
 " on Act V, sc. iii. 527
 " on dramatic ef-
 fectiveness of
 Act III. 280
 " on opening scene 20
 " on Shakespeare's
 descriptive
 passages. 203
 " on symbolism of
 Young Marcius
 and butterfly. 94
 Chambers, R. W., on similarity of
 ideas and treatment in this play
 and *Sir Thomas More*. 711
 Change of honours. 201
 " or *charge*. 546
 Changeling=*turn-coat*. 471
 Chats=*talks about*. 207
 Check my courage. 383
 Cheeks of the air. 546
 Cheer=*shout of applause*, Ingleby on 481
 Chiastic construction, an example of 219
 Children in Shakespeare, Verity on. 86
 Choir, a modern form of 'quire'. . . 484
 Citizens, First and Second, charac-
 ters of, in Act I, sc. i. 28
 " number of, discrepancy in. . . 251
 City Mills in Shakespeare's time. . . 170
 Clarke, C. & M., on Shakespeare's
 character-portraits. 547
 Cleep or clip=*embrace*. 436
 Clutched, a neologism. 381
 Cockle and darnel. 288
 Cog=*cheat*. 369
 Coleride, H., on *the Play*. 657
 Coleridge, S. T., on change in char-
 acter of Tullus
 Aufidius. 166
 " on imperfection in
 speech by Au-
 fidius. 473
 " on *Shakespeare and*
 the Masses. 701
 " on short side
 scenes. 415
 " on *the Play*. 19
 Collier on *the Text*. 587
 Collier's *Trilogy*. 589
 Collin's *Coriolanus*. 726
 Colon used to mark emphatic
 pause. 102, 537
 Come off=*quit the fight*. 120
 Coming or *come*. 460
 Cominius, character of, Page on. . . 1
 Comma used to mark emphasis. . . . 55
 Commanded=*to be entrusted with a*
 command. 76
 Companion=*fellow*. 425, 523
 Comparative, double. 471
 Complaint=*ailment*, date of. 177
 Complexion=*disposition*. 208
 Composition=*making terms*. 281
 Compound nouns or adjectives en-
 closed in brackets. 46
 Condition=*disposition*. 255
 " play on two meanings of 164
 Confound=*to expend*. 121
 Confusion between ancestors and
 descendants of Coriolanus. 276
 Conies after rain. 448
 Consular age. 229
 " election, custom connected
 with. 269

- Consuls, election of, by Senate. 241
 'Contenning' as proper noun. 90
 Contest between King and Parliament as an external evidence of date. 604, 605
 Converses=*conversant* with. 180
 Coriolanus and Alcibiades, comparison between. 365
 " character of. 675
 " compared to Frederick at Turgan. 107
Coriolanus, record of performances of, on American stage. 728
 " record of performances of, on English stage. 726
 Corioles or Coriolus. 80
 Cormorant as symbol of voracity. 45
 Cornwall, Barry, Sonnet on Macready as Coriolanus. 731
 Cetus as proper noun. 424
 Courage or *carriage*. 383
 Courtenay on opening scene. 20
 " on *Source of Plot*. 613
 Coy, in sense to *disdain*, a hapax legomenon. 496
 Crack=*a lively lad*. 96
 Craig on Secret Motive of Aufidius. 472
 Cranks=*windings*. 49
 Croce on characters of Coriolanus and Hotspur. 687
 Cry=*pack of hounds*. 388
 Cubbording. 42
 Cunning=*calmness*. 397
 Curdied or *curded*. 537
 Custom, Greek reverence for. 265

 Dangerous lenity. 295
 Daniel on introduction of Titus Lartius in Act II, sc. i. 195
 " on *Time Analysis*. 738
 Darkened, pronunciation of. 470
 Dashes to mark interruption in Folio. 228
 Date, recapitulation of views on. 613
 Dead march played at close of tragedy. 583
 Death at wild horses' heels. 334
 Debile=*weak*. 158
 Deed achieving honour. 197
 Defective for requital. 225

 Definite article used for emphasis. 557
 " " with vocative. 120
 Deighton on *character of Coriolanus*. 686
 " on *the Play*. 664
 Delay=*postpone*. 127
 Delius on *the Date*. 599
 " on use of prose. 86, 171, 220, 416, 515, 555
 Democracy, Shakespeare's views on, Verity on. 306
 Dennis on *the Play*. 650
 Dennis's *Invader of His Country*, analysis of. 717
 Dickens, R., on Benson as Coriolanus. 735
 " on Irving as Coriolanus. 737
 Differency. 556
 Directitude. 446
 Directly=*without ambiguity*. 444
 Discharge=*play a part*. 365
 Discrepancy between Shakespeare and Plutarch in Act I, sc. ix. 163
 Disease=*trouble*. 98
 Disgrace=*hardship*. 39
 Disposition=*caprice*. 339
 Dispropertied=*dispossessed*. 215
 Dissolved=*dispersed*. 63
 Distinctly=*separately*. 317, 419
 Doit, value of. 117, 422
 Doth for 'do not' a misprint. 386
 Double stage-directions, Rhodes on. 109
 Doves' eyes. 531
 Dowden on *character of Coriolanus*. 677
 " on Shakespeare's metaphors. 537
 Drachme, value of. 117
 Drake on *the Play*. 655
 Dress worn by candidates for consular office. 241
 Drinking together as mark of amity. 554
 Dyboski on evidence of declining power in the play. 675

 Each at other. 575
 " used for 'both' with plural verb. 346
 Ear=*to plough*. 566
 Easy=*slight*. 521
 Ecclesiasticus, comparison of passage in. 172

- Ed* in past participles not abbreviated. 462
- Eject a hapax legomenon. 328
- Ellipsis after 'as'. 222
- 'Em as contraction in present play. 63
- Embarquements. 168
- Emendations Adopted in Cambridge
- Text, List of. 588
- " to suit metre, Badham
- on. 332
- Empiricutick. 190
- End = *housing a crop*. 567
- " or *ear*. 566
- Enemy an adjective. 424
- Envied against. 385
- Envy = *express hatred*. 379
- " to = *malice towards*. 371
- Er* final prolonged as additional syllable. 331
- Errand, say an = *perform a commission*. 523
- Euripidean formula. 348
- Euripides and Plutarch. 547
- Ev'n an unusual form of abbreviation. 386
- Exile, accent of. 540
- Exposure. 404
- Extra syllable rarely a monosyllable. 542
- Extremities used collectively. 396
- Fable as told by Menenius dramatically ineffective. 51
- " of Belly and Members, Douce
- on. 39, 48
- " of Belly and Members, Jacobs
- on. 40
- " of Belly and Members, other forms of. 40
- " of Belly and Members, version of, in Camden's *Remaines*. 48
- " of Phædrus, possible allusion to. 175
- Faces used for *face-cards*. 181
- Fail = *found wanting in*. 539
- Fame and envy = *envied fame*. 137
- Farmer on Shakespeare's use of translations. 540
- Fear used in its two meanings. 127
- Feeble = *make weak*. 60
- Fen as type of ill-smelling spot. 389
- 'Fiddious'd' a coined word. 192
- Fiery gulf. 361
- Find = *experience*. 541
- First complaint. 176
- Five or *fine*. 545
- Flamens, office of. 209
- Flatter'd or *flutter'd*. 577
- Fleay on *the Date*. 602
- Followes a typographical error. 108
- Foot, service of the. 329
- For = *because*. 282, 526
- " an end. 214
- " that = *because*. 384
- Force = *urge*. 347
- Fore = *in front of*. 420
- Foreshadowing of future scene. 333
- Former = *aforesaid*. 46
- " or *firmer*. 553
- Forrest, Edwin, as Coriolanus. 731
- Forsworn = *sworn not to*. 539
- Fortescue on Shakespeare's use of 'rascal'. 53
- Forth used as preposition = *from*. 103
- Fortune's blows. 397
- Forty used to imply indefinite number. 321
- Fosset-seller. 185
- Four shall draw out my command. 132
- Fox, the symbol of ingratitude. 410
- Foxship. 410
- Fratres jurati. 254
- Friendship between men, high appreciation of. 437
- 'From every meaner man,' a common idiom. 123
- " Rome. 387
- Furnivall on *the Play*. 659
- Further and farther, distinction between. 336
- Future used for subjunctive or infinitive. 459
- Galen, reference to, an anachronism. 190
- Garlic, to smell of. 464
- Garnett on *the Date*. 604, 606
- Gave = *misgave*. 442
- Generosity = *high birth*. 64
- Genitive, double. 293
- Gentle wounded. 398

- Gervinus on *character of Coriolanus*. 679
 " on *Shakespeare and the Masses*..... 701
 " on *the Date*..... 599
 " on *the Play*..... 671
 Gildon on *the Play*..... 649
 Gilt=*gilding*..... 89
 Gird=*to taunt*..... 72
 Give=*to represent*..... 159
 God=*make a god of*..... 528
 " or good..... 292
 Godden..... 187
 Goethe and Shakespeare's *Coriolanus*, Koch on..... 203
 Good or *God*..... 461
 " used in mercantile sense.... 22
 Gordon, G. S., on North's *Plutarch*. 616
 " on *the Date*..... 610
 " on *the Text*..... 588
 Gratify=*requite*..... 224
 Great frost of 1607-8, possible allusion to..... 58
 Griffiths, Mrs, on Act I, sc. i..... 19
 " on pride of *Coriolanus*..... 196
 " on transformation of *Coriolanus*..... 532
 Guess=*think*..... 23
 Gulf=*whirlpool*..... 41

 Hales on 'coal of fire upon the ice'
 as reference to great frost..... 58
 Halliwell-Phillipps on edition of
Plutarch used by Shakespeare... 600
 Hang by the wall=*useless*..... 87
 Hardy's *Coriolan*, analysis of..... 723
 " " S. Lee on..... 725
 Harmony in prose of Shakespeare
 compared to that of Demosthenes 94
 Harrington's Political Aphorism... 389
 Hautboy, an important musical instrument..... 560
 Have=*get or place*..... 223
 " or *hate*..... 423
 " or *heave*..... 222
 Havoc, cry..... 325
 Hazlitt, W., on *the Play*..... 653
 Head or *hand*..... 355
 Heard a dissyllable..... 552
 Heart of hope..... 126
 Heart or *herd*..... 345
 " the seat of understanding... 45
 " with composite meaning.... 272
 Heath on Warburton's reference to
 Augustinian metaphysics..... 245
 Hector, the scourge of the Greeks.. 139
 Henry VI. and this Play in close affinity as to stagery..... 612
 Heroic verse used to express excited condition..... 255
 Herwegh on un-Shakespearian couplet..... 194
 Highest degree used in legal sense. 574
 Him for *he* by attraction..... 564
 His or *this*..... 549
 History, Shakespeare's truth to... 241
 Hob=*a rustic variation of Robert*... 264
 Home=*completely*..... 234
 Hookham on *the Play*..... 666
 Hoop=*hollow*..... 431
 Horn on scene between *Coriolanus*
 and *Volumnia*..... 550
 " on *the Play*..... 669
 Hospital for London's Follies, unknown composition quoted by
 Steevens..... 205
 Houres or *house*..... 421
 Hours used for time generally.... 421
 Hudson on *character of Coriolanus*.. 675
 " on *character of Volumnia*.. 690
 " on *the Date*..... 600
 " on *the Play*..... 659
 " on *the Text*..... 587
 Hugo, F.-V., on *the Play*..... 674
 Humane, accent of..... 333
 Humble verb not adjective..... 358
 Humorous passages in Shakespeare's Tragedies, Bradley on... 441
 Hungry=*sterile*..... 535
 Hunting language, Shakespeare's exact use of..... 124
 Hurdis on *the Date*..... 597
 Husht=*silent*..... 549
 Hyperbole..... 435, 501

 I had thought=*I had a mind*..... 442
 " say used emphatically..... 248
 " was pronounced as one syllable.. 576
 " " thou wert, etc., pronounced as one syllable..... 552

- Ignorant, unusual use of 270
 Impression through faulty expression 253
 In = *at* or *during*, as applied to time 529
 " = *into* 293
 " rage 280
 " the last = *at the last* 570
 " the truth of the cause 372
 'In blood,' not in common use as phrase in hunting 54
 Infinitive indefinitely used for forms of gerund 477
 Inflated speeches of Shakespeare's Romans, Minto on 61
 Influence of mother on child's character 368
 Inform = *mould* 538
 Information = *informant* 459
 Ingleby on 'cheer' as shout of applause 481
 " on philological tests as to genuineness of corrections in Collier's Folio 177
 Ingram on verse-test applied to this Play 602
 Inherited = *possessed* 202
 Instrument = *bodily organ* 42
 Interpolation by Pope 275
 " of line in Collier's Folio 341
 Interruptions not interfering with completeness of verse 461
 Intransitive and reflexive verbs . . . 88
Invader of His Country, date of first performance and cast 717
 " " " Talfourdon 719
Iphigenia in Aulis, similarity of situation in 547
 Irony, dramatic 406, 407
 " " in Act I, sc. x, Verity on 164
 " tragic 454
 Irving, H., as Coriolanus 736
 'Is,' use of, with intransitive verbs. 282
 It used emphatically 571
 Jack Gardant 524
 Jacobs on antiquity of *Fable of Belly and Members* 645
 Jameson, Mrs, on character of *Volumnia* 688
 Johnson on *the Play* 650
 Jove's own book 328
 Judicious = *judicial* 578
 Jump = *risk* 308
 Kellett on *Medieval Allegory* 647
 " on *Young Marcius* 543
 Kemble, J. P., appearance of, as Coriolanus 55
 " as Coriolanus 730
 " L. Hunt's account of peculiarity in pronunciation 160
 Kilbourne on Thomson's *Coriolanus* 720
King and no King, similarity of situation in 534
 Knee used as verb 496
 Knight on *the Date* 598
 " on *the Text* 587
 Koch on influence of Shakespeare's *Coriolanus* upon Goethe 203
 Kreyssig on solicitation scene 265
 " on *the Play* 669
 Lapse of memory of Coriolanus 163
 Latham, Miss G., on character of *Volumnia* 691
 Law, benefit of, lost through resistance 324
 Lee, S., on character of *Coriolanus* . . 682
 " on character of *Volumnia* . . . 697
 " on characters of the Tribunes 72
 " on *the Date* 609
 " on *the Text* 588
 Left or lost 112
 Leg, to make a = *to bow* 184
 Leo on edition of North's *Plutarch* used by Shakespeare 614
 'Less' and 'more,' confusion between 101
 Lessen his person 127
 Let go used to express dissent 338
 Let's as false form 514
 Lex Attinnia relating to Tribunes . . 227
 Like to a lonely dragon 403
 Line of four feet not Shakespearian 462
 Lines of four accents apparent 427

- Link between Coriolanus and Vol-
 umnia, Miss Latham on. 25
- Locality of Act V, sc. vi. 563
- Lockram. 208
- Long = *owing to*. 558
- Longs = *to be appropriate to*. 548
- Look thee. 524
- Looks = *promises to*. 376
- Lots to blanks. 515
- Love the State more than doubt the
 change. 306
- Lover = *one kindly disposed*. 516
- Lowest hell. 381
- Lungs the source of laughter. 43
- Lurch, meaning of. 232
- Lurcht all Swords of the Garland. 232
- MacCallum on charges brought by
 Tribunes against Co-
 riolanus. 370
- “ on comparison between
 Biography and Play. 617
- “ on Coriolanus's love for
 family. 388
- “ on death of Coriolanus. 580
- “ on flaw in yielding of
 Coriolanus. 551
- “ on formation of plot by
 Coriolanus. 406
- “ on radicalism of Corio-
 lanus. 265
- “ on Secret Motive of
 Aufidius. 472
- “ on *Shakespeare and the
 Masses*. 706
- “ on Shakespeare's di-
 vergence from Plu-
 tarch. 287
- “ on Shakespeare's feel-
 ing for Rome's great-
 ness. 562
- “ on source of passage in
 Act II, sc. ii. 221
- “ on *the Date*. 610
- “ on *the Play*. 663
- Macready as Coriolanus. 730
- Made = *committed*. 572
- “ fair hands. 467
- Maims of shame. 432
- Make road = *invade*. 282
- Making but reservation. 390
- Malkin = *a slattern*. 208
- Malone on *the Date*. 19, 595
- Mammock = *to cut into fragments*. 96
- 'Man' in combination with adjec-
 tive of enclitic force. 58
- Man-child. 88
- Manifest = *notorious*. 93
- Mankind, a term of reproach. 409
- Many-headed multitude. 246
- Map, figurative use of. 182
- Marcus or Martius as form of
 proper noun. 22
- Marcus, Jr., character of, Thümmel
 on. 10
- Martius Caius, Schmidt on transpo-
 sition of name. 196
- Matthews, B., on *Shakespeare and
 the Masses*. 714
- “ on *the Play*. 668
- Meazels or measles. 289
- Meiny or *many*. 287
- Memory = *memorial*. 430, 582
- Menenius Agrippa, character of. 1
- Merely = *entirely*. 329
- Merit and demerit equivalent. 78
- “ to choke it in utterance. 478
- Merye Jest of a Man called Howle-
 glas*, reference to. 256
- Microcosm = *the body of man; a
 world in miniature*. 183
- Minto on inflated speeches of
 Shakespeare's Romans. 61
- Misery = *avarice*. 239
- Mob, the, in Shakespeare, Raleigh on 21
- Moe, unnecessary use of. 266
- Monosyllable containing vowel fol-
 lowed by *r*, prolonged. 331
- More used as noun and adverb in
 juxtaposition. 460
- Morley, H., on Phelps as Coriolanus 733
- Mortal = *deadly*. 551
- Mother's blessing, kneeling to re-
 ceive, a custom. 197
- Muck of the world. 239
- Mulberry as type of softness. 359
- “ introduction of, by King
 James as external evi-
 dence of date, 596, 598, 603, 610

- Mulled = *softened* 453
 Mummery, origin of 186
 Muniments = *defences* 45
 Murrain 116
 Murry, J. M., on *Shakespeare and the Masses* 710
 " on *the Play* 665
 Mutiners, accent of 71
 My first son 404
 " gracious silence 197

 Naked = *unarmed* 241
 Names, Roman, how constructed . . 160
 Native = *native cause* 299
 'Needer,' inclusive use of 405
 Nicely-gawded 211
 Nominative omitted 323
 Nose = *to smell* 501
 Not = *not only* 352, 386
 Notion = *understanding* 576

 Oak-garland as mark of honour . . 87
 Oath of Coriolanus not to yield . . 506
Obadiah, parallel passage in 218
 Object of our misery 23
 Objective use of possessive pronoun 31
 Occupation = *mechanics* 464
 Odds beyond arithmetic 322
 Oechelhäuser on scenic arrangement of Act I, scs. iv.-x 100
 O'erbeat or o'erbear 439
 Of = *concerning* 77
 " = *out of*, with verbs signifying depriving 564
 " the which 246
 Offer = *attempt* 501
 Oh me alone 128
 Olympus to a molehill 532
 On = *by means of* 371
 Once = *as soon as ever* 246
 One = *complete, entire* 327
 " or on 443
 " seven years 407
 " time will owe another 321
 Ont or out 325
 Operas on subject of *Coriolanus* . . 725
 Opposite = *opponent* 221
 Or whether 96
 Ordinance in sense of *rank* a hapax legomenon 337

 Origin, modern, of Collier's MS. corrections proved by test-word . . 481
 Our misprinted for *your* in Folio . . 319
 Out = *completely* 438
 Overture not used in sense of musical prelude 146
 " or *coverture* 146
 Owe = *due* 581

 Painted = *stained* 236
 Pallate = *to smack of* 296
 Parentheses used to mark a qualifying expression 83
 Participate = *participant* or *participating* 42
 Participle formed from adjective and from noun 525
 " past, curtailed form of . . 331
 Participles of verbs ending in *d* and *t*, omission of *ed* in termination of . 412
 Particular = *personal relation* 496
 Particulars, by = *in detail* 248
 Patriotism not an incentive to his valor with Coriolanus 107
 Payne, J. H., on J. P. Kemble's appearance as Coriolanus 55
 Peace, unpopular 452
 People, Shakespeare and cause of the " the cause of the, not a subject for poetry 653
 Peremptory = *firmly determined* . . 326
 Perfidy, royal, against prisoners . . 360
 Pester = *to crowd* 456
 Phelps, Samuel, as Coriolanus . . . 733
 Philological tests as to genuineness of corrections in Collier's Folio . 177
 Pick = *pitch* 62
 Pikes trailed at military funeral . . 582
 Plague mark on house 236
 " red 401
 Planet-stricken = *to any sudden death* 237
 Pleading for bleeding, Collier's retraction of 593
 Plebeians a dissyllable 296
 Plebei for plebeians 271
 Plot = *human body* 364
 Plutarch, Shakespeare's additions to Poetical art, Shakespeare's want of, Dennis on 651

- Point=*signal*..... 468
 'Poison' or *prison*..... 525
 Policy=*stratagem*..... 346
 Political wisdom in this play..... 265
 Polled=*cut the hair*..... 446
 Poor suitors have strong breaths... 30
 Poor-rich..... 162
 Porter, Miss C., on scenic arrange-
 ments...85, 100, 171
 Potche=*to thrust at*..... 167
 Power signifying natural and moral
 power..... 245
 Prænomen, nomen, and agnomen.. 160
 Prank=*dignify*..... 283
 Pray or *prate*..... 533
 Prayer a dissyllable..... 541
 Precipitation=*precipitousness*.... 335
 Preposition, omission of, in adverb-
 ial expressions..... 373
 " redundant use of..... 173
 " transposition of..... 435
 Present=*this present time*..... 378
 Presently=*instantly*..... 578
 Press'd=*impressed*..... 81
 Pretence=*expressed aim*..... 83
 'Pretty tale' used as epithet both by
 North and Shakespeare..... 33
 Process of law..... 331
 Prolss on *character of Coriolanus*... 143
 Prompts you..... 348
 Pronoun in nominative after con-
 junction and before in-
 finitive..... 360
 " omission of..... 311
 Pronouns, relative, neglect of in-
 flection in..... 172
 Prose and verse, Delius on use of,
 22, 86, 159, 171, 220, 416, 515, 555
 Provand=*provender*..... 216
 Proverbs, use of, as mark of lack of
 breeding..... 63
 Psaltery, a stringed instrument.... 560
 Puling=*whining*..... 414
 Pupilage..... 231
 Pythagorean precept..... 367

 Quadrisyllabic division, Bayfield on 469
 'Quake' as active verb..... 142
 Quarry=*reward given to hounds*.... 62
 Quired or *choired*..... 366

 Rabble, the, Horn on..... 21
 Rake as type of leanness..... 24
 Raleigh on Act I. of Play..... 21
 Ransom=*release*..... 124
 Rapture=*a fit*..... 204
 " or rupture..... 205
 Rascal=*lean deer*..... 52
 Reason=*argue for*..... 549
 " =*there is reason*..... 454
 Recapitulation of views on the
 date..... 613
 Red flag the signal for battle..... 186
 " pestilence..... 401
 " rose and lily, conflict between,
 on cheeks..... 210
 Reeche=*smoky*..... 208
 Rejourn=*postpone*..... 185
 Relative, omission of, where ante-
 cedent clause is emphatic..... 459
 Remission=*pardon*..... 525
 Repent for..... 346
 Repetition in latter of two clauses
 connected by relative..... 272
 Require=*ask*..... 243
 'Return' used in transitive sense.. 503
 Revel=*act without restraint*..... 448
 Rhodes, R. C., on architectural fea-
 tures of Eliza-
 bethan stage.... 219
 " on early date of this
 Play..... 612
 " on staging of Act I,
 sc. iii..... 86
 Rhyme, use of, by Coriolanus..... 544
 Rhythmic prose, Bayfield on..... 428
 Right-hand file..... 174
 Rights by rights fouler..... 491
 Robertson on Shakespeare's de-
 pendence on North's *Plutarch*.. 213
 Rome, pronunciation of..... 548
 Roted or *rooted*..... 349
 Rötcher on farewell scene..... 394
 " on scene between Corio-
 lanus and Volumnia... 550
 Ruskin on silence of Virgilia..... 198
 Ruskin's appreciation of Shake-
 speare..... 199
 " 'prettiest bit in Shake-
 speare'..... 369
 Ruth=*pity*..... 62

- S* or *es* final omitted in nouns ending
in *se* and *ss*..... 389
- Salve=*remedy*..... 352
- Salvini as Coriolanus..... 737
- Sanctifies with his hand..... 445
- Sanctuary a dissyllable..... 168
- Scale or *stale*..... 33
- Scaling=*weighing*..... 279
- Scarr'd or *scared*..... 435
- Scenic divisions on Elizabethan
stage, Verity on..... 71
- Schelling on *Shakespeare and the
Masses*..... 715
- Scherer on too sudden transitions in
Shakespeare..... 556
- Schlegel on *the Play*..... 670
- Schmidt on transposition of name
Martius Caius..... 196
- Schmidt's ignoring of Collier's MS.
corrections..... 422
- Sconce=*head*..... 364
- Scotcht=*slashed*..... 444
- Scott's *Kenilworth*, use of Shake-
spearian phrases in..... 283
- Scratching of head..... 229
- Sea-mark, a beacon..... 538
- Seasoned=*qualified*..... 380
- Seat=*royal seat* or *throne*..... 48
- Secession to Mons Sacer, Shake-
speare's omission of..... 32
- Second course..... 118
- Seem, peculiar use of, in Shake-
speare's time..... 221
- Seld=*seldom*..... 209
- Sensible=*having sensation*..... 111
- Sententiæ Pueriles*..... 545
- Service of the foot..... 329
- Set on=*advance*..... 286
- Shadow, conduct towards, as an il-
lustration of character..... 76
- Shakespeare's truth to history..... 241
- 'Shall' used as impersonal verb.... 469
- Shent=*scolded*..... 526
- Sheridan's *Coriolanus*; or, *the Roman
Matron*, analysis of..... 721
- Sherlock on comparisons..... 577
- Sherman on relationship between
Biography and Play..... 619
- Shoot=*shout*..... 159
- Shooting their emulation..... 64
- Shop and store-house, distinction
between..... 47
- Should=*should have*..... 458
- Shows of peace..... 377
- Siddons', Mrs, portrayal of Volum-
nia in ovation scene..... 195
- 'Side,' verb used intransitively=
to take part..... 60
- Silent Woman*, passage in, to deter-
mine date of play..... 233
- Similarity of situation in *Ajax* of
Sophocles..... 582
- Simpson, P., on Shakespeare's
knowledge of acting..... 533
- Single=*insignificant*..... 175
- Singularity=*personal peculiarity*... 78
- Sir Thomas More*, comparison of
ideas in, and in this Play..... 711
- Sit in gold=*enthroned*..... 505
- Snider on *the Play*..... 660
- " on yielding of Coriolanus... 542
- So inserted redundantly..... 380
- " never-needed help..... 501
- " omission of, after think..... 125
- Solicitation, seasonable time for... 504
- Sowle=*to seize by the ear*..... 446
- Spoils got on the Antiats..... 371
- Spot, a fine..... 93
- Stage arrangement of scenes in
Act III..... 281
- Stage-directions, confusion in.... 140
- " " R. C.
Rhodes on 109
- Stand naked=*uncovered*..... 363
- " to me=*support me*..... 552
- " upon=*insist*..... 242
- Stapfer on *character of Coriolanus*.. 680
- " on *Shakespeare and the
Masses*..... 702
- State=*chair of state*..... 557
- Statute, Shakespeare's use of
term..... 32
- Stay upon=*wait for*..... 556
- Steel grows soft as silk..... 147
- Sterve for *starve*..... 414
- Stokes on *the Date*..... 603
- Stood=*insisted*..... 463
- Stoop to the heart..... 345
- Strain=*stock*..... 546
- Sträter on *the Date*..... 604

- Strife between Consuls and Tribunes, issue of..... 297
 Struck=*malignant influence of planet* 237
 Subjunctive with indicative form.. 221
 Subtle ground..... 520
 Success, a word requiring qualification..... 76
 " =*result*..... 505
 Such as=*such that*..... 467
 " the antecedent to *which*..... 545
 " used as antecedent to *that*... 529
 Sued-for tongues..... 273
 Suggest=*to prompt to evil*..... 215
 Sun dancing on Easter-day..... 561
 Supreme, accent of..... 537
 Swinburne on *the Play*..... 661
 Sworn brother..... 254
 Syllable, unaccented, in trisyllabic foot..... 274
 Symons on Irving as Coriolanus... 736

 Tag=*rabble*..... 322
 'Taintingly' or *tauntingly*..... 43
 Take in=*subdue*..... 351
 " up=*encounter*..... 322
 Talfourd on Dennis's *Invader of His Country*..... 719
 Tame or *tame i' th*..... 454
 Tate's, N., *Ingratitude of a Commonwealth*, analysis of..... 716
 Teach the people..... 216
 Temple *Fortuna Muliebris*..... 555
 Tent=*take residence*..... 367
 " =*to probe*..... 144
 Tetzlaff on Young Marcius and butterfly..... 95
 Text, corruptions of, in Act III, sc. i, Badham on..... 320
 That as conjunctive affix, 49, 347, 408
 " conjunctive, omitted and then inserted..... 128
 " omission of, after *as*..... 213
 " used demonstratively in conditional sentence..... 211
 That like nor peace nor war..... 56
 The, omission of, after prepositions 470
 " present wars devour him, an imprecation..... 72
 " Roman Gods as an invocation..... 120

 The things or *thwartings*..... 339
 Theirs used as pronominal adjective..... 564
 Theobald on Pope's edition of this Play..... 113
 Thief of occasion..... 174
 Things, the, left undone by Coriolanus..... 473
 Think upon=*remember with compassion*..... 249
 Thomson's *Coriolanus*, analysis of.. 720
 " *Coriolanus*, Verplanck on incident in... 427, 542
 " *Coriolanus*, Victor on... 721
 Those as genitive plural of *their* or *theirs*..... 119
 Thou and you to indicate change of thought..... 99
 Thou=*first*..... 436
 Thread=*pass through*..... 299
 Time Analysis..... 738
 " compared to ancient volume..... 266
 Titus Lartius, character of, MacCallum on..... 1
 " " introduction of, in Act II, sc. i, Daniel on..... 195
 To=*against*..... 438
 " =*in proportion to*..... 215
 " be partly proud..... 26
 " the port for 'to the pot,' Collier's retraction of..... 592
 " the pot..... 110
 " with the infinitive omitted in former of two clauses and inserted in latter..... 214
 Tolman on *the Play*..... 667
 Tomb so evident as a chair..... 479
 Took=*infected*..... 235
 'Touch,' varied significations of... 406
 Transitions, too sudden, Scherer on. 556
 Treaty=*theme*..... 226
 Trench on Shakespeare's use of North's translation..... 429
 Tribune, an innovation..... 380
 Tribunes as magistrates..... 185
 " demagogical craft of.... 274
 " not permitted to enter Senate House..... 227

- Tribunes, the, characters of, Ger-
vinus on..... 8
“ the, characters of, Mac-
Callum on..... 10
“ the, characters of, Oech-
elhaüser on..... 9
Trick=*trifle*..... 423
Triton of the minnows..... 290
Trophee..... 89
Troth used with speak=*truth*..... 444
Tullus Aufidius, change in character
of, Coleridge on. 166
“ “ character of.... 11, 12,
13, 14, 80
Turn=*render sour*..... 460
“ to=*put to trouble*..... 326
Twin used as verb..... 422

Ulrici on *the Play*..... 673
Un- or in- used as negative suffix.. 41
Unbarbed..... 362
Under fiends..... 433
Under-crest=*to support*..... 101
Unknit the knot..... 412
Unsevered=*unseparable*..... 346
‘Upon’ used with ‘love’..... 423
Upper end of table..... 445
Urge=*lay stress upon*..... 274

Vail your ignorance..... 294
Valeria, character of, Clarke on.... 93
Vaward=*advance guard*..... 126
‘Vengeance’ used as an intensive
adverb..... 220
“ used to strengthen in-
terrogation..... 323
Vent=*dispose of*..... 67
“ full of..... 448
Verb of motion, omission of prepo-
sition with..... 721
“ “ omitted with
‘along’..... 268
“ plural, by attraction from in-
tervening noun..... 366
“ signifying negative idea pro-
ductive of ambiguity..... 340
“ singular, with plural subject,
431, 459
Verbs, reflexive..... 524
Verified=*establish by testimony*.... 517
Verity on Act II, sc. i..... 171
“ on couplet pronounced by
White un-Shakespearian.. 194
“ on opening scene..... 20
“ on resemblance between Act
I, sc. iii. and scene in *Mac-
beth*, IV, ii..... 86
“ on scenic divisions on Eliza-
bethan stage..... 71
“ on Scott’s familiarity with
Shakespeare..... 283
“ on Shakespeare’s use of
North’s *Plutarch*..... 615
“ on Shakespeare’s view of
democracy..... 30
“ on the play as a Tragedy of
premonitory hints..... 203
“ on Tullus Aufidius element
of the play..... 281
Verplanck on incident in Thomson’s
Coriolanus..... 542
“ on Thomson’s *Coriolanus* 576
Verse supplied by Pope..... 275
Versification of play, Bayfield on.. 27
Vexation=*mortification*..... 393
Victor on Thomson’s *Coriolanus*... 721
Viper as type of unnatural offspring 323
Virgilia, change in character of.... 411
“ character of.... 14, 15, 17, 199
“ silence of, Ruskin on.... 198
Virgin, an infelicitous epithet.... 366
Virginal palms..... 521
Virtues which our divines lose.... 249
Voice in sense *to vote for* a hapax
legomenon..... 275
Voided for *avoided*..... 431
Volve, form of name discussed.... 165
Vowel, short, preceded by long, fre-
quently contracted..... 272

Wage=*to pay wages to*..... 569
Warburton, ‘Take my cap’..... 189
Wars for *war*..... 453
‘Watch’ used as in language of
falconry..... 504
‘We’ used for *us*..... 541
Weeds or *waves*..... 234
Well-ended, meaning of, when ap-
plied to wheat-rick..... 595
Well-found=*fortunately*..... 225

- Were but one danger..... 327
 Where=*whereas*..... 42
 Whether pronounced *where*..... 323
 Which for *as* with antecedent *such*. 365
 While she chats him..... 206
 Whip of progeny..... 139
 White, R. G., on *the Date*..... 599
 " on *the Text*..... 587
 " on un-Shakespearian
 couplet..... 194
 Whitelaw on *the Play*..... 657
 " on value of contrast be-
 tween Coriolanus and
 Aufidius..... 579
 'Who' personifying irrational ante-
 cedent..... 367
 Whole name of the war..... 192
 Wholesome=*reasonable*..... 251
 'Whom,' confusion of two construc-
 tions with..... 408
 Will used with 3d person=*pre-*
 tend to..... 60
 " you be gone?=*Are you going?* 409
 Win upon power..... 66
 Winter, W., on Salvini as Coriolanus 737
 Wit, small amount of, needed for
 getting wife..... 247
 Wolf=*a peasant's coat*..... 256
 " in sheep's clothing, fable of.. 256
 Wood, S., on death of Coriolanus as
 atonement..... 580
 Woolen vassails..... 337
 Woolvish toge..... 256
 " tongue..... 256
 Wordsworth on opening scene..... 20
 Worst in blood..... 52
 Worth, to have his..... 373
 Wounds of Coriolanus, correct
 count of..... 193
 Wreak=*revenge*..... 432
 Wreck'd or *rack'd*..... 497
 Wright, W. A., on *the Date*..... 603
 Yea and nay, yes and no..... 306
 Yield=*report*..... 226
 You and your, confusion of, in
 Folio..... 70
 You heard of Byles..... 104
 Young, J. C., on Mrs Siddons in
 ovation to Coriolanus..... 195
 Young Marcius and butterfly,
 Chambers on 94
 " " and butterfly,
 Tetzlaff on.. 95
 Your and *our*, confusion between.. 524
 Your favour is well appear'd..... 416
 " =*of you*..... 458
 You't a provincialism for *you'll*... 46

